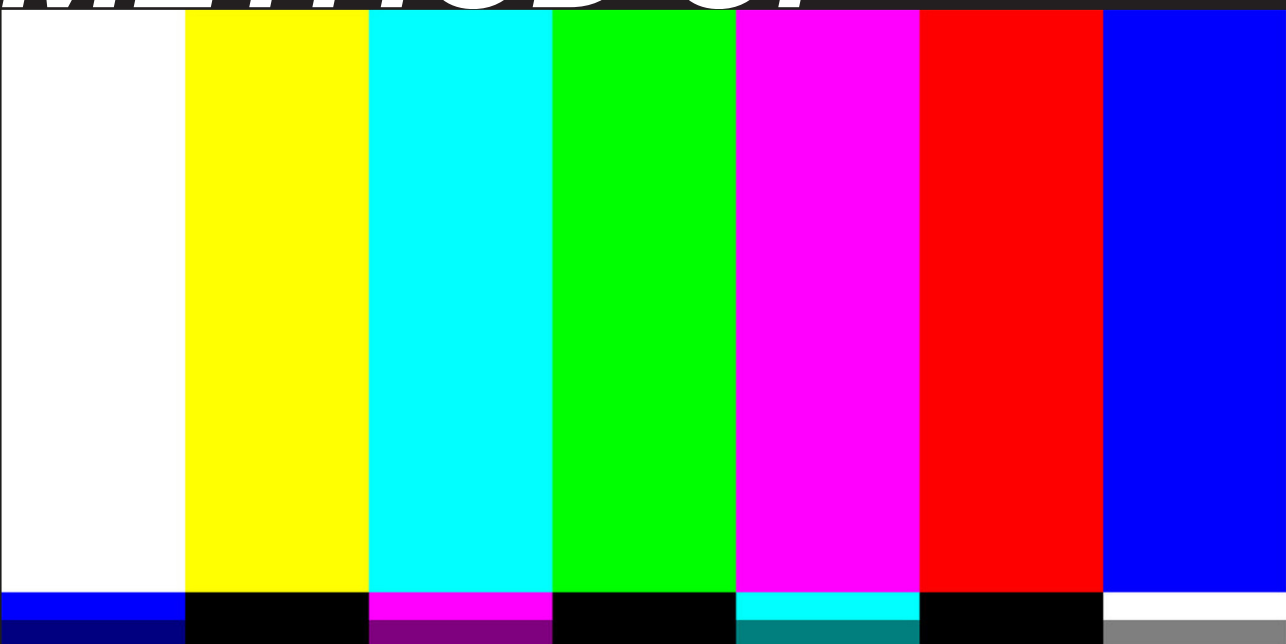


Anina Schmid & Leo Graf

METHOD OF



SPACIAL CRITIQUE

1. Edition

Arch Education Limited

Wolfgang-Pauli-Campus
Zürich Y, Switzerland

Departement for Urban Cities,
Institut Theoretical Praxis, Perception and Reproduction,
University

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1. Edition

METHOD OF SPACIAL CRITIQUE

Anina Schmid & Leo Graf

**Departement for Urban Cities,
Institut Theoretical Praxis,
Perception and Reproduction,
University**

ETHY

Eidgenössische Technische Hochschule Y
Swiss Federal Institute of Critique Y

At the beginning our method is introduced with a theory. With practical examples we want to explain the method. These spatial interventions will be described in their relation to the method. In this sense, the practice and the reflection behind it is to be understood as an exemplary and not definitive implementation of the theory. The practical examples intervene in the Toni-Areal, the seat of the Zurich University of the Arts and the Zurich University of Applied Sciences, and were created in our design studio with Prof. Adam Caruso.

A conclusion should reflect on the success of the method and its spectrum of applicability in architectural design.

In the appendix you will find a script for an example of a performative form of presentation of the spatial interventions, presented on 26 May 2020.



THEORY 8

Continuous text how to translate a artificial critique into a spacial critique

DOCUMENTATION 18

plenty of well observed places around the toni-areal all documented in pictures

ANALYSIS 30

twelve detailed analysis plans which formulate and locate the critique

CHOREOGRAPHY 54

seven plans out of pictures and text speaking about the interventions

STAGE 70

four handmade visualization of ideal proposals

6

REFLECTION 80

a diagrann of the crucial part of what we do

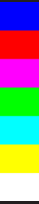
VICTORY 86

nothing more to say

APPENDIX 90

_ skript
_ vis-kom

7



Leo Graf
Anina Schmid
Andrea Fraser
Pierre Bourdieu

This theory is a logical mind construct, which is the beginning and the foundation of our method.

Various sources and important personalities form this theory and shape the whole method. Andrea Fraser is clearly our greatest role model and showed the way forward.

First, the problem of architecture is pointed out and the architect's dilemma is described. A large part is dedicated to Andrea Fraser, how she works and how she criticizes. The first proposal of a translation of this art method into a design method is disclosed on the following pages. The description is fundamentally about how one criticizes and how one should perform during a whole design process. Finally, we go back to our origin, the Toni Areal, where our method will be applied.

To make it even clearer, we have of course visualized the theory. It is the form of a mind map, which is ideal for this purpose. This representation does not demand a completed process, does not demand conclusiveness and brings together different actors and contents.

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In many design disciplines, as well as in architectural design, there is the paradox of the demand for an analytical and differentiated examination of a problem, as well as the demand for a clear solution. Architectural projects have the demand for a differentiated understanding of a topic in order to reach a certain qualitative level for finding a solution. This process is not objective, but is controlled by subjective-selective perception, which ultimately becomes a problem when communicating the approach to a solution. Since we do not know any loss-free form of communication, our most common forms of communication are based on an abstraction of the facts in order to make them transportable. An important factor for forms of communication is also culture. In architecture, for example, economic aspects strongly determine the abstraction and form of communication of the contents. But many other influences also play an important role, such as institutions. The understanding of a complex issue must therefore always be communicated in a certain way in order to be understood.

An example of an artist who deals with forms of communication is Andrea Fraser. Her work can be described as performance art. In terms of content, she exaggerates institutional problems that she regards as questionable, and thus criticizes institutional systems. By imitating stereotypical behaviour patterns and idioms of institutional formalities, she presents herself as part of the institutional system. The unusual exaggeration of her imitation creates intentional contradictions with her spoken content. Through this irony she exposes her

critical attitude. Her performance is always the expression of a superordinate critique, while the specific content is always about different critical perspectives of this superordinate critique. These themes come together in an unusually grotesque way. It is precisely this grotesque form that has a communicative strength. Because the content does not follow more comprehensible structures or a linear narrative, their performance is able to resemble the complexity of an institutional system through a conglomerate of impressions and content.

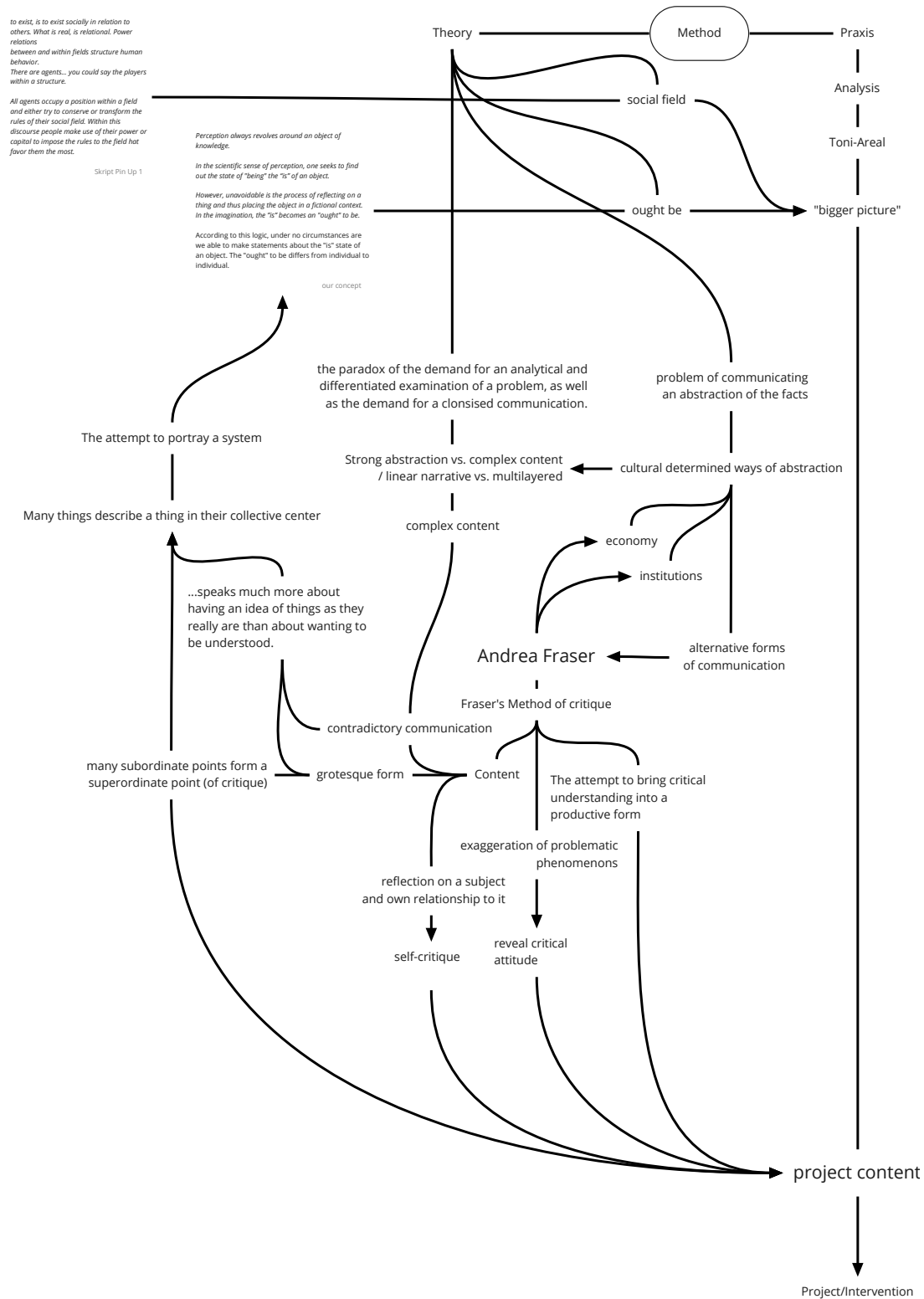
Fraser's work can be regarded as a purely critical work, but if one is aware of the value of its form of expression, it can certainly be understood as productive.

Fraser's work reflects not only institutions and their social field, but also her own relationship to them. She always reflects on the issues she criticizes in relation to herself, which gives her work a self-critical aspect. It is precisely this self-critical attitude that enables her to develop her own kind of performance, which speaks much more about having an idea of things as they really are than about wanting to be understood.

We translate these qualities we describe into a design method.

The method aims to bring a critical understanding into a productive form and can be described analogously to Andrea Fraser's work.

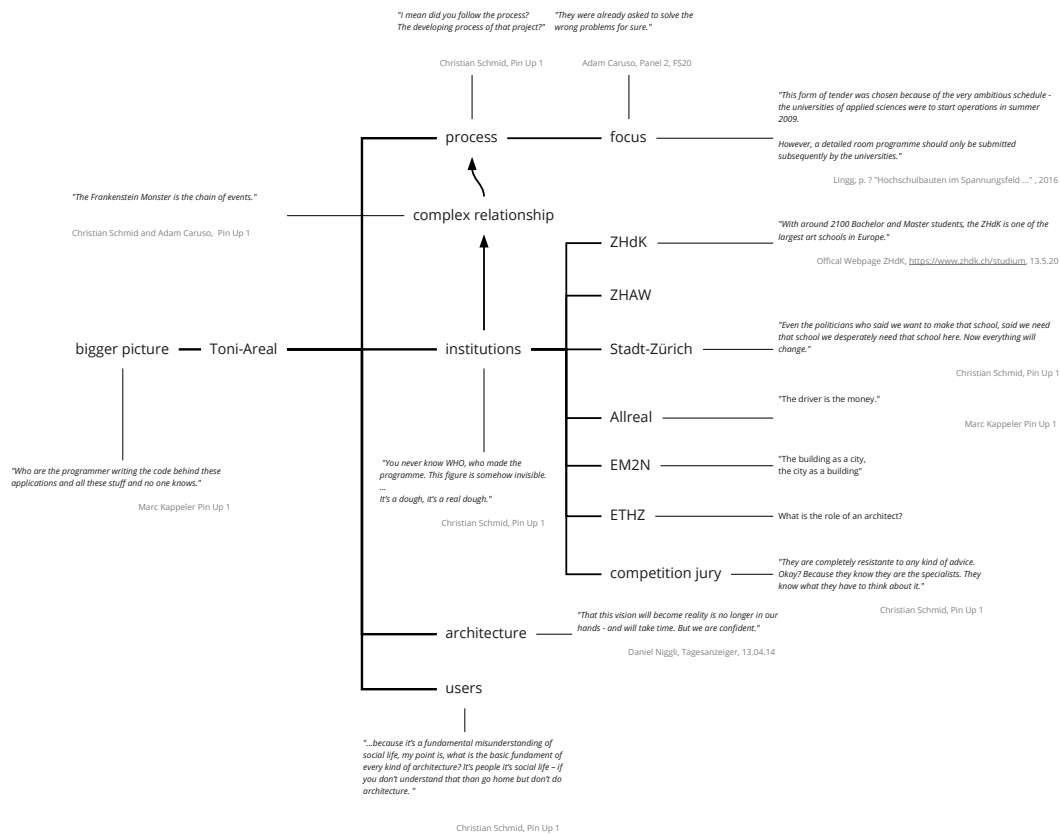
The communication medium of a planner has its own complexity. On the one hand, it consists of different forms of representation such as plans, visualizations and language that promise a project in the future, but on the other hand it also consists of the actual object that is built. The architect's art consists in being aware of the possible differences between the promised and the real effect of a project. As a planner, you do not always have to want to achieve what you promise. Good planning, however, requires that one is aware of these differences and makes conscious use of them. In order to be aware of these differences, a planner must always be able to critically



question his project. In practice, this self-criticism usually comes to an end at some point in the design process. For a project to have a better chance of being executed, it must sell itself in our culture through a certain clarity and self-assurance. Contradictions are avoided and an initially differentiated attitude ends in the best possible compromise that has to be sold.

Yet contradictions, like the irony in Andrea Fraser's work, could also be a chance for planning. A project that thrives on contradictions can develop its own qualities. A continuously critical work process has the chance to go all the way to the finished project, not having to speak of a claim to finality. It is able to find a way of dealing with the contradictions of reality. This design attitude is thus not only able to define space, but also to raise questions through contradictions in order to sensitize for certain topics. This not only with regard to the built object, but also to the presentation and communication of the intention.

For the application of our method we have looked at the Toni-Areal in Zurich. The building is the headquarters of the Zurich University of the Arts and serves as a building for the Department of Social Work and the Department of Applied Psychology of the Zurich University of Applied Sciences. These thoughts lead us to the start of our analysis. Andrea Fraser would claim the need for a bigger picture.



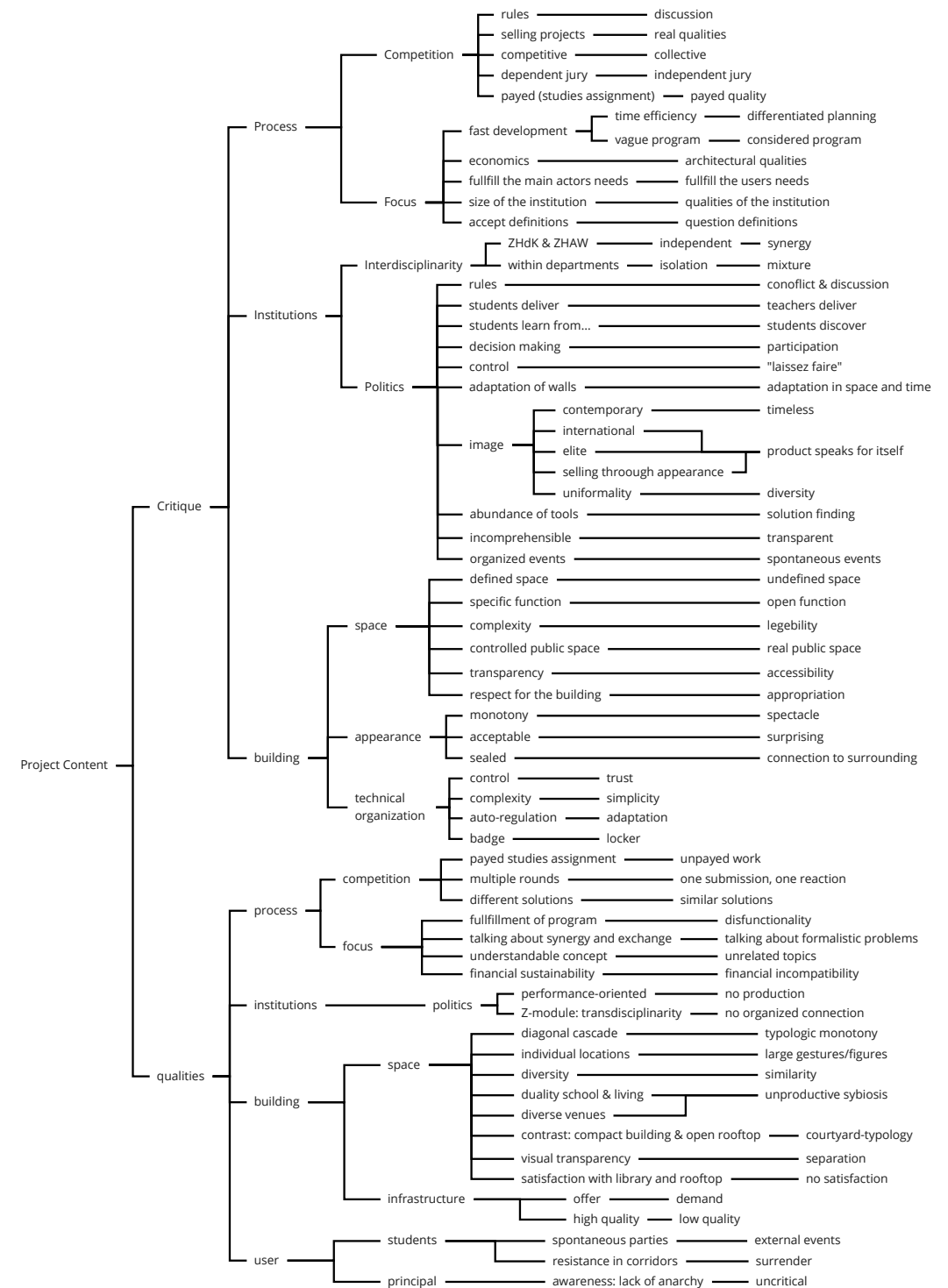
We take a critical look at the social fabric that animates the building, at the built structure, its organisation and appropriation, but also at the history of the building's origins. The goal of our intervention is to sensitize the users about the possibilities of their strongly institutionally controlled space. Like Andrea Fraser, our critical project lives from various points of criticism, which in the first place do not have the compulsion to have a clear, overarching narrative, although they share our basic critical attitude. The focus is on formu-

lating an antithesis to the existing, over-organized space. This contradictoriness is not intended to create a distance to the existing, but rather an immediate relationship. This relationship can become the obvious expression of the interventions and point to issues that we consider important. Moments in the building that we consider to be deficiencies are not simply replaced with other solutions. The interventions should create an awareness of the contradictions in the building. Interventions that pose spatial contradictions as questions to the users are considered productive. Possible qualities can be created, but must create obvious contrasts to the existing building. The critical understanding of the intervention should always be maintained. To achieve this, and at the same time to have an idea of the difference between our idea and the view of the users, we regularly consult with the users of the Toni site. In order to obtain valuable feedback, the presentation also focuses on the contradictory nature of the intervention. Anyone who receives an explanation and presentation of the project should, if possible, ask themselves the questions we wanted to address as a reaction. We thus regularly check the congruence between intention and possible effect. Attention should be drawn to the contradictions but interpretation should not be predetermined. The space, unlike institutional space, should not prescribe a use but rather suggest an appropriation.

The project will be carried out at the time of the Corona crisis, when the users have to stay away from the building. The users experience the effect of the institution detached from its spatiality. We want to use this moment to find out what is or is not missing from the building itself.

It is also impossible to avoid the fact that we ourselves already have ideas about what should be criticized in the building. These ideas will be relativized in a self-critical discussion by exposing one's own opinion to one's own and to the criticism of others as much as possible. This relativization thus also includes an examination of the positive aspects of an object. Project ideas arise from the consideration of the critical and positive aspects. An intervention can thematize something by exaggerating or competing with something, and emerge as a reaction to the discovered themes. The ideas should cover as many aspects as possible and as a series as many aspects as possible. Interventions designed according to this method must not only refer to negative aspects.

At the point where we now find ourselves, it becomes obvious that we are at an interface of theory, practice and analysis.



Right from the start it is important to document an object in a differentiated way. What matters is to go on site to get an individual picture of the object. The exact observation and documentation is an important part of the analysis, but it requires that one is not influenced by conventional patterns of thought. Many conventions ignore a wide range of facts and suggest wrong approaches and solutions. The crucial thing is to repeatedly record personal experiences and reflect on them critically. You don't want to think about the wrong solutions.

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Leo Graf
Anina Schmid
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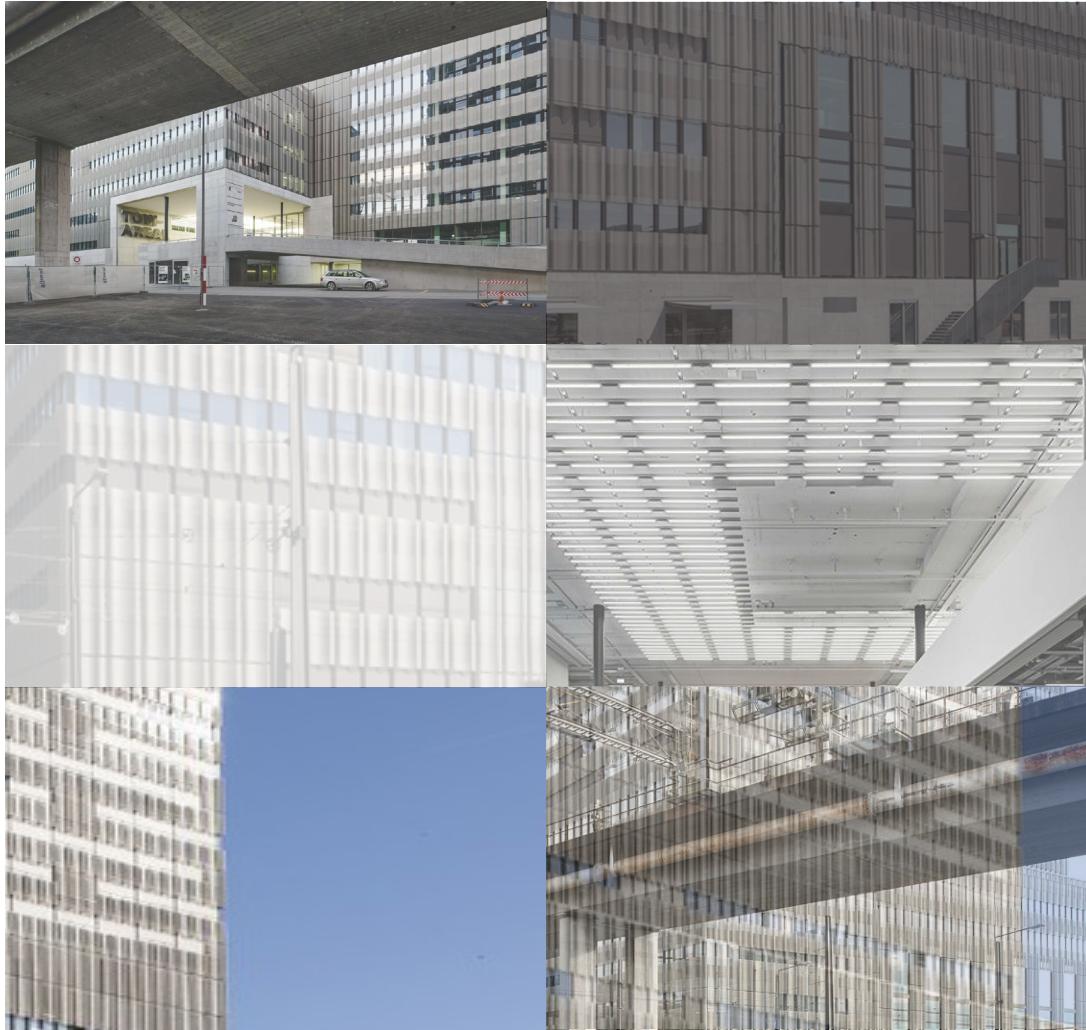


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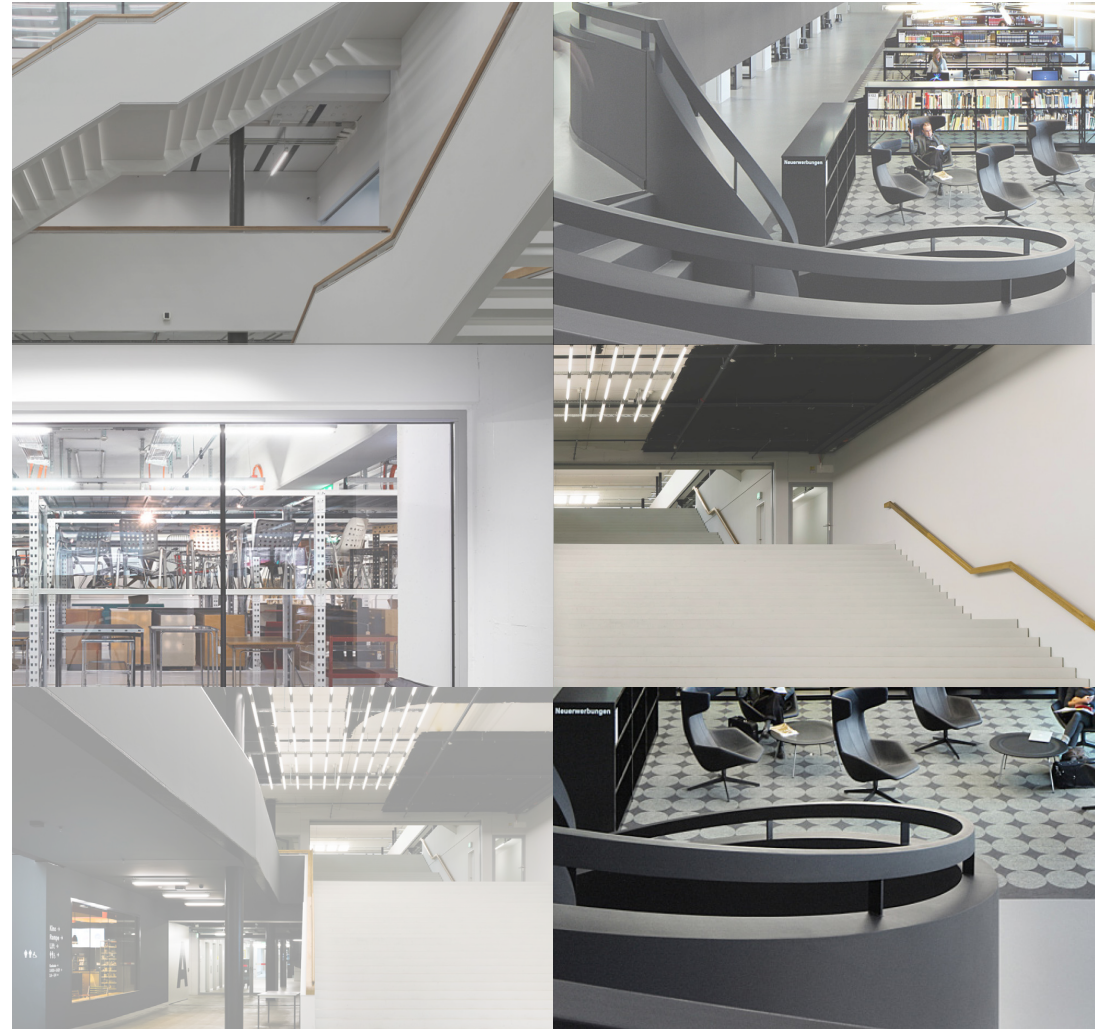


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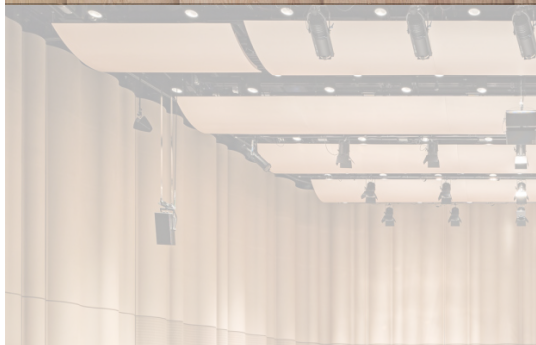
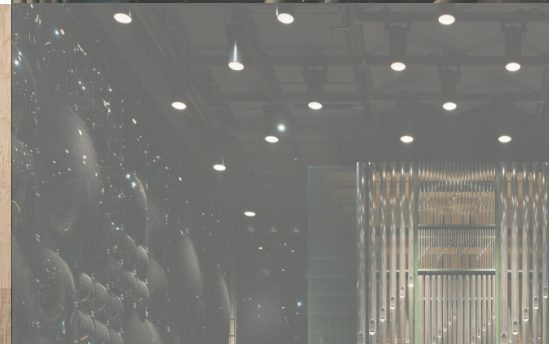


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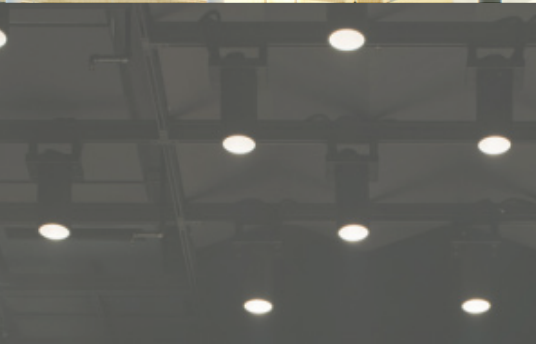


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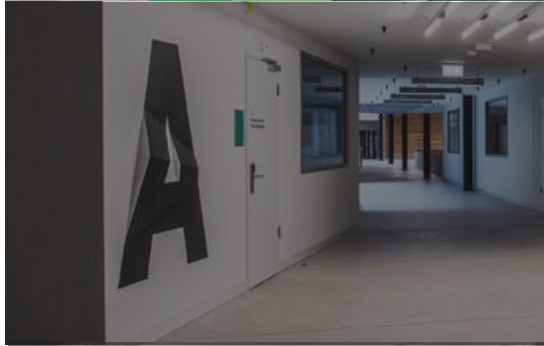


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In order to develop a productive critique, a valuable analysis is crucial. In a spatial critique, one has a strong relation to the object, but it must be considered in a larger context.

It is not a matter of dealing only with technical and spatial aspects of the existing building. Architecture is about more. It is about the existing construction, but even more about the related mindset. The thoughts and opinions of the whole social field are important components that need to be examined. They are in a complex context and explain how different components relate to each other.

The bigger picture generates multi-layered and differentiated content. These contents must be analysed and assessed by us as experts. This involves separating emotions from statements, setting priorities and putting different aspects into context. It is up to us to formulate and localise the resulting criticism.

Leo Graf
Anina Schmid
Bigger picture

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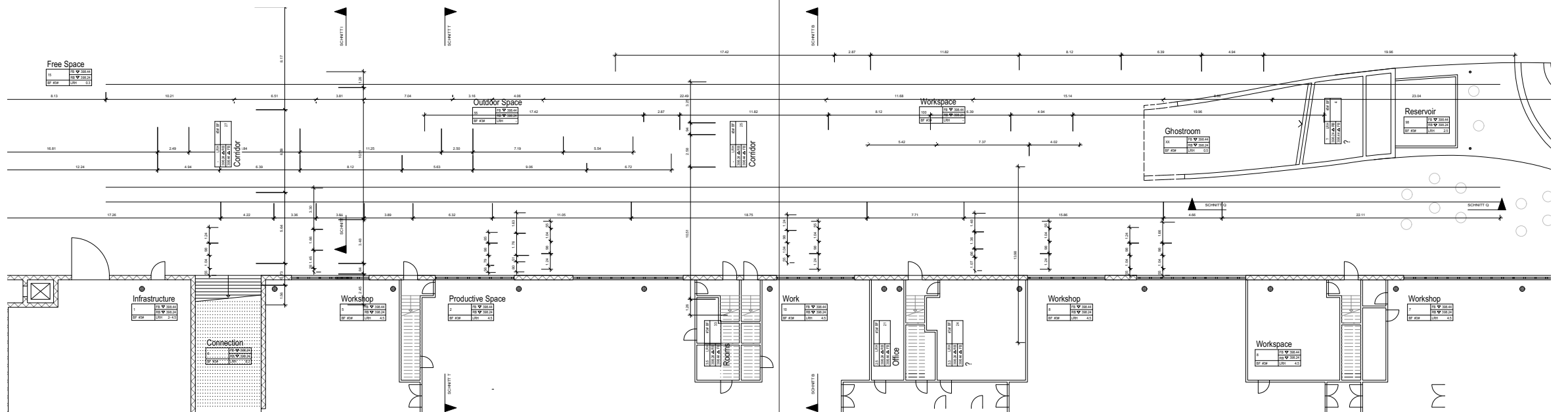
ROOM STAMPS

Infrastructure		Connection		Workshop		Office		Reservoir			
1	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 2-4.5	B concrete W brick D concrete 0.1	6	FB ∇ 340.44 RB ∇ 340.24 BF #3# LRH 8.3	B concrete W concrete D concrete	8	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	21	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 2.5	B concrete W brick D concrete 0.1
Productive Space		Workshop		Work		Corridor		Workspace			
2	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	7	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	10	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	100	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH -	B concrete_a W brick ? D -
Workshop		Workspace		Free Space		Outdoor Space		Ghostroom			
5	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	8	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 4.5	B concrete W brick D concrete 0.1	17	FB ∇ 398.44 RB ∇ 398.24 BF #3# LRH 0.3	B concrete_a W - D air	XX	FB ∇ 399.44 RB ∇ 399.24 BF #3# LRH 0.5	B concrete_a W ? D concrete 0.1

KEY

	CONCRETE	ST	LOWER EDGE LEDGE
	BRICK	BR	HIGHER EDGE BREASTWORK
	RED - BRICK	SW	HIGHER EDGE DOORSTEP
	SANDSTONE	UKD	LOWER EDGE ROOF
	LIMESTONE	DL	EXPANSION JOINT
	ISOLATION	DW	ROOFWATER
	STEEL	-	-
	PLASTER	-	-

OK Fertig Floor 3. Floor: +/- 4.25 = 303.24 m ü.M.



FOR YOUR ATTENTION

critique - process - competition - selling project / critique - focus - economics / critique - focus - fulfill the mainactors needs / critique - institutions - politics - image - selling through appearance / critique - institutions - politics - image - selling

uniformality / critique - building - space - defined space / critique - building - space - controlled public space / "It unfolds only when you come in but from the outside it is not so inviting. It is relatively closed with this facade

design that one has chosen." / critique - building - apperance - monotony / critique - building - apperance - acceptable / critique - building - apperance - sealed / critique - building - technical organization - control //

qualities - process - focus - fulfillment of program / qualities - institutions / "For a long time I didn't know that there was a university here, although I worked nearby." / qualities - building - space - diversity / qualities - building - space -

diverse venues //

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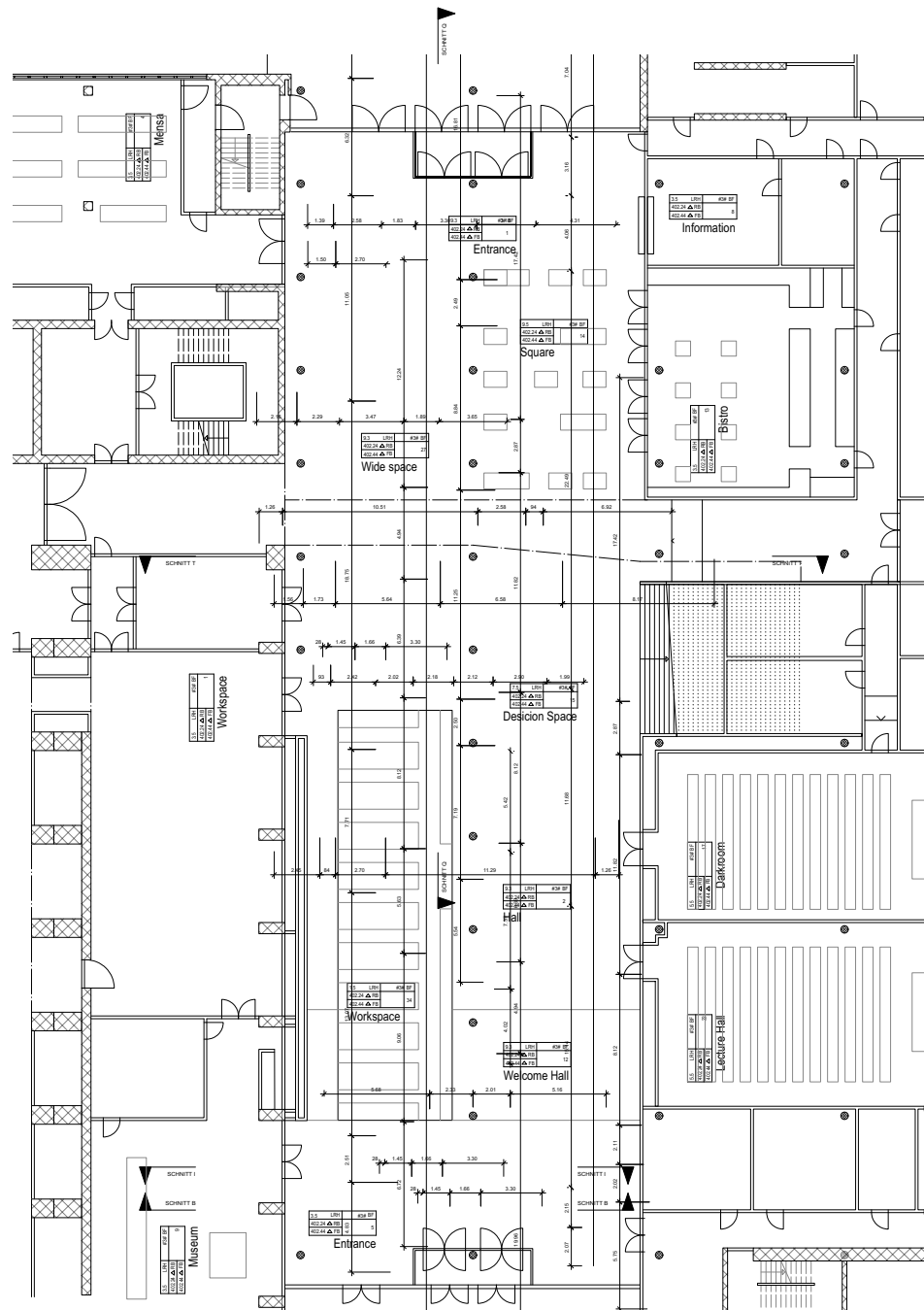
AS-BUILT PLAN, TONI-AREAL

Outdoor Space, Floorplan, 3. floor,

DEPARTMENT FOR URBAN CITIES

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State University
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Date	17.05.2020
Job - Nr.	2'201
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Plan - Nr.	00.01
Scale	adapted to the plan
revision idx.	2.3 AS
CAD infor.	vwx
Signature	



ROOM STAMPS

Entrance 1 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 9.3 D concrete 0.1	Entrance 5 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Wowelcome Hall 12 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 9.3 D concrete 0.1	Lecture Hall 22 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 5.5 D concrete 0.1
Hall 2 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 9.3 D concrete 0.1	Information 8 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Bistro 13 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Wide Space 27 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 9.3 D concrete 0.1
Mensa 4 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Museum 9 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Square 14 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 9.5 D concrete 0.1	Workspace 34 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 1.5 D concrete 0.1

FOR YOUR ATTENTION

critique - process - competition - selling project / critique - institutions - politics - rules / critique - institutions - politics - control /critique - institutions - politics - adaptation of walls / critique - institutions - politics - image - selling through apperance / critique - institutions - politics - image - uniformity / critique - building - space - specific function / "If the building were more appropriate, it might be more raw and chaotic and therefore less Swiss. One might ask, "What are our boys doing there? But actually, it could use a bit more anarchy." / critique - building - appearance - monotony / critique - building - appearance - acceptable / critique - building - technical organization - control //

qualities - process - competition - different solutions / qualities - institutions - politics / qualities - building - space - diversity / qualities - user



KEY

- CONCRETE
- BRICK
- RED - BRICK
- SANDSTONE
- LIMESTONE
- ISOLATION
- STEEL
- PLASTER

OK Fertig Floor 3. Floor:
+/- 4.25 = 303.24 m.ü.M.

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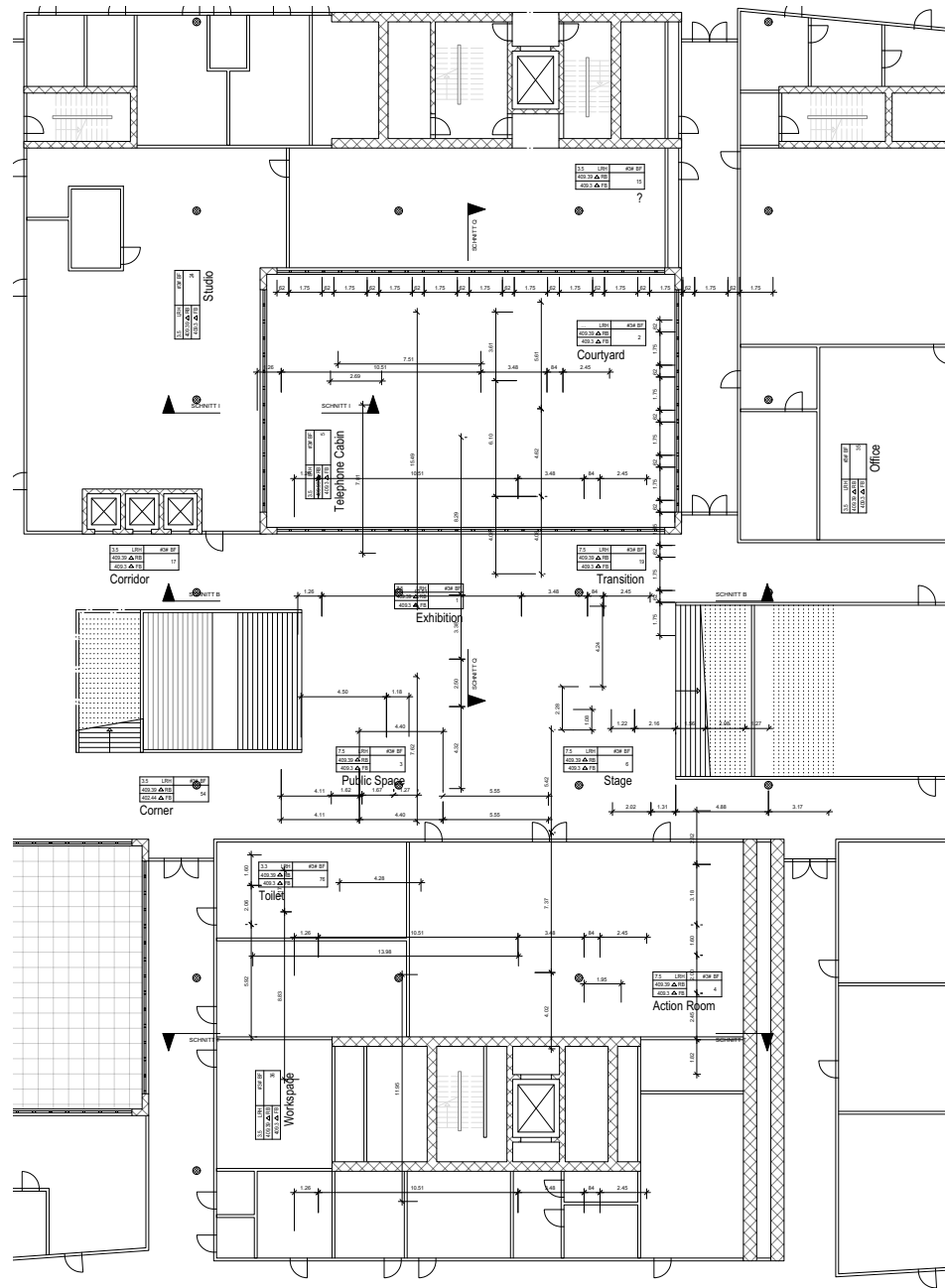
AS-BUILT PLAN, TONI-AREAL

Entrance Hall, Floorplan, 3. floor,

DEPARTMENT FOR URBAN CITIES

Leo Graf & Anina Schmid
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Tel. +41 00 000 00 00, info@askexperts.ch

Date	17.05.2020
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Scale	adapted to the plan
revision idx.	2.3 AS
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ROOM STAMPS

Exhibition 1 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 7.5 D concrete 0.1	Action Room 4 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 7.5 D concrete 0.1	? 15 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Studio 24 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Courtyard 2 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH ... D concrete	Telephone Cabin 5 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Corridor 17 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Corner 54 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Public Space 3 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 7.5 D concrete 0.1	Stage 6 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 7.5 D concrete 0.1	Transition 19 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 7.5 D concrete 0.1	Toilet 76 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.3 D concrete 0.1

FOR YOUR ATTENTION

critique - institutions - politics - rules / "We remove things that are really scribbles, you can usually already identify them. People always say everything is art, but it's not all art. If it becomes political with unacceptable content, we take it away. In the meantime it works quite well, but maybe something boils up every two years. Then we have to remove stuff again." critique - institutions - politics - students deliver / critique - institutions - politics - decision making / critique - institutions - politics - control / critique - institutions - politics - adaptation of walls / critique - institutions - politics - image - selling through appearance / critique - institutions - politics - image - elite / critique - institutions - politics - organized events /

critique - building - space - defined space / critique - building - space - controlled public space / critique - building - space - respect of the building / critique - building - appearance - acceptable // "If the building were more appropriate, it might be more raw and chaotic and therefore less Swiss." / qualities - process - competition - different solutions / qualities - process - focus - talking about synergy and exchange / qualities - institutions - politics - performance oriented / qualities - building - space - diagonal Cascade / qualities - building - space - individual locations / qualities - building - space - diversity / qualities - user - students - spontaneous parties //



KEY

	CONCRETE
	BRICK
	RED - BRICK
	SANDSTONE
	LIMESTONE
	ISOLATION
	STEEL
	PLASTER

OK Fertig Floor 3. Floor:
+/- 4.25 = 303.24 m.ü.M.

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	Job - Nr.	2'201
AS-BUILT PLAN, TONI-AREAL Cascade Room, Floorplan, 5. floor,	Format	adapted to layout
	Plan - Nr.	00.01
DEPARTMENT FOR URBAN CITIES Leo Graf & Anina Schmid Institut Theoretical Praxis, Preception and Reproduction, State University Wolfgang-Pauli-Campus, 8000 Zürich, Tel. +41 00 000 00 00, info@askexperts.ch	Scale	adapted to the plan
	revision idx.	2.3 AS
	CAD infor.	vwx
	Signature	

ROOM STAMPS

Corridor

1	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Transition

5	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Toilet

14	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete

Studio

24	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Free Room

86	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Public Space

3	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete

Corridor Corner

6	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete

Office

15	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Student Room

34	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Corridor

4	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Workspace

7	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 3.5	D concrete 0.1

Workspace

16	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
	BF #3# LRH 7.5	D concrete 0.1

Office

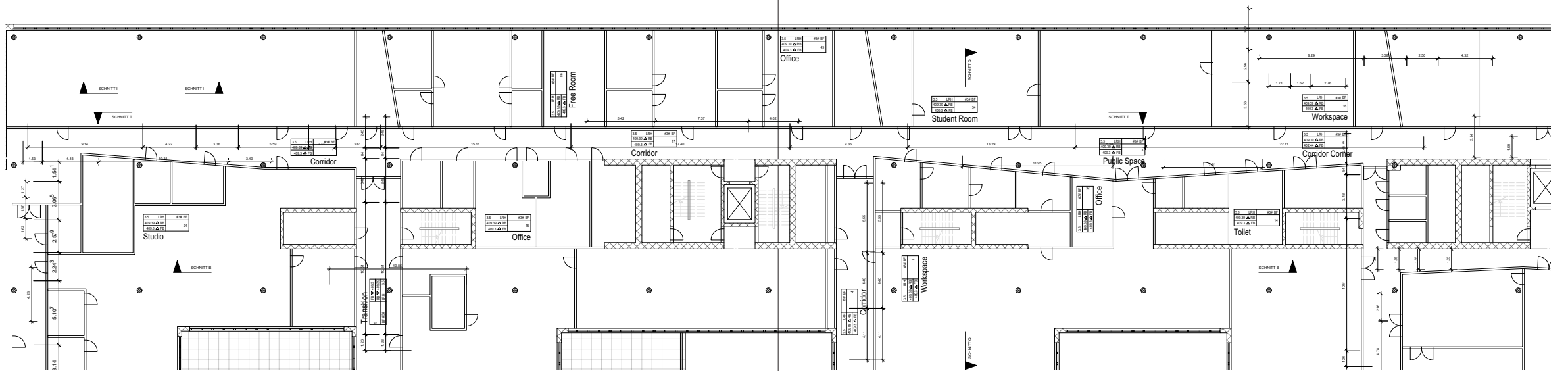
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KEY

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	RED - BRICK	SW	HIGER EDGE DOORSTEP
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	LIMESTONE	DL	EXPANSION JOINT
	ISOLATION	DW	ROOFWATER
	STEEL	-	-
	PLASTER	-	-

OK Fertig Floor 3. Floor:

+/- 4.25 = 303.24 m.ü.M.



FOR YOUR ATTENTION

critique - process - focus - full the main actors needs / critique - institutions - politics - rules / "The fact that the university controls us provokes me, but that doesn't make me creative. Quite the opposite, in fact. It's not cool." /

critique - institutions - politics - / control /critique - institutions - politics - adaptation of walls / critique - institutions - politics - image - selling through apperance / critique - institutions - politics - image - uniformity / critique - institutions - politics - organized

events / critique - building - space - controlled public space / critique - building - space - respect of the building / critique - building - apperance -acceptable // "It was something new at the beginning and a building without patina is difficult for an art

school." / qualities - user - students - resistance in corridor / qualities - user - principal - awareness: lack of anarchy // "You can go on the walls, but it depends on what you write. There were a few posters where they said they

would close our mouths, or something like that, and then they took them away. It's controlled."

ALLREAL TONI AG, ZÜBRICH
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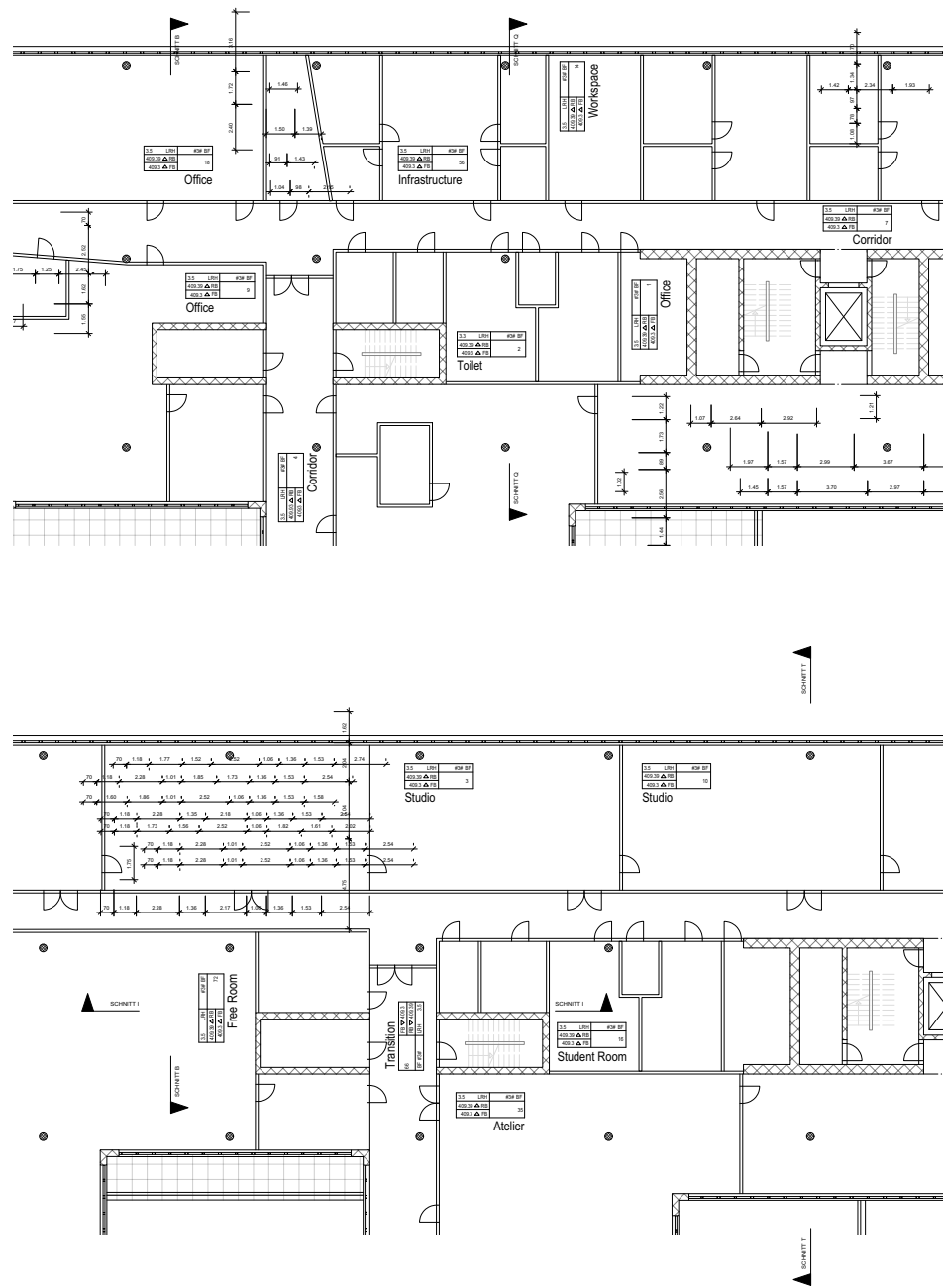
AS-BUILT PLAN, TONI-AREAL

The Corridor, Floorplan, 5. floor,

DEPARTMENT FOR URBAN CITIES

Leo Graf & Anina Schmid
Institut Theoretical Praxis, Preception and Reproduction,
State University
Wolfgang-Pauli-Campus, 8000 Zürich,
Tel. +41 00 000 00 00, info@askexperts.ch

Date	17.05.2020
Job - Nr.	2'201
Format	adapted to layout
Plan - Nr.	00.01
Scale	adapted to the plan
revision idx.	2.3 AS
CAD infor.	vwx
Signature	



ROOM STAMPS

Office 1 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Corridor 4 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Studio 10 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Office 18 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Toilet 2 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Corridor 7 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Workspace 14 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Atelier 35 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Studio 3 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Office 9 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Student Room 16 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 6.5 D concrete 0.1	Free Room 72 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.3 D concrete 0.1

FOR YOUR ATTENTION

critique - process - focus - economics /
critique - institutions - politics - rules /
critique - institutions - politics - students
deliver / critique - institutions - politics -
control /critique - institutions - politics -
adaptation of walls / "We would like to see
dance or music here, but on the other side
it doesn't have to be a venue. Here we
have to work. You don't do this to satisfy
tourists." / critique - institutions - politics -
image - uniformity / critique - institutions
- politics - abundance of tools / critique -
institutions - politics - incomprehensible /
critique - building - space - defined space /
critique - building - space - specific
function / critique - building - apperance -
sealed //

"Honestly, you wouldn't even notice that
there's music and stuff like that." /
qualities - process - focus - talking about
synergy and exchange / qualities -
process - focus - understandable concept
/ qualities - institutions - politics -
performance oriented / qualities - building
- space - visual transparency / qualities -
building - space - visual transparency /
qualities - building- infrastructure - offer /
qualities - building- infrastructure - high
quality //

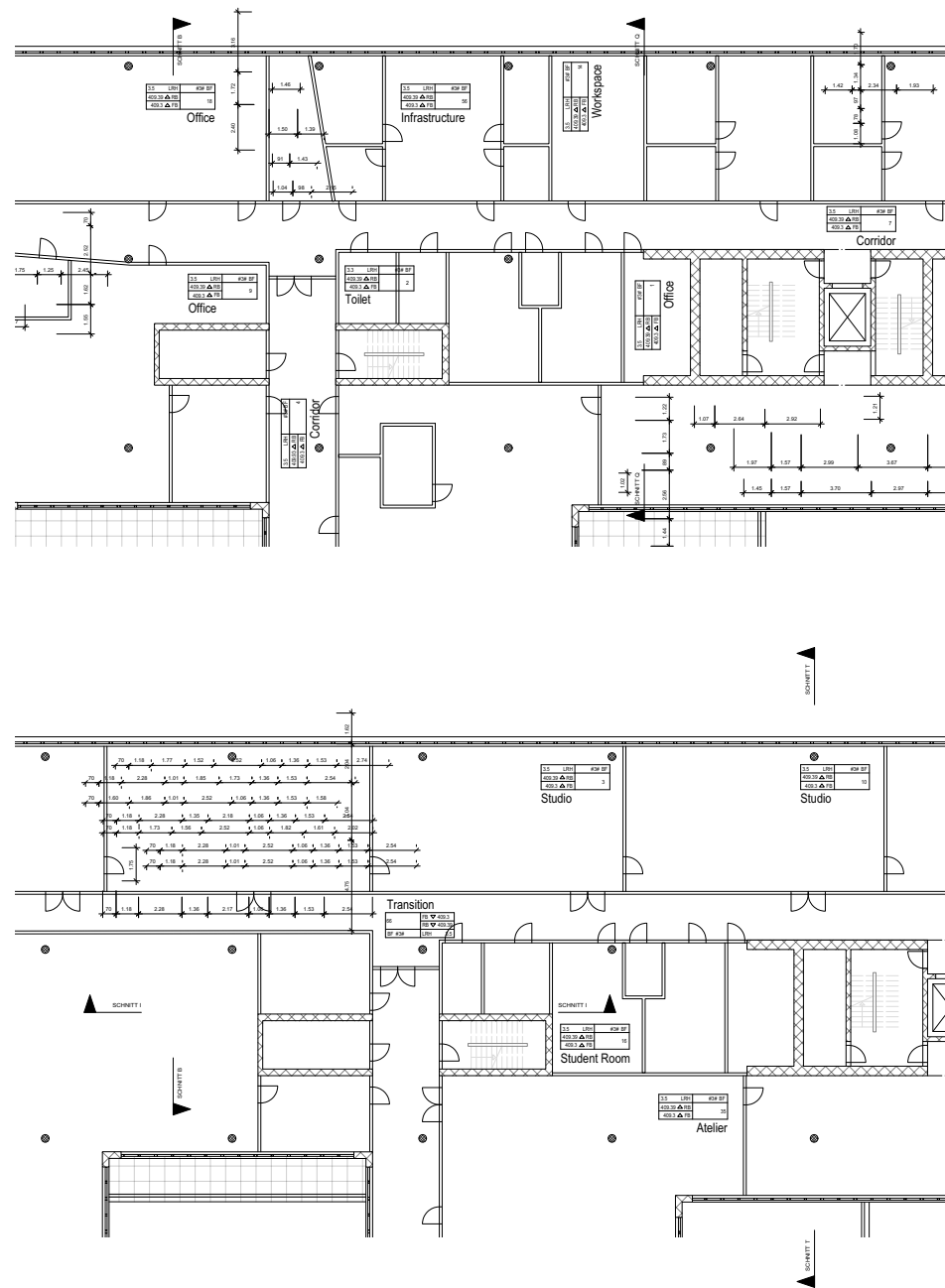


KEY

- CONCRETE
- BRICK
- RED - BRICK
- SANDSTONE
- LIMESTONE
- ISOLATION
- STEEL
- PLASTER

OK Fertig Floor 3. Floor:
+/- 4.25 = 303.24 m.ü.M.

ALLREAL TONI AG, ZÜBRICH Egbühlstrasse 18, 8050 Zürich, Tel. +41 00 000 00 00, info@askallreal.ch	Date	17.05.2020
	Job - Nr.	2'201
AS-BUILT PLAN, TONI-AREAL Rooms, Floorplan, 1./ 2. / 3. / 4./ 5./ 6./ 7. floor,	Format	adapted to layout
	Plan - Nr.	00.01
DEPARTMENT FOR URBAN CITIES Leo Graf & Anina Schmid Institut Theoretical Praxis, Preception and Reproduction, State University Wolfgang-Pauli-Campus, 8000 Zürich, Tel. +41 00 000 00 00, info@askexperts.ch	Scale	adapted to the plan
	revision idx.	2.3 AS
	CAD infor.	vwx
	Signature	



ROOM STAMPS

Office 1 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Corridor 4 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Studio 10 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Office 18 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Toilet 2 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Corridor 7 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Workspace 14 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Atelier 35 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Studio 3 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Office 9 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Student Room 16 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 6.5 D concrete 0.1	

FOR YOUR ATTENTION

critique - process - focus - fast
development - vague programme / critique
- process - focus - economics / critique -
process - focus - fulfill the main actors
needs / critique - institutions -
interdisciplinarity - ZHdK & ZHAW /
critique - institutions - interdisciplinarity -
within the departments / critique -
institutions - politics - control / critique -
institutions - politics - adaptation of walls /
critique - institutions - politics -
incomprehensible / critique - institutions -
politics - image - selling through
appearance / critique - institutions - politics
- abundance of tools / critique - building -
space - specific function / critique -

building - space - transparency / critique -
building - appearance - monotony /
critique - building - appearance -
acceptable //
"It has too few niches." /
qualities - process - focus -
understandable concept / qualities -
building - space - diversity / qualities -
building- infrastructure - offer / qualities -
user students - resistance in corridors //

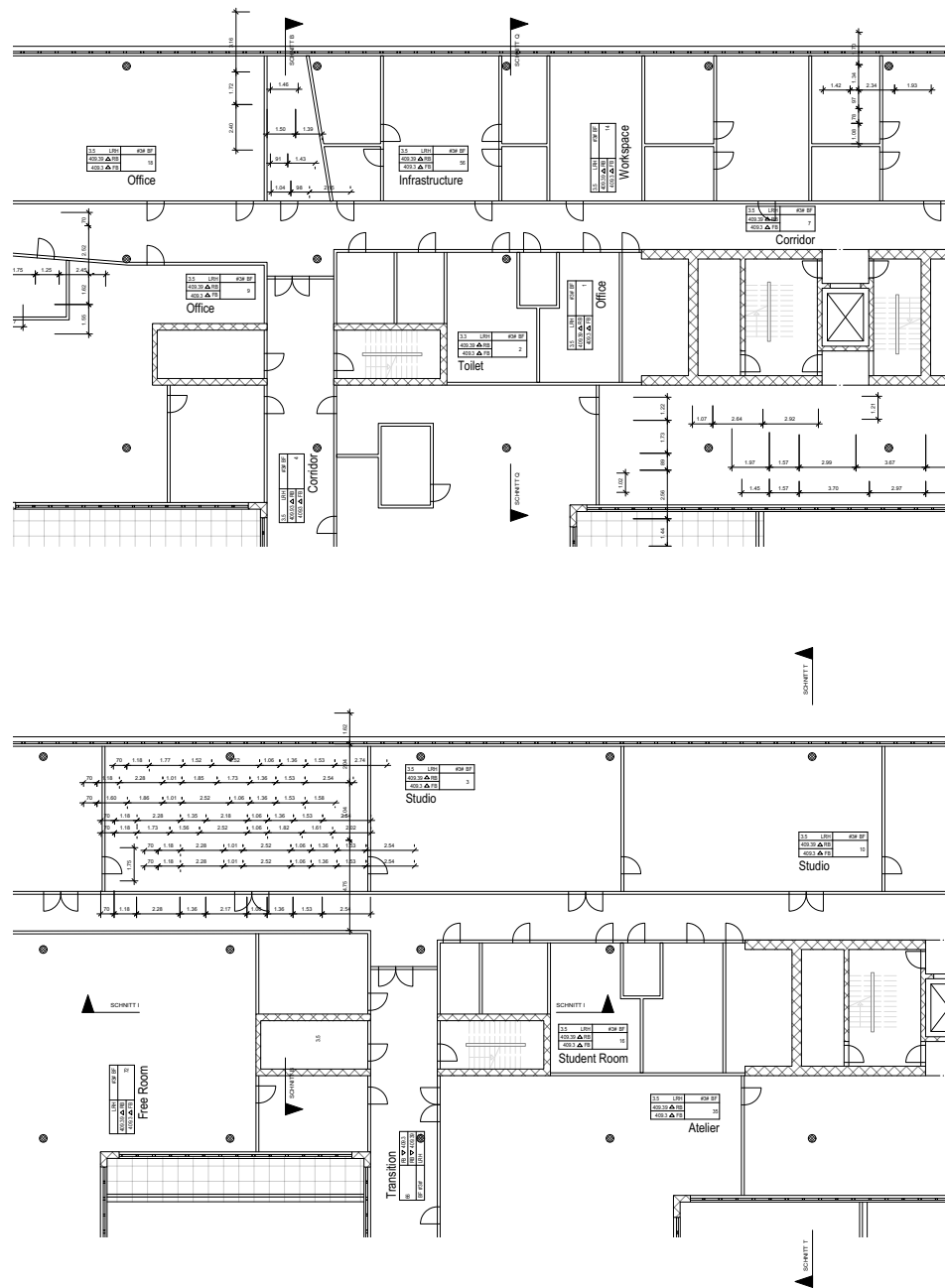
KEY

	CONCRETE
	BRICK
	RED - BRICK
	SANDSTONE
	LIMESTONE
	ISOLATION
	STEEL
	PLASTER

OK Fertig Floor 3. Floor:
+/- 4.25 = 303.24 m.ü.M.



ALLREAL TONI AG, ZÜBRICH Egbühlstrasse 18, 8050 Zürich, Tel. +41 00 000 00 00, info@askallreal.ch	Date	17.05.2020
	Job - Nr.	2'201
AS-BUILT PLAN, TONI-AREAL Rooms, Floorplan, 1./ 2. / 3. / 4./ 5./ 6./ 7. floor,	Format	adapted to layout
	Plan - Nr.	00.01
DEPARTMENT FOR URBAN CITIES Leo Graf & Anina Schmid Institut Theoretical Praxis, Preception and Reproduction, State University Wolfgang-Pauli-Campus, 8000 Zürich, Tel. +41 00 000 00 00, info@askexperts.ch	Scale	adapted to the plan
	revision idx.	2.3 AS
	CAD infor.	vwx
	Signature	



ROOM STAMPS

Toilet 2 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Corridor 7 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Workspace 14 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Atelier 35 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1
Studio 3 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Office 9 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Student Room 16 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 6.5 D concrete 0.1	Free Room 72 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.3 D concrete 0.1
Corridor 4 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	Studio 10 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete	Office 18 FB ▽ 409.39 B concrete RB ▽ 409.3 W brick BF #3# LRH 3.5 D concrete 0.1	

FOR YOUR ATTENTION

critique - institutions - politics - students
deliver /

critique - institutions - politics - decision
making /

critique - institutions - politics -
incomprehensible /



KEY

	CONCRETE
	BRICK
	RED - BRICK
	SANDSTONE
	LIMESTONE
	ISOLATION
	STEEL
	PLASTER

OK Fertig Floor 3. Floor:
+/- 4.25 = 303.24 m.ü.M.

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AS-BUILT PLAN, TONI-AREAL

Rooms, Floorplan, 1./ 2. / 3. / 4./ 5./ 6./ 7. floor,

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Plan - Nr.	00.01
Scale	adapted to the plan
revision idx.	2.3 AS
CAD infor.	vwx
Signature	

ROOM STAMPS

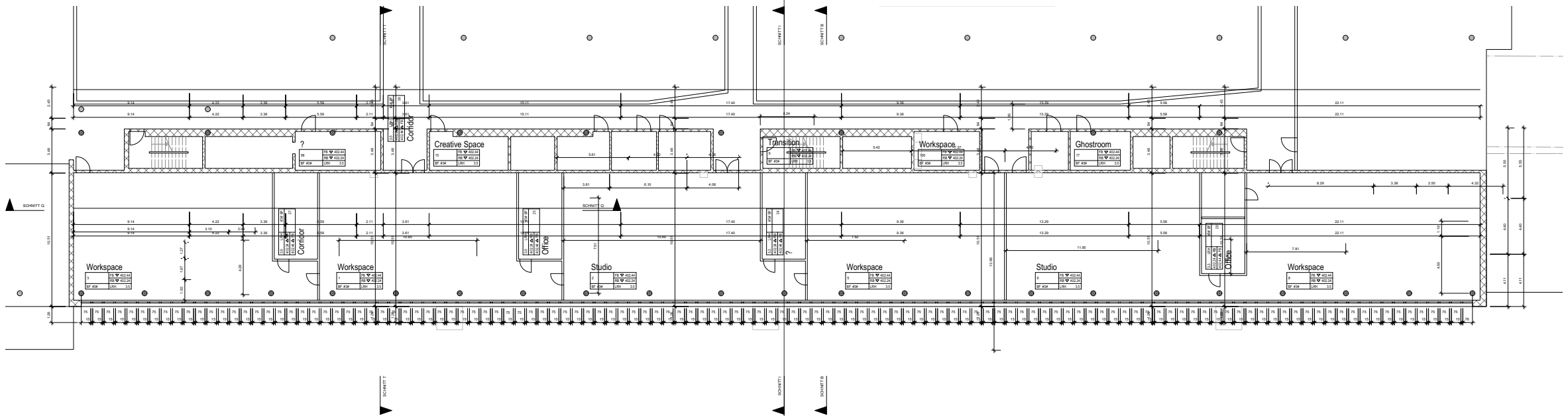
<p>Workspace</p> <p>1 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Workspace</p> <p>5 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Transition</p> <p>9 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Office</p> <p>20 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Corridor</p> <p>36 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>
<p>Studio</p> <p>2 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Studio</p> <p>6 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Creative Space</p> <p>15 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>?</p> <p>24 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>?</p> <p>98 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>
<p>Workspace</p> <p>3 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Workspace</p> <p>8 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Ghostroom</p> <p>17 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Corridor</p> <p>27 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>	<p>Workspace</p> <p>100 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1</p>

KEY

	CONCRETE	ST	LOWER EDGE LEDGE
	BRICK	BR	HIGHER EDGE BREASTWORK
	RED - BRICK	SW	HIGER EDGE DOORSTEP
	SANDSTONE	UKD	LOWER EDGE ROOF
	LIMESTONE	DL	EXPANSION JOINT
	ISOLATION	DW	ROOFWATER
	STEEL	-	-
	PLASTER	-	-

OK Fertig Floor 3. Floor:

+/- 4.25 = 303.24 m.ü.M.



FOR YOUR ATTENTION

critique - process - focus - fast development / critique - process - focus - full the main actors needs / critique - institutions - interdisciplinary - ZHdK & ZHAW / critique - institutions - interdisciplinary - within departments / critique - institutions - politics -

rules / "How should I get inspired, like what? Like to practice more or what?" critique - institutions - politics - control / critique - building - space - defined space / critique - building - space - specific space / critique - building - apperance - monotony

critique - building - technical organization - control / critique - building - technical organization - coomplexity / critique - building - technical organization - auto-regulation / critique - building - technical organization - badge //

"I would wish for more mixing of the students from different studies and departments" qualities - process - focus - talking about synergy and exchange / qualities - institutions - politics / qualities - building - space - individual locations / qualities - building -

space - diversity / qualities - building - infrastructure - offer / qualities - building - infrastructure - high quality // "You don't get to know people from other depatments - only with the "Z-Moduls, which are very rare"

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AS-BUILT PLAN, TONI-AREAL

Workspaces, Floorplan, 3. floor,

DEPARTMENT FOR URBAN CITIES

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Tel. +41 00 000 00 00, info@askexperts.ch

Date	17.05.2020
Job - Nr.	2'201
Format	adapted to layout
Plan - Nr.	00.01
Scale	adapted to the plan
revision idx.	2.3 AS
CAD infor.	vwx
Signature	

ROOM STAMPS

Courtyard

2	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH	D concrete 0.1

Student Room

6	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Office

10	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete

Office

18	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Transition

36	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Outdoor Space

4	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 8.5	D concrete

Event Hall

7	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 6.5	D concrete

Cascade

14	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 7.5	D concrete 0.1

Office

19	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Telefon Cabin

58	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 2.5	D concrete 0.1

Open Hall

5	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH	D concrete 0.1

Toilet

9	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Workspace

16	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Atelier

23	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Student Room

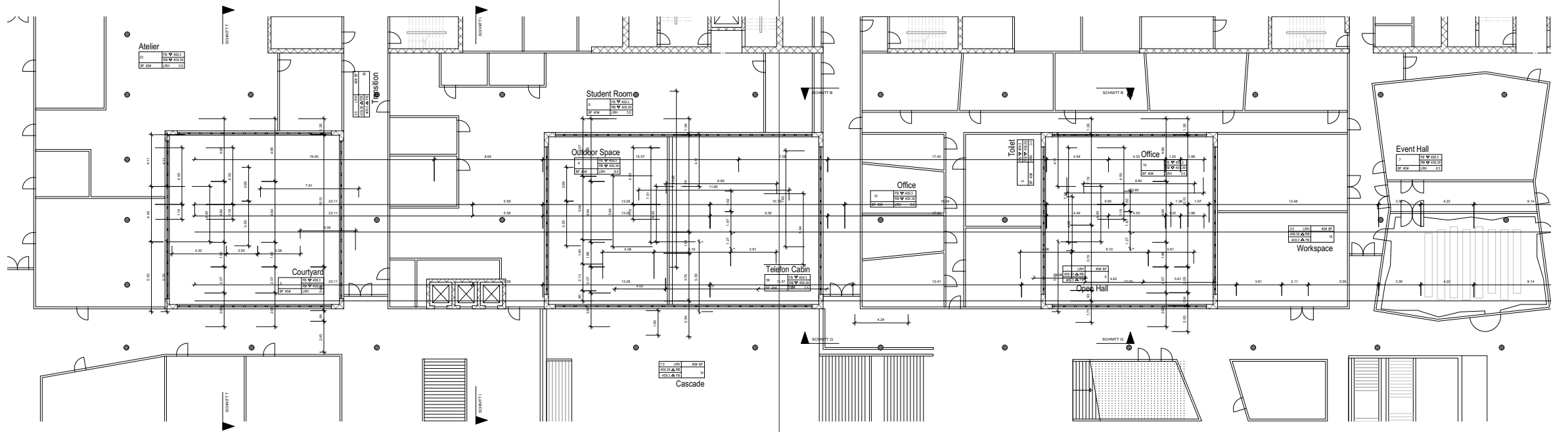
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	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

KEY

	CONCRETE	ST	LOWER EDGE LEDGE
	BRICK	BR	HIGHER EDGE BREASTWORK
	RED - BRICK	SW	HIGER EDGE DOORSTEP
	SANDSTONE	UKD	LOWER EDGE ROOF
	LIMESTONE	DL	EXPANSION JOINT
	ISOLATION	DW	ROOFWATER
	STEEL	-	-
	PLASTER	-	-

OK Fertig Floor 3. Floor:

+/- 4.25 = 303.24 m.ü.M.



FOR YOUR ATTENTION

critique - process - competition - selling projects / critique - process - focus - fast development - time efficiency / critique - institutions - politics - control / critique - institutions - politics - image - international / critique - institutions - politics - image -

uniformality / critique - building - space - defined space / critique - building - space - specific function critique - building - space - transparency / critique - building - apperance - monotony / "Nobody uses these chairs in the

courtyard/terrace - you never see anyone sitting here. I don't think the door is ever open." qualities - user - competition / qualities - process - focus - understandable concept / qualities - building - space - individual locations /

qualities - building - space - visual transparency / qualities - user - students - spontaneous parties / qualities - user - principal

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AS-BUILT PLAN, TONI-AREAL

Courtyards, Floorplan, 6. floor,

DEPARTMENT FOR URBAN CITIES

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Plan - Nr.	00.01
Scale	adapted to the plan
revision idx.	2.3 AS
CAD infor.	vwx
Signature	

ROOM STAMPS

Courtyard

1	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH	D concrete 0.1

Student Room

6	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Office

10	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete

Office

18	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Transition

36	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Outdoor Space

3	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 8.5	D concrete

Event Hall

7	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 6.5	D concrete

Cascade

14	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 7.5	D concrete 0.1

Office

19	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Telefon Cabin

58	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 2.5	D concrete 0.1

Open Hall

4	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH	D concrete 0.1

Toilet

9	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Workspace

16	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

Atelier

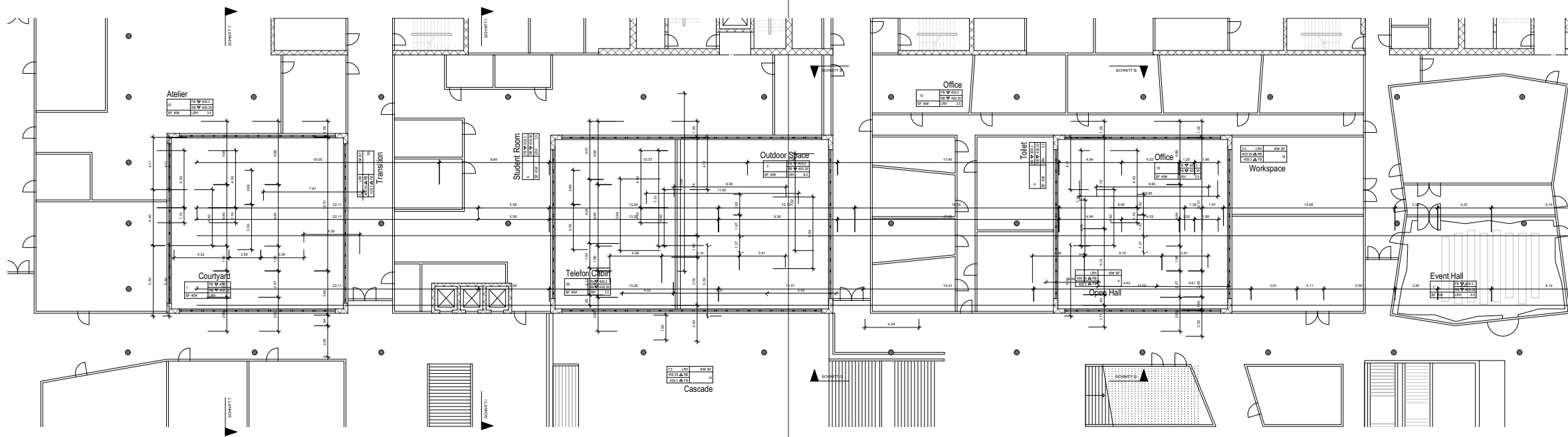
23	FB ▽ 409.39	B concrete
	RB ▽ 409.3	W brick
BF #3#	LRH 3.5	D concrete 0.1

KEY

	CONCRETE	ST LOWER EDGE LEDGE
	BRICK	BR HIGHER EDGE BREASTWORK
	RED - BRICK	SW HIGER EDGE DOORSTEP
	SANDSTONE	UKD LOWER EDGE ROOF
	LIMESTONE	DL EXPANSION JOINT
	ISOLATION	DW ROOFWATER
	STEEL	- -
	PLASTER	- -

OK Fertig Floor 3. Floor:

+/- 4.25 = 303.24 m.ü.M.



FOR YOUR ATTENTION

critique - process - competition - selling projects / critique - process - focus - fast development - time efficiency / critique - institutions - politics - control / critique - institutions - politics - image - contemporary / critique - institutions - politics - image -

uniformality / critique - building - space - controlled public space / critique - building - space - transparency / critique - building - apperance - monotony "Nobody uses these chairs in the courtyard/terrace - you never see anyone sitting here. I don't

think the door is ever open." qualities - process - competition / qualities - process - focus - understandable concept / qualities - process - focus - financial sustainability / qualities - building - space - individuel locations / qualities -

building - space - individuel locations / "The fact that the university controls us provokes me, but that doesn't make me creative. Quite the opposite, in fact. It's not cool." qualities - building - space - visual transparency / qualities - user - students -

spontaneous parties

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AS-BUILT PLAN, TONI-AREAL

Courtyards, Floorplan, 5. floor,

DEPARTMENT FOR URBAN CITIES

Leo Graf & Anina Schmid
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Date 17.05.2020

Job - Nr. 2'201

Format adapted to layout

Plan - Nr. 00.01

Scale adapted to the plan

revision idx. 2.3 AS

CAD infor. vwx

Signature

ROOM STAMPS

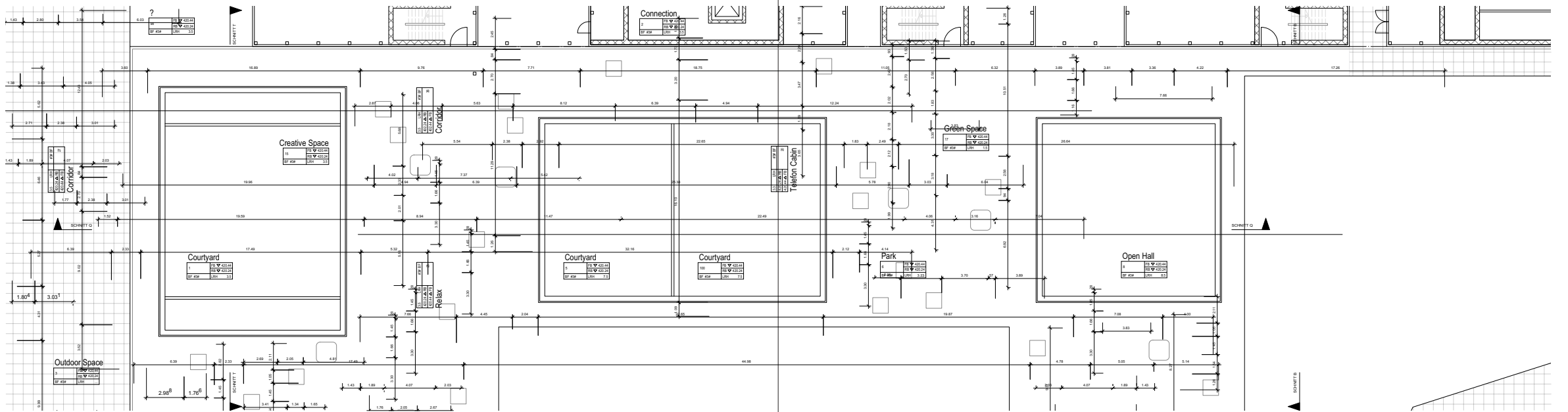
Courtyard 1 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Courtyard 5 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 7.5 D concrete 0.1	Creative Space 15 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Relax 23 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	? 98 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1
Connection 2 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Park 6 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH ... D concrete 0.1	Green Space 17 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 1.5 D concrete 0.1	Corridor 27 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Courtyard 100 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 7.5 D concrete 0.1
Outdoor Space 3 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH ... D concrete 0.1	Open Hall 8 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 8.5 D concrete 0.1	Telefon Cabin 20 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.3 D concrete 0.1	Corridor 36 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1	Workspace 100 FB ▽ 402.44 B concrete RB ▽ 402.24 W brick BF #3# LRH 3.5 D concrete 0.1

KEY

	CONCRETE	ST	LOWER EDGE LEDGE
	BRICK	BR	HIGHER EDGE BREASTWORK
	RED - BRICK	SW	HIGER EDGE DOORSTEP
	SANDSTONE	UKD	LOWER EDGE ROOF
	LIMESTONE	DL	EXPANSION JOINT
	ISOLATION	DW	ROOFWATER
	STEEL	-	-
	PLASTER	-	-

OK Fertig Floor 3. Floor:

+/- 4.25 = 303.24 m.ü.M.



FOR YOUR ATTENTION

critique - process - competition - rules / critique - process - competition - competitive / critique - process - competition - dependent jury / critique - process - competition - payed (studies assignment) / critique - process - focus - fast

developement - time efficiency / critique - process - focus - fulfill the main actors needs / critique - institutions - interdisciplinarity - ZHdK & ZHAW - independent / critique - institutions - interdisciplinarity - within departments / critique - institutions -

politics - students learn from... / critique - institutions - politics - decision making / critique - institutions - politics - control / critique - institutions - politics - incomprehensible / critique - institutions - politics - organized events //

qualities - process - competition - multiple rounds / qualities - process - competition - different solutions / qualities - process - focus - talking about synergy and exchange / qualities - institutions - politics - Z-module: transdisciplinarity / qualities - user

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 Tel. +41 00 000 00 00, info@askallreal.ch

AS-BUILT PLAN, TONI-AREAL

Roof Garden, Floorplan, 8. floor,

DEPARTMENT FOR URBAN CITIES

Leo Graf & Anina Schmid
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Analysed and localised points of criticism have to be converted into a spacial design. But this criticism does not protect us from repeating the same mistakes. Projects with a claim to conclusiveness and a one-sided economic intention must be avoided. Rather, the aim of spatial criticism is to sensitise users to problems and to encourage them to co-create their surrounding. These interventions expresse a grotesque kind of criticism

CHOREO
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CHOREO

but also open up potential. According to the principle of ongoing criticism, it is essential that the proposals are continually reviewed and expanded through exchange and critical reflection.

Leo Graf
Anina Schmid

GRAPHY
GRAPHY
GRAPHY



OPEN ATELIER

F7_ “are you more quiet because you feel observed or will it be too loud?”

P12_ Humans are physically weak, which we compensate for with culture. We build islands of reliability with our culture. Humans are always trying to reduce the complexity of their lives. Systems that we develop have the basic function of relieving us. Together, these reliefs then have a productive effect because they manifest themselves, for example, in something like “division of labour”.

P3_ “ah I thought it’s the corridor”

B17_ The Problem is, to many doors, to many walls.

D1_ By imitating stereotypical behaviour patterns and idioms of institutional formalities, she presents herself as part of the institutional system.

E6_ “There are doors with badge, doors with lock, and rooms that have a door with badge and a door with lock. There are doors with handles and doors with knobs, doors that can be opened in one direction with a handle and in the other direction only with a badge, [doors that cannot be unlocked and doors that cannot be closed.] There are areas of the house that are open when you come from the left and only with badge when you come from the right. There are doors that are allowed to be open, doors that are not allowed to be open, doors that are not allowed to be open, but are always open...”

G2_ more doors; the cynical aspect gets stronger

F1_ “there would be a mixture”

J11_ “it reminds me of an atelier-space I loved to work in”

L5_ “the length has something spectacular”

N9_ “some of the studio spaces are already connected with big doors”

F7_ “there are very different characters - how would it deal with that?”

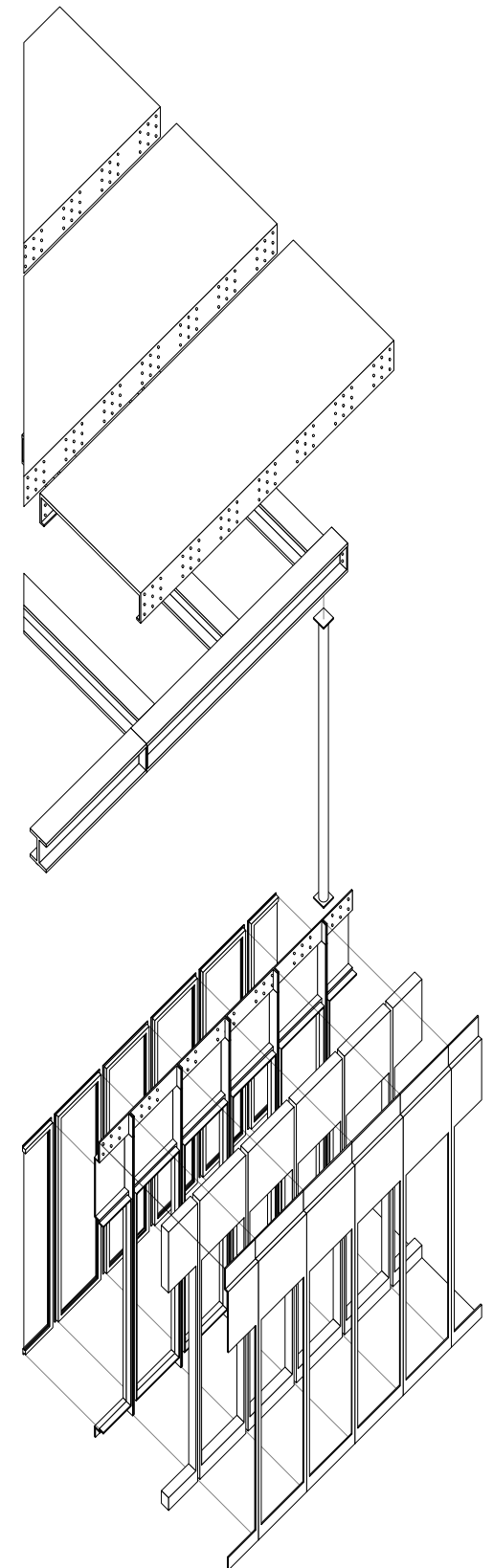
D4_ An open Atelier space lies behind a wall with doors. All students have only access to some of those doors.

C5_ „I know nobody from the other departments. Well i know somebody, a designer.“

K13_ Continuous irritation of a certain type, cause the system to steer its structure in a certain direction. The system will adapt to these things and develop a competence of its own.

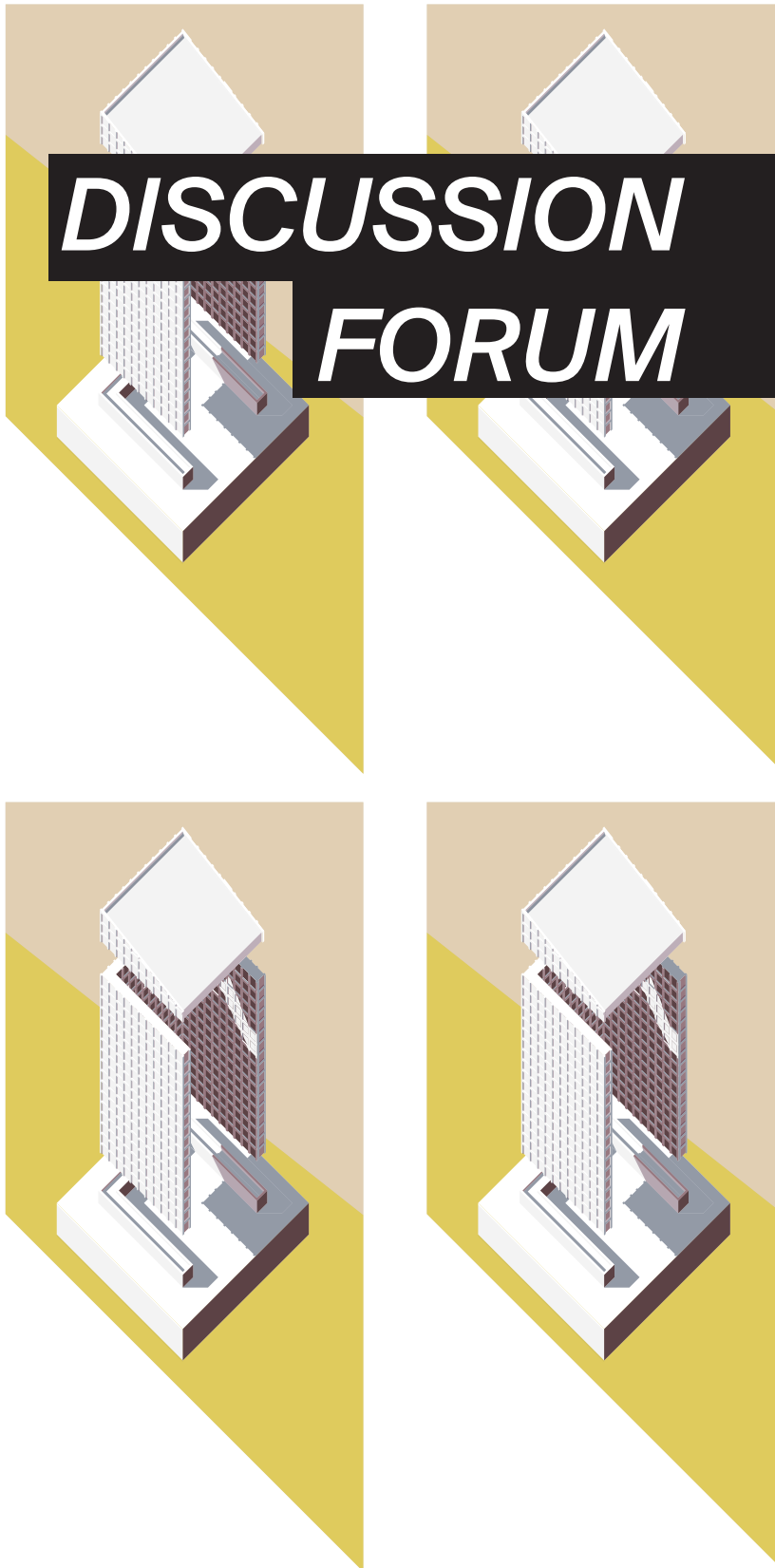
R4_ One will have to walk along the endless corridor with endless doors in order to get to the door that fits the badge. If you ring on a door you can hope that someone inside reacts to the red light and opens the door for you.

E10_ “What dominates is a typically Zurich-style, well-designed modesty.”



A field is a Field of forces within which the Agents occupy positions that statistically determine the POSITIONS they will take with respect to the fields, these POSITION-TAKINGS being aimed either at CONSERVING or TRANSFORMING the STRUCTURE OF RELATIONS OF FORCES that is constitutive of the field. Doxa describes the rules of the game and assumptions that exist in the conception of a social field. Everybody's position is aimed at either conserving or transforming the rules. Within this discourse people make use of their power or capital to impose the rules that favor them the most. We must encourage the conditions of openness, mutability and inclusion to make the sustainable and democratic city of today.

DISCUSSION FORUM



This tells us that reality is a social concept: to exist, is to exist socially in relation to others. What is real, is relational. Power relations between and within fields structure human behavior. These speaker's desks could stand in a circle on the Toni-Areal's roof terrace. They represent a non-hierarchical construct like the "Stadtforum", a highly regarded example of a new approach to urban development and urban design. "I wouldn't be used as a discussion place - more to hang out" "that has something absurd which is good" "If they would be flat one could have an apero there" "An objective organism is formed from many subjective opinions".

We must encourage the conditions of openness, mutability and inclusion to

make the sustainable and democratic city of today.

“It fits the architectural style”

Mirror panels should exaggerate the

introverted courtyard. They replace the existing facade elements and their

SELFREFLECTIVE

angle block the view from the windows to the courtyard. Voyeurism gets

COURTYARD

changed. I don't know how much people care about whether they can be

seen or not. But of course it's a different feeling if one can't be observed even if

one doesn't think about it. But what interests me much more is the

mirror-effect itself. A room that constantly changes its appearance.

by looking at this patio; the critique is clear: it's a huge space, maybe too big for

a telephone box.

You can only teach a child language as

a stimulus and read it to him again and again and talk to him. The child thus

creates its own logic from the stimuli.

The child creates its own logic according

SELFREFLECTIVE

to the stimuli of its environment. This is the basis for problems in socialization.

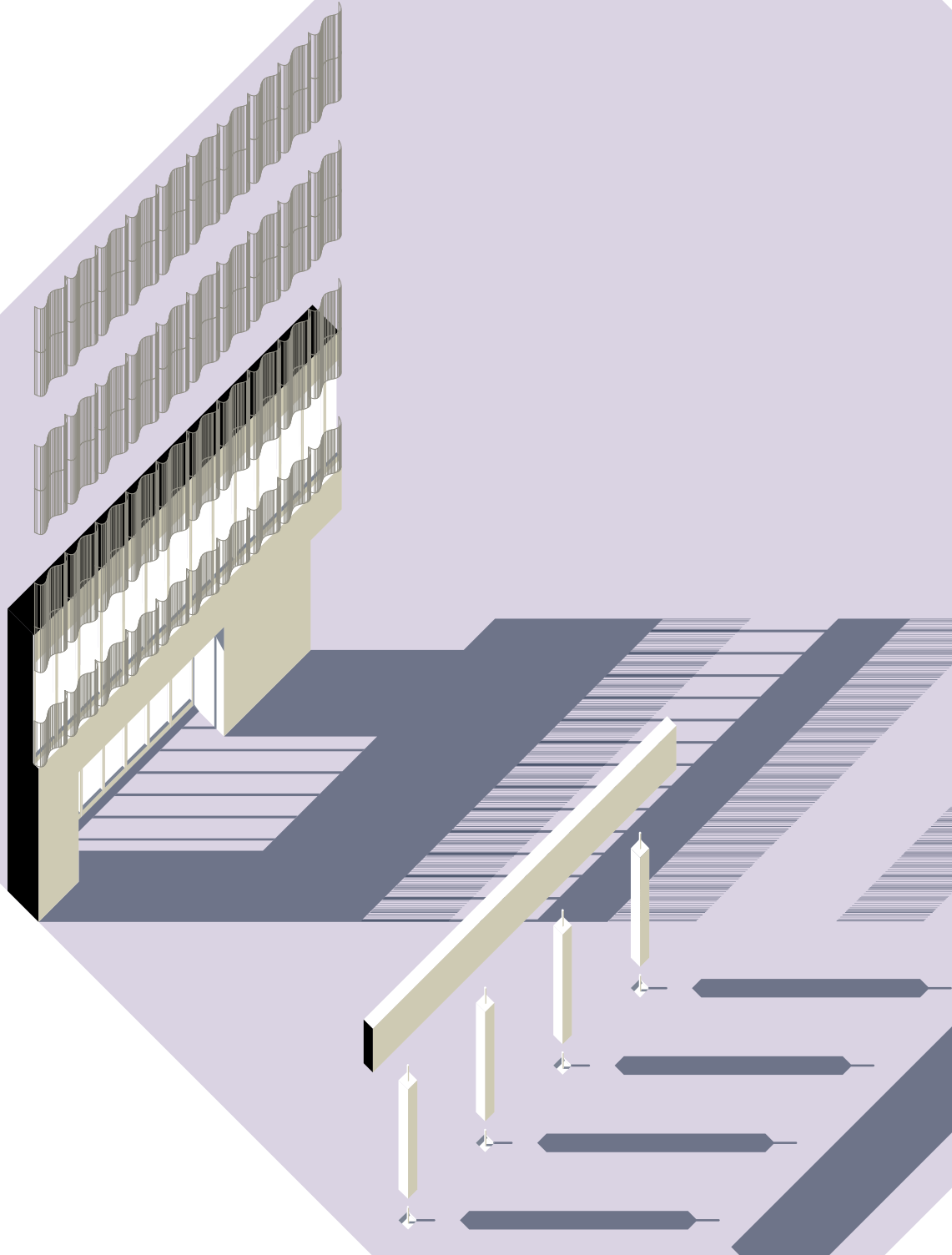
COURTYARD

Different people have grown up in different families and cultures, which can lead

to irritations and conflicts between the systems, but which can adapt in a cer

tain time. If one could change the mirrors the light would be interesting and

the room would be somehow living. Interesting.



ARCADE FRAGMENT

You don't even have to enter the building ... i mean... they didn't under-stand anything! ... Its hermetically sealed from the outside. And this object shows the absence of structures with a social understanding. It designs the void, its the connection between the inside and the outside. And this cascade would stand in front of the workshop-facade and structure the void in a suggestive way with an open function. "It generates a better connection to the workspaces and is characterized by the fact that it not only poses questions but also intervenes in reality with a certain approach to solutions. Despite paradoxes, architecture must be decisive, otherwise it has no value as a discipline."

"there would emerge other installations and different adaptations of the space" "I think the arcade or the way you criticize the way dealing the inside and outside could become more productive" "I would sit there, lean against the pillars and, smoke a cigarette - this is a good situation for a workshop-break" "The more open the framework conditions with regard to a thing, the more uncontrolled but adaptable they are. Tight framework conditions can drive more specific qualities. I like to find and therefore highly dependent. This idea is great because it wouldn't change that much and doesn't seam to harm that many works in the garage out if I know anybody who works in the garage right now. I don't like to be observed but watching others is exciting. If I would sit there at the cascade, watching would feel more natural. "It would bring some motion to the outdoor space"



Maybe the input doesn't have to be architectural in order to create something architectural. Maybe architecture should be understood also as a political discipline. This idea completes the set of interventions. It strongly depends on the narrative. The output is controlled but open in a good way.

It would be an illusion to think everyone's eyes count the same.

You can also design an event.

I think the proposals, which are the most architectural - which is a relief to me - were the best.

This house is a field of opportunity.

If the school is harming the productivity and the adaptation of the space, maybe we shouldn't react on this with conventional architecture.

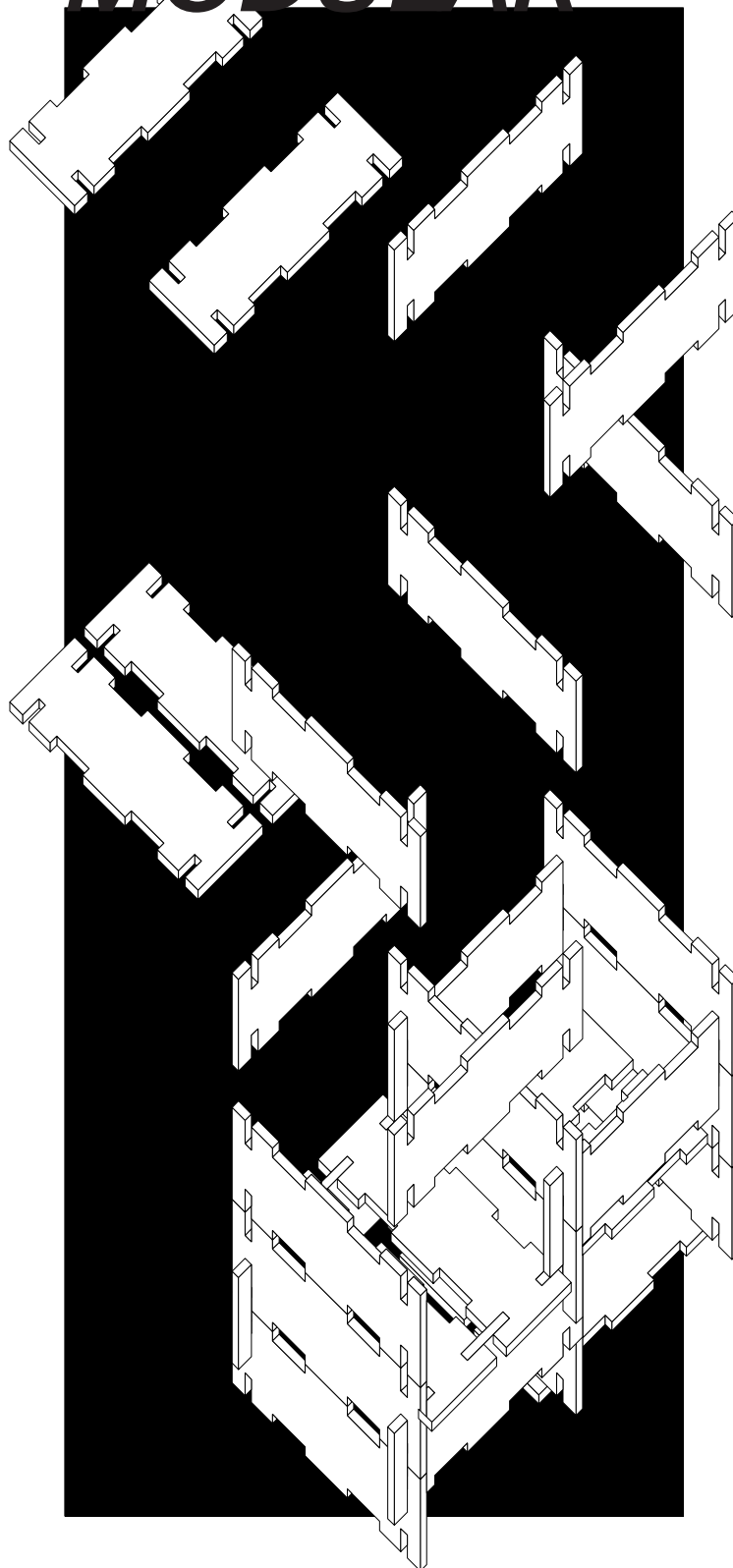
Architecture is the art of putting things together.

The basic problem with these ideas is, who will do something with it?

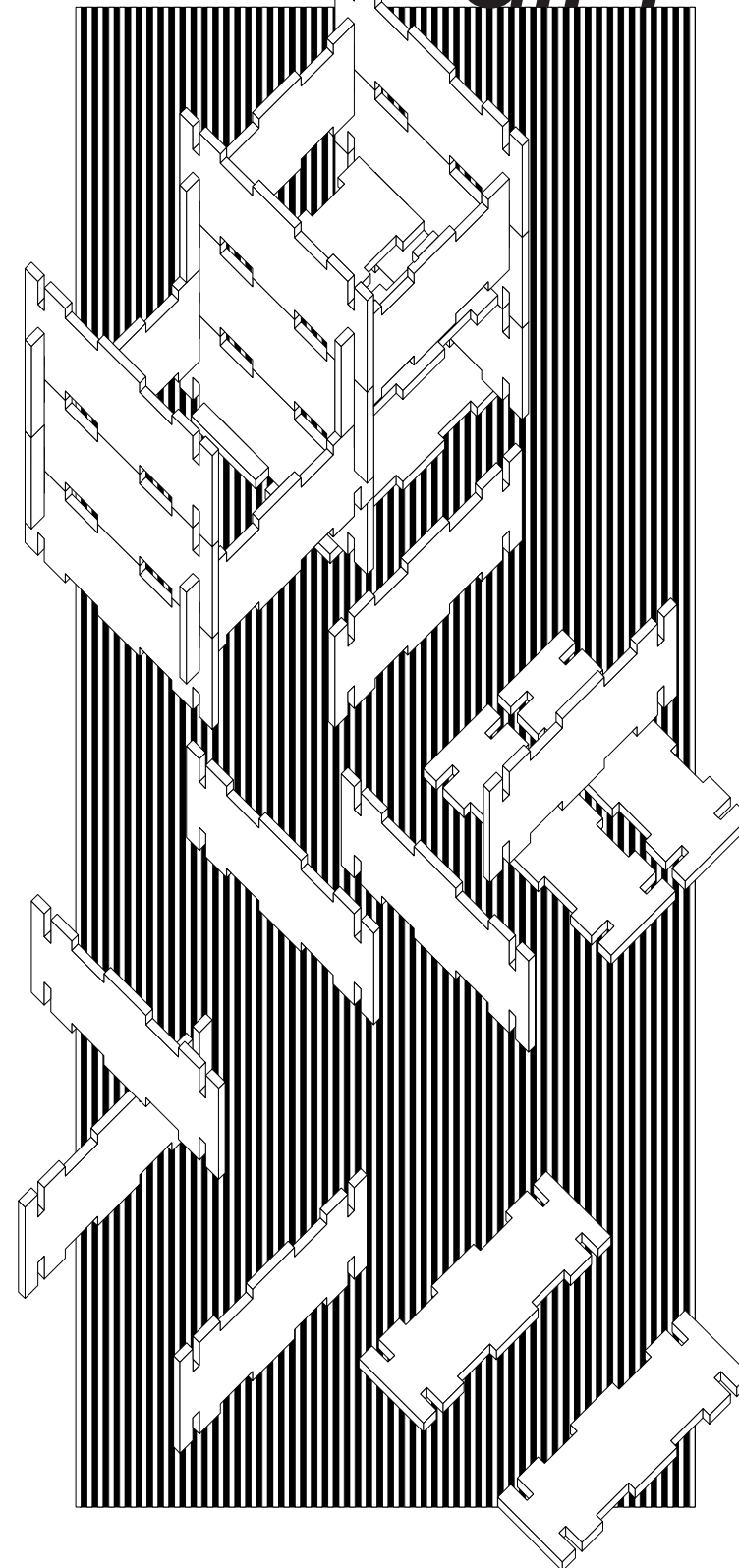
"I love wood."

A jury from the school would select the winner project and realize it.

MODULAR



GIFT



And yes, they will do exactly what we imagine them to do! It's our profession to know.

A design competition should be held at the ZHDK. A modular furniture concept becomes the gift from the school to all students.

We enter institutions, we invest in them we internalize their values, their discourses, their ways of being, their modes of perception and classification.

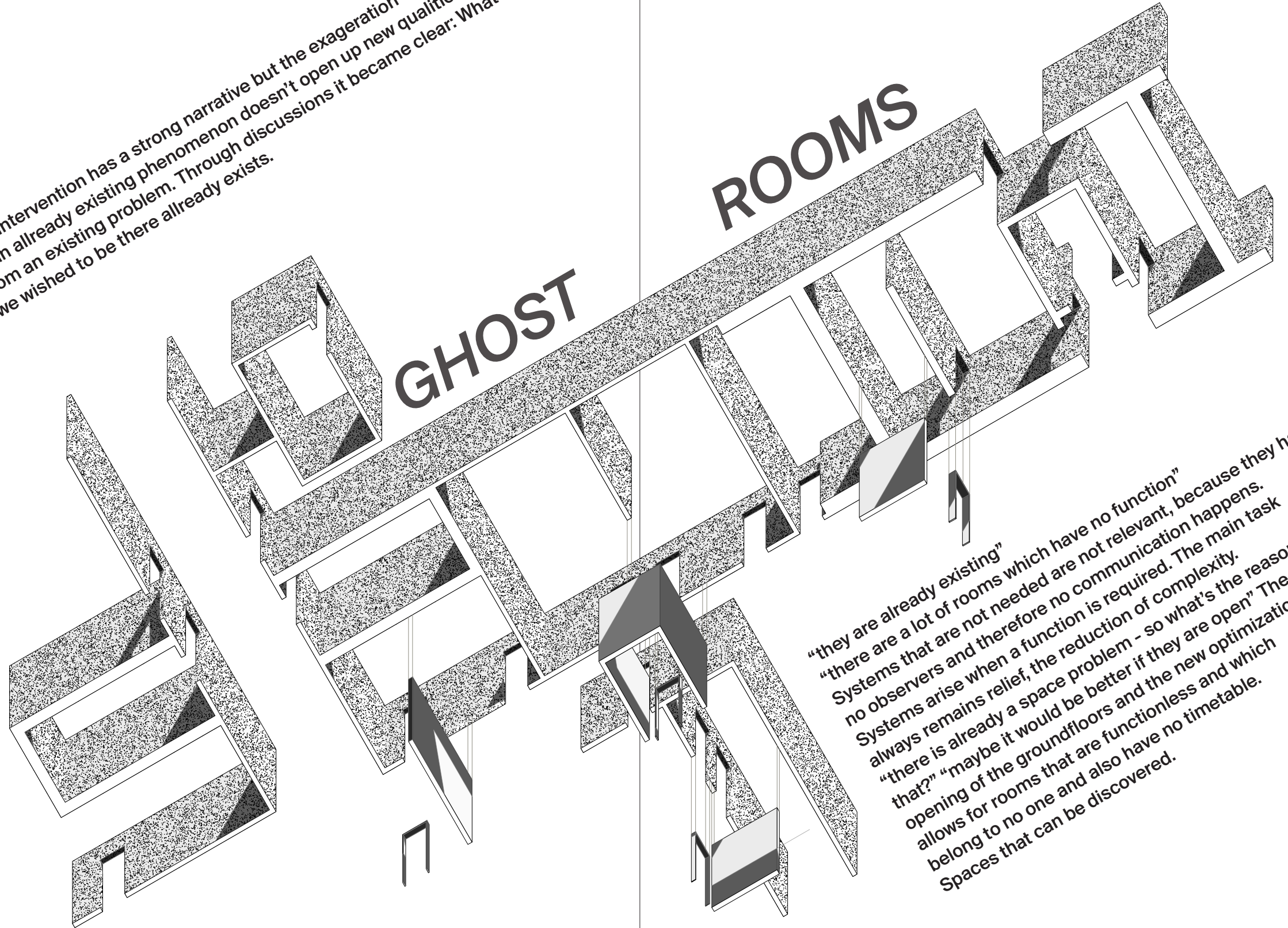
And then we embody them, ... then we perform them in our lives and in our roles within institutions and our relationships with institutions.

The institution itself should somehow suggest adaptation by not trying to conserve it's own image in a such controlled way.

"I would certainly use them to set up my atelier. They would also be nice to build something for exhibitions"

Competivity is a great way to generate intrinsic motivation and to make students deliver. We want to see big steps.

This intervention has a strong narrative but the exaggeration of an already existing phenomenon doesn't open up new qualities from an existing problem. Through discussions it became clear: What we wished to be there already exists.



“they are already existing”
“there are a lot of rooms which have no function”
Systems that are not needed are not relevant, because they have no observers and therefore no communication happens.
Systems arise when a function is required. The main task always remains relief, the reduction of complexity.
“there is already a space problem - so what's the reason for that?” “maybe it would be better if they are open” The opening of the groundfloors and the new optimization belongs to no one and also have no timetable.
Spaces that can be discovered.



"Is a certain respect not necessary? Doesn't it has to be something serious, once someone paints and writes on to the walls?" The Walls within the Toni-Areal are freed from the plaster layer in a controlled manner "The problem is not the respect for the building but the time one needs to adapt walls or space." "The process of appropriation can't really be controlled. We did a lot in the beginning to make people feel at home quickly. For example, we enabled the display of the walls. Not by everyone but by most. We have public zones that are very spacious and ideally are not escape routes. The escape routes go down on the outside, which means that everything is playable and can be played on. It's all about leaving things. The most important thing is that people lose respect for the house and do what they want to do in here."

Have drawings that you make which are kind of analysis of the existing situations, you make a drawing that might be quite like a choreography almost about how you deal with it, and then you could make this models that can have a bit of variety to them, which is the result and then with the result you're not sure if this is good or bad.-"I like that one can see the material. It's some kind of reation, it's about destruction." "The problem is not the respect for the building but the time one needs to adapt walls or space." For a design process it is dangerous to take over questions and thus framework conditions without having understood them. For in order to design new framework conditions, one must be able to anticipate the existing ones.



Leo Graf
Anina Schmid

Images have power. This consciousness must be present in the whole process. Especially when presenting the best proposals, it is important to question this conventional communication. A picture shapes not only the imagination of the viewer, but also one's own. Certain visualizations of an idea lead to a reduced perception. This must be prevented. Spatial design must be viewed and presented from several perspectives.

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STAGE









**REFELEC
NOIT
REFELEC**

Reflection is the essence of ongoing criticism and the core of the method. These next pages are not about reflecting on the individual steps of the work again and again, but about looking at the interventions in the overall picture. Some ideas are put on hold early on, others are still being worked on and others prove to be very productive. It is not crucial that each idea

NOIT

**TION
CELEFER
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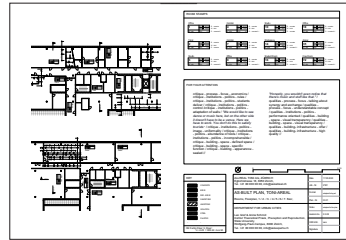
can be tested and reflected in a visualization. The worth of this method the process and the combination of the individual interventions.

**Leo Graf
Anina Schmid**

CELEFER



the full transparency room



The critical aspect isn't as clear as it could be as well as the mise en scene aspect is very contradictory to the functionality of the rooms. Therefore the idea might only be worth with curtains. This could be implemented in the narrative and the irony of being exposed or having no daylight. This decisionmaking could be the basis for a narrative but weakens the radicality of the idea.

the arcade fragment



This proposal is a very architectural proposal, which is perhaps what makes it so exciting and good. The element speaks of an absence and also expresses a clear criticism. This intervention is very productive because it allows for very open functions, while not negating any other functions or spaces. The incompleteness of the object underlines a cynical but also poetic aspect.

the discussion forum



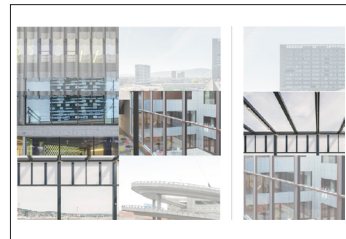
This intervention establishes a clear reference to the construction process. At the same time it expresses criticism but also reminds us of a productive method and thus becomes a symbol. What was not apparent at first is that these objects can be very multifunctional. So this intervention can be seen as symbolic, but it can also be used. It functions as an aesthetic object but at the same time it contains criticism and cynicism.

the modular gift



Maybe the input doesn't have to be architectural in order to create something architectural. Maybe architecture should be understood also as a political discipline. This idea completes the set of interventions. It strongly depends on the narrative. The output is controlled but open in a good way.

no changes



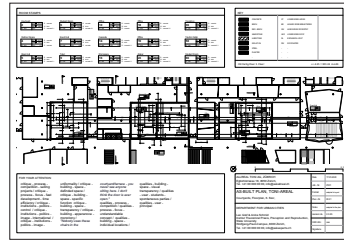
There are some places in the Toni area which are very productive and beautiful. One of these places is the roof terrace with its many places to stay. The location and the fresh air is certainly a big plus. In addition, it also has a diverse roof landscape, which breaks the monotony of the building. The quality of the place is expressed by the many visitors and spontaneous parties.

the selfreflective courtyard



This proposal has its strength in the transformation of the voyeuristic into self-reflection, which is very exciting. In doing so, he expresses several points of criticism. The atmosphere in the courtyard becomes more spectacular although it remains true to the "Toni style". Although it is a rather definite and fixed intervention, it does not disturb the functional openness.

the pool courtyard



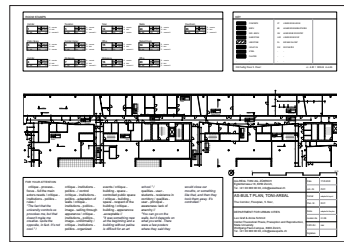
It is obviously not obvious whether it is a good or a bad intervention. It leaves a lot of room for functionality, although the criticism of the object says the opposite. The deepening of the object counteracts the voyeuristic and evokes beautiful ideas. However, it also destroys spaces and it does not seem certain whether it can give the courtyard a better atmosphere.

the open atelier



This room is our longest companion and is highly appreciated. Through a clear cynicism he expresses a versatile criticism. But the criticism also clearly opens up opportunities, which were desired by many users. It is a very architecturally safe intervention but at the same time it does not lose its "mise-en-scène" character. This opening up of the floor plan could also occur in several places and create qualities especially for the students' workplaces.

the flexible structure



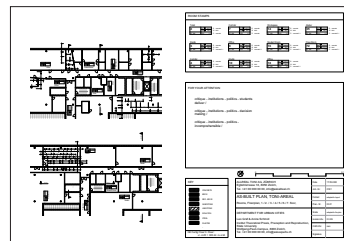
We still appreciate the productivity and the concept of the intervention. However, it is again dependent on adaptation by the students, which weakens the idea a bit. But on the other hand the room is much needed. We still need to question if it's critical or cynical enough - or why does have to be? Is the method productive because it has a wide range of outputs or does the all have to have the same language. In the end it has more the language of a solution which is not our intention. There is a lot of potential which we should further think through and improve.

the patina gallery



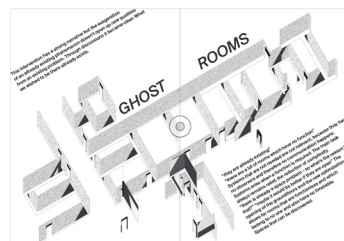
We like it. The strengths are, that it's working on a smaller scale than the other ideas, it works whether it is adapted or not, the same idea can have different outcomes with different moods and different sizes, it can either be developed further or give way to something else and has no final claim. The interpretation is provoked but not in an intrusive way. The possibilities for interpretation are complex but not too obvious.

the interrogation room



The cynical aspect is stronger than the productivity aspect. There are a lot of people who are not that political as the interviews have shown. There are options to be active but. maybe it's not a spacial problem - more in the organisational level.

the ghost room



The fact, that it requires an optimization of the program and the fact that there are already some kind of rooms that one can discover make this idea worse. As a story its strong but to close to what's already there. Nonetheless they are discovered differently than the rooms from the room-exchange-platform.

VICTORY



Leo Graf
Anina Schmid

For Andrea Fraser it's not always clear what reactions she triggers with her performances. Observing the reactions of her audience is an important part of her constant self-critical examination. She works on several levels of communication. The fundamental difficulty of translating her method into architecture lies in the multimedia nature of architecture as a form of communication. In comparison to Andrea Fraser, architecture happens in a less protected setting than Fraser's performances and acts on more levels of communication. A planner must be able to master the different levels of communication and communicate his project. The question now is whether the various representations of the project on its various levels of communication should have a complex, grotesque expression or whether the representation itself should be uniform and transparent and its content complex. In the later case, one runs the risk of achieving a certain poetic banality that loses content. In the former, on the other hand, complexity can create an impression of arbitrariness and thus lose focus on the content.

The examples aren't able to show a big variety regarding the scale of the interventions. In this particular example the interventions are strongly about the perception of the space which demands for a certain scale. To ensure that the interventions are understood as a unit, they are kept on a similar scale. An intervention in the building's signalling could no longer be understood spatially, while a change to an entire floor plan, for example, threatens to be read at the level of perception no longer in contrast to the existing building. Perhaps as individual interventions or in a different context, such interventions are quite conceivable.

In concrete terms, the question arises as to how strongly the interventions should be read as a unit, both in themselves and together.

With regard to this question, the project could still be sharpened.



APPENDIX

_skript

92

Final Crits / ZOOM / Time and Date hasn't been realised yet.

_vis-kom

96

The communication with the users is a crucial part of the method and ongoing criticism. How to communicate with unprofessionals is documented on the next pages.

90

91



_skript

Final Crits / ZOOM / Time and Date hasn't been realised yet.



RELEASE DATE

26 / 05 / 20

Reflecting on architecture is a crucial part of what we do, especially during this time, when conditions of open discussion to make the city of today.

<https://www.caruso.arch.ethz.ch/programm/2020/studie> (visited 09.03.2020)

Excerpt of the description of the department of architecture at ETH by Prof. Philip Spring.

Original in German: "Auficht ist, dass die Disziplin nicht sich der Disziplin zu Gute weiss auch zu verhindern, dass Architektur in der Disziplin, um die anderen beargwöhnen, nennen wir die Autonomie der Architektur".

<https://arch.ethz.ch/de/partement.html> (visited 09.03.2020)

Excerpt of "Eine Kunstfabrik für 775 Millionen Franken" 14.04.2014. «Mit dem Umbau der Toni-Molkerei liefern sie nun ihr Meisterstück»

<https://www.nzz.ch/zuerich/eine-kunstfabrik-fuer-775-millionen-franken-1.1806717>

Excerpt of "Umbau Toni-Areal Bauprojekt" - offizielle Broschüre Hochbauamt

https://www.zhdk.ch/file/live/5d/5d17bd1ccc03fb1c65bfad04f5011c59acb-d21c1/20120513_bauprojekt_ta_screen_96dpi.pdf

Excerpt of "EM2N converts milk factory for Toni-Areal mixed-use center in Zurich" "The building as city, the city as building"

<https://www.designboom.com/architecture/em2n-toni-areal-zurich-09-23-2014/>

Excerpt of "Toni-Areal: Die Kunst der Stunde" "ein kultureller Energieknoten"

<https://www.bauwelt.de/themen/haufen/>

Excerpt of "Umbau Toni-Areal Bauprojekt" - offizielle Broschüre Hochbauamt

https://www.zhdk.ch/file/live/5d/5d17bd1ccc03fb1c65bfad04f5011c59acb-d21c1/20120513_bauprojekt_ta_screen_96dpi.pdf

Excerpt of an interview with Daniel Niggli from EM2N Zeit Magazin "Für Zürich-West ist Spezialität wirkt es wie ein Vitamindrink"

<https://zeit.zhdk.ch/2016/03/14/etwas-mehr-anarchie-waere-nicht-schlecht/>

Citation of Christian Schmid about Zurich West published in Hochparterre Magazine, originally in NZZ 14.03.2016

orig. DE: "Es dominiert die zürich typische Bau-Industrie Biederkeit"

"Das ist ein völlig introvertiertes Gebäude, nach aussen ist es fast hermetisch abgeriegelt"

<https://www.hochparterre.ch/nachrichten/presseschau/blog/post/detail/zuerich-west-zu-tode-entwickelt/1457950460/>

Excerpt of "Freiräume ermöglichen", published in NZZ, 12.09.2014; <https://www.nzz.ch/zuerich/stadt-zuerich/freiraume-ermoeglichen-1.18382622>

Excerpt of «Leitbild Zürcher Hochschule der Künste»

"Die Studierenden sind talentiert und leistungsbereit"

Excerpt of "Das Toni-Areal kann zum Hochschul-Campus umgestaltet werden"

<https://www.nzz.ch/das-toni-areal-kann-zum-hochschulcampus-umgestaltet-werden-1.900985?reduced=true>

Citation of Adam Caruso at Panel D2, ETH Hönggerberg, FS20

"that it's about money also"

"They were already asked to solve the wrong problems for sure"

Stogan Altreal

"Mit Immobilien Werte schaffen"

<http://www.altreal.ch/no/home/>

Excerpt of an interview mit EM2N: "Architektur"

Janine Schiller & Katharina Nill - 2016, S.13

"Better than the cuddly surroundings [at the addition in Kreis 5, where it almost became a bit costly], the rough environment is good [on the university], it creates more resistance for the people have to be much, ... much more active with the environment."

Excerpt of "Das Toni-Fraktal" Kathrin Passig - Zürcher Hochschule der Künste Toni-Areal - Janine Schiller & Katharina Nill - 2016, S.47/48

Inspired by a passage in "Damaged Goods" gallery talk Starts Here (Excerpt), by Andrea Fraser, 1996. "(...) I have to remind you - it's my responsibility to remind you - that no one, not even a decent, may touch works of art on display." The rest is information we thought was fitting to make a point about architecture and society. If it's true is not important.

Random talking - inspired by random talking about architecture and art in an "artist's language"

Excerpt of Preetext, EM2N-Hornepack "Mannerism and the Work of EM2N", by Pierluigi Auerli:

"[Mathias Müller and Daniel Niggli] They have proven in recent years with their architectural firm EM2N] that they know how to find plausible solutions for complex conversions."

<http://www.em2n.ch/press/texts/aboutem2n/mannerismandtheworkofem2n>

Fitting fact of history exaggerated to back up the point about amazing architect (even though the Greek temples were not even necessarily built by architects as we know them today - doesn't matter because maybe people don't know that)

Wikipedia definition of architecture exaggerated to make clear that architecture is art and more: "...Baukunst"

<https://de.wikipedia.org/wiki/Architektur>

We made this up. "Artist's/architect's talk" about nothing and everything

Excerpt of "May I help You?" by Andrea Fraser, 1996 "so far away from the passion"

Stating that architects understand more than ordinary people"

Information we gathered by Christian Posthofen about the "Is-ought-Problem" articulated by the Scottish philosopher and historian David Hume

Excerpt of "An Interview with Pierre Huyghe" by George Baker, 2006

Quotation of Benjamin Groothuise during Panel 02, ETH Hönggerberg, FS20:

"It's not a problem that we mention Pierre Huyghe."

28 That's what we say

missing

Excerpt of Podcast on Spotify: "Bad at Sports" Episode 370: Andrea Fraser, 1. October 2012, 1:12:17

Inspired by/Adjusted Excerpt of Podcast on Spotify: "Bad at Sports" Episode 370: Andrea Fraser, 1. October 2012, 1:12:17; This is a hint for every very observing listener/participant of this performance

Theory of Fields by Pierre Bourdieu

Combining our thoughts and theories to provocatively question what an architect is and does and question ourselves and all of you

Another hint at the distinction between what we say, do and mean or suggest

Suggesting that what we told you is knowledge we were fed by our position in fields, and through our position in the field were able to present to you, maybe you believed it all - not saying that the information is not "true"

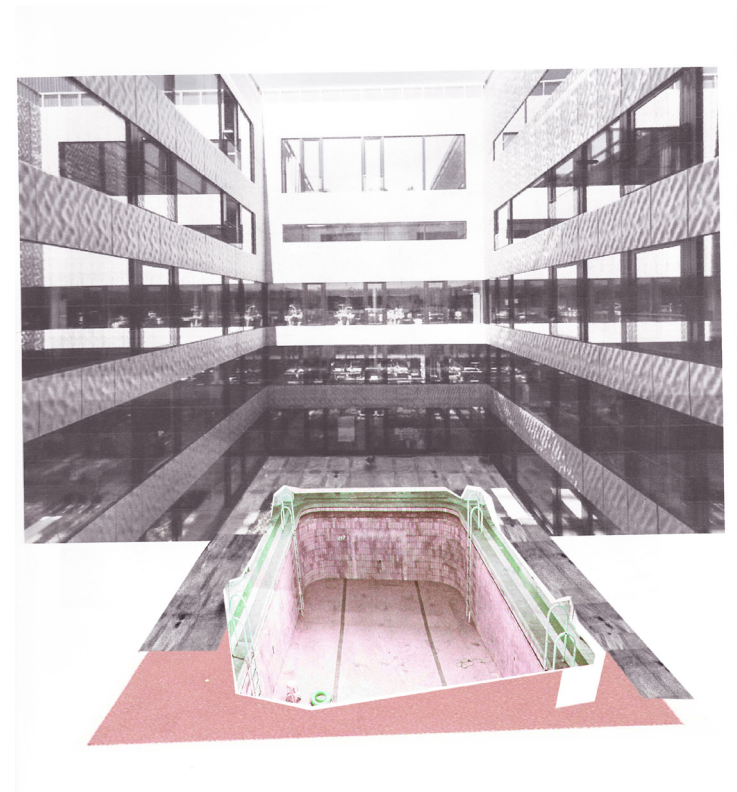
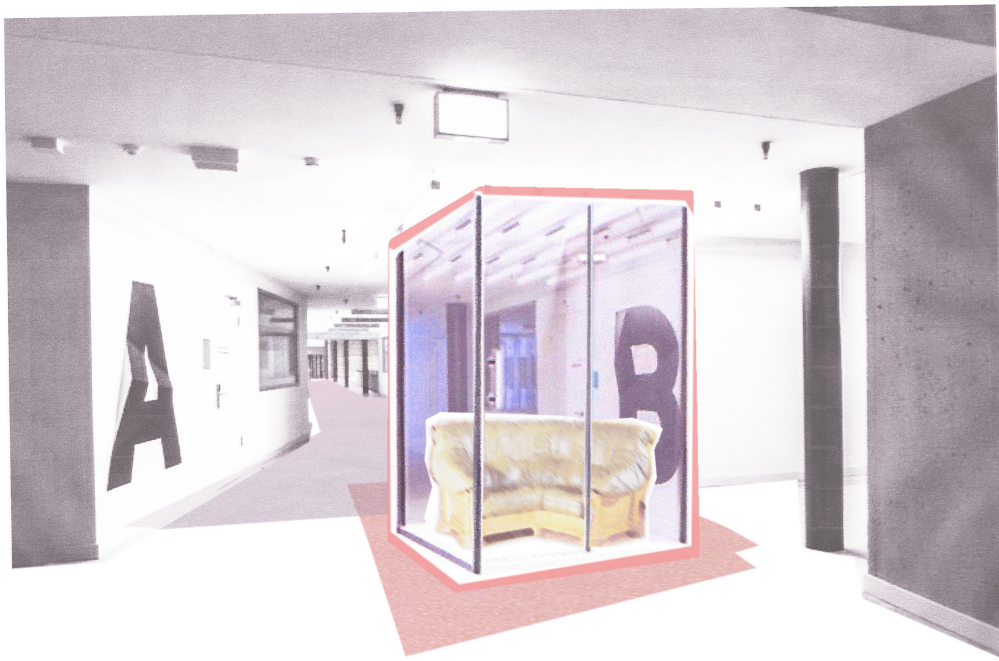
If you read these notes we thank you! That was important to us.

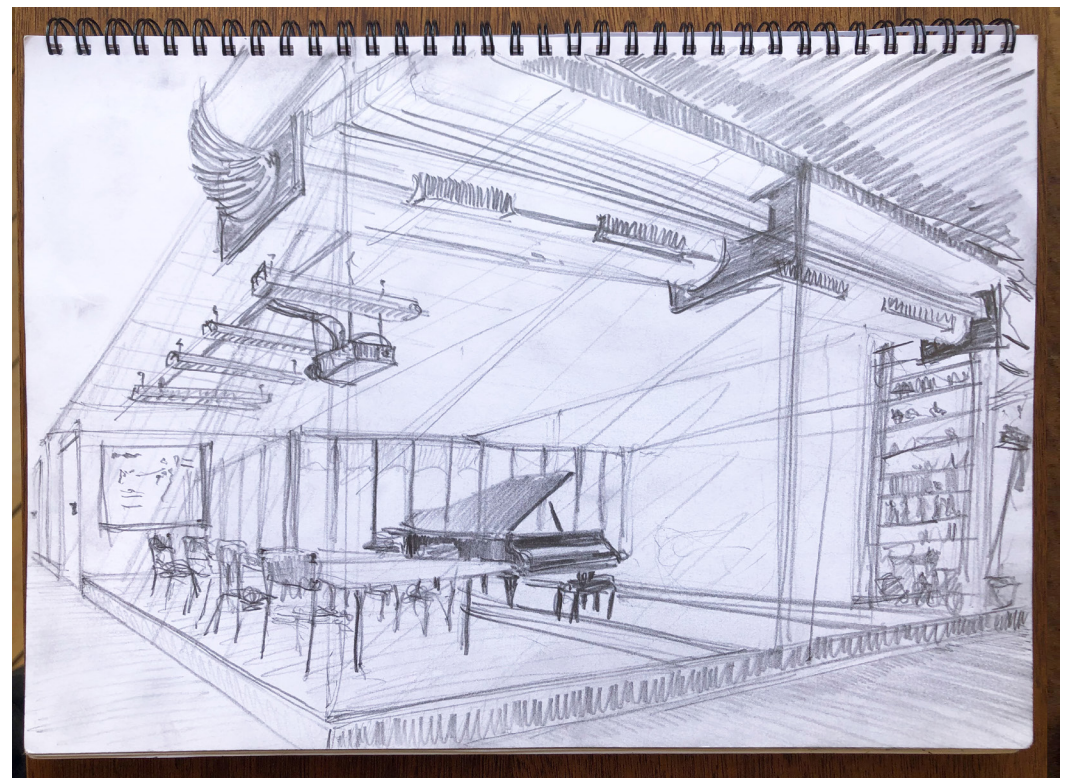
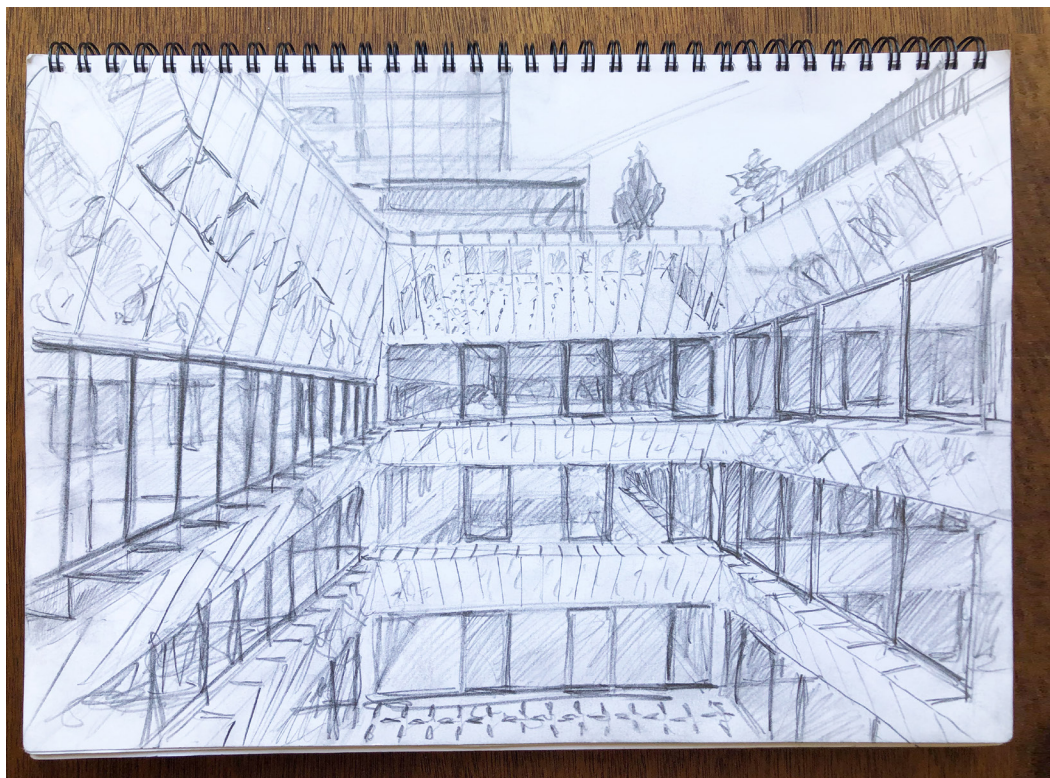
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The communication with the users is a crucial part of the method and ongoing criticism. How to communicate with unprofessionals is documented on the next pages.









In architecture and urban design, methodology is a basic building block of design practice. It helps uncover problems, answer questions, and develop possible solutions. Methods generate ideas and bring about decisions. The findings and results from these processes remain transparent.

This guide permits two levels of reading. On the one hand, a selective reading of a specific method as an institutional critique, and on the other, an examination of the method itself; the state of an ongoing process with the ambition to turn critical analysis into productive space.

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