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IS
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Lobbying

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interface

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Current times

PROGRAMS OF YESTERDAY, TODAY AND TOMORROW

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logistics - anonymous architecture

leisure - freed time

living - home economics

communication - mass media

food production - greenhouse

THE AMBIGUITY OF THE FOYER

The foyer is the enlarged entrance of a building. It can be seen as the interface between the city and a company, between the public and the private, between a specific location and the globalized world.

Foyer = Democratic Space
The foyer is a democratic space - a place to be, to wait, to do nothing. It doesn't serve consumerism nor production. It is the place of freed time that eludes itself from the market.

Foyer = Capitalist Space
The foyer is also the pure representation of a corporate identity. It's function is to impress potential clients and to serve as an emblem.

HSBC Foyer Hong Kong, Lord Norman Foster

THE ORIGIN OF THE FOYER

foyer = fireplace, stove, focal point

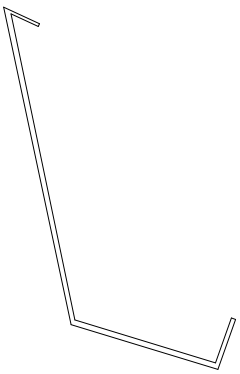
In France, foyers originally were heated lounges in the theatre, where actors could warm up and change. In the 18th century, the term was also applied to the foyer for the audience, which was separated from the stage area. The foyer became a social place of seeing and being seen and therefore almost more important than the stage itself. In the 19th century, the foyer developed into the dominant part of theatre architecture and the meeting place for the society of a city.

Vincent van Gogh, Peasant Woman Cooking by a Fireplace

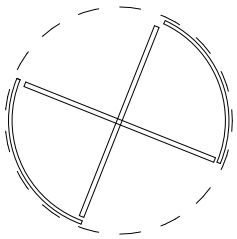
Louis Binet, Foyer du Théâtre Montansier au Palais-Royal

ELEMENTS OF THE FOYER

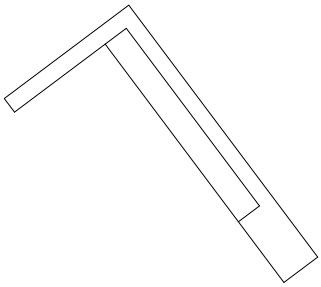
green serpentine wall



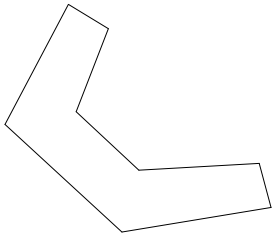
glass revolving door



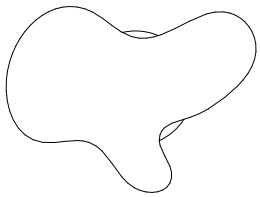
reception desk



white leather sofa

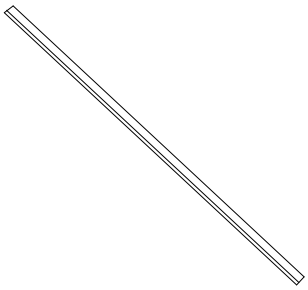


white marble sculpture

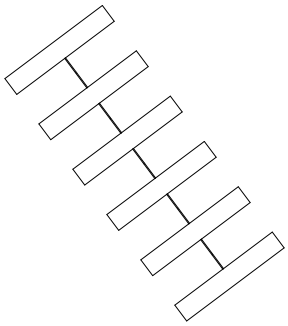


metal lettering

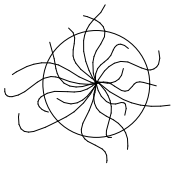
waterfall



Authentication Scanning System

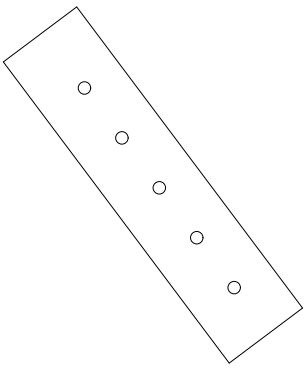


flower bouquet

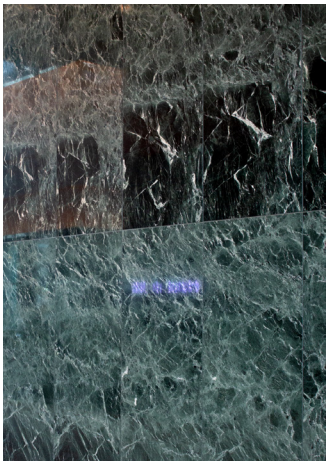


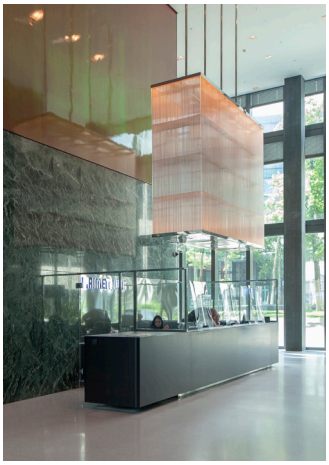
lcd screens

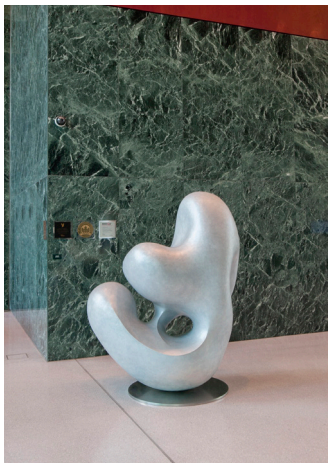
glass lamp



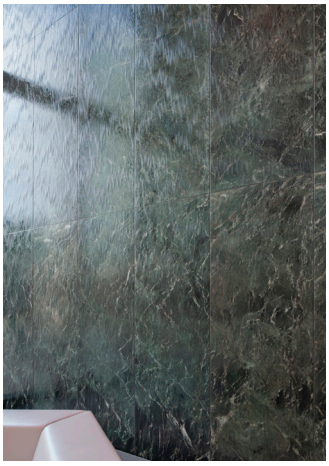
control system

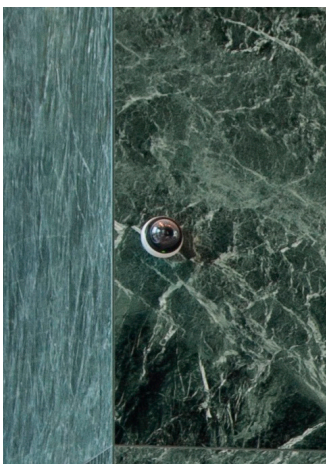






35 CLOUDS SEPARATER EINGANG
34 SWISS PRIME SITE AG
33 DEUTSCHE BANK / DWS
25–32 HOMBURGER
21–24 GATI
20 GUIDO SCHILLING AG / SCHILLING PARTNERS
19 ASSESS + PERFORM AG / HUMANIS AG
18 NETCENTRIC | COGNIZANT
17 ORACLE
13–16 DEUTSCHE BANK
13 JONES LANG LASALLE AG
12 KORN / FERRY INTERNATIONAL
9–11 CITI
8 ORACLE
7 NEXXIOT
7 SWISS PRIME SITE AG
6 REPOWER
6 EY
0–5 ZÜRCHER KANTONALBANK
0 HOTEL RIVINGTON & SONS





INTERNATIONAL STYLE

The International Style is a movement of classical modern architecture, which is often mistakenly equated with it. The development of the International Style began around 1922 in Europe, later it spread all over the world. The art historian Henry-Russell Hitchcock and the architect Philip C. Johnson analysed the new architecture from a formal point of view: Modern buildings should look light, the exterior walls should be large smooth surfaces with a regular texture. International style, whose model over time became a prismatic high-rise with the glass curtain wall with its filigree construction profiles, was the dominant trend of modernism in the first two decades after the Second World War. According to many critics of the style, its exponents gradually distanced themselves completely from the functional and humanistic basic principles of modernism or were concerned only with aesthetic issues from the very beginning.

UNO Headquarter, New York

THE ATRIUM AS HYPERSPACE

The idea of turning the inside outwards and conversely bringing the outside inwards is aimed at a discontinuously experienced spatiality. [...] This connection can be read in Fredric Jameson's text on postmodern space and the Westin Bonaventure Hotel:

I am more at loss when it comes to conveying the thing itself, the experience of space you undergo when you step [...] into the lobby or atrium. [...] I am tempted to say that such space makes it impossible for us to use the language of volume or volumes any longer, since these are impossible to seize. Hanging steamers indeed suffuse this empty space in such a way as to distract systematically and deliberately from whatever form it might be supposed to have, while a constant busyness gives the feeling that emptiness is here absolutely packed, that it is an element within which you yourself are immersed, without any of that distance that formerly enabled the perception of the perspective of volume.

Lobby of Westin Bonaventure Hotel, John Portman

LOBBYING

How does a space become an action?

The lobby originally derives from the british house of commons. Political opinion derives from the entrance hall of legislatures, where people traditionally tried to influence legislators because it was the most convenient place to meet them.

Lobbying, persuasion, or interest representation is the act of lawfully bribing or attempting to influence the actions, policies, or decisions of officials, most often legislators or members of regulatory agencies.

The Lobby of the House of Commons 1886

FETISHIZING THE OBJECT

A fetish is “an inanimate object worshiped for its supposed magical powers or because it is considered to be inhabited by a spirit.“ Marx analyzed the commodity fetishism in a capitalist economy, wherein the object becomes abstracted from its everyday use, loosing its physical characterisitcs, to gain symbolic value. Architects create an object for everyday use, while also something that can be culturally exchanged through property flipping and cultural publications.
An architectural object becomes a fetish when it is assumed to have causal outcome due to its spiritual endowment. Lefebvre described “the fetishism of space“ where something assumed by the architect to be “good“ is created, fills space, and “results in ambiguity, misunderstanding, a asingular oscillation.“

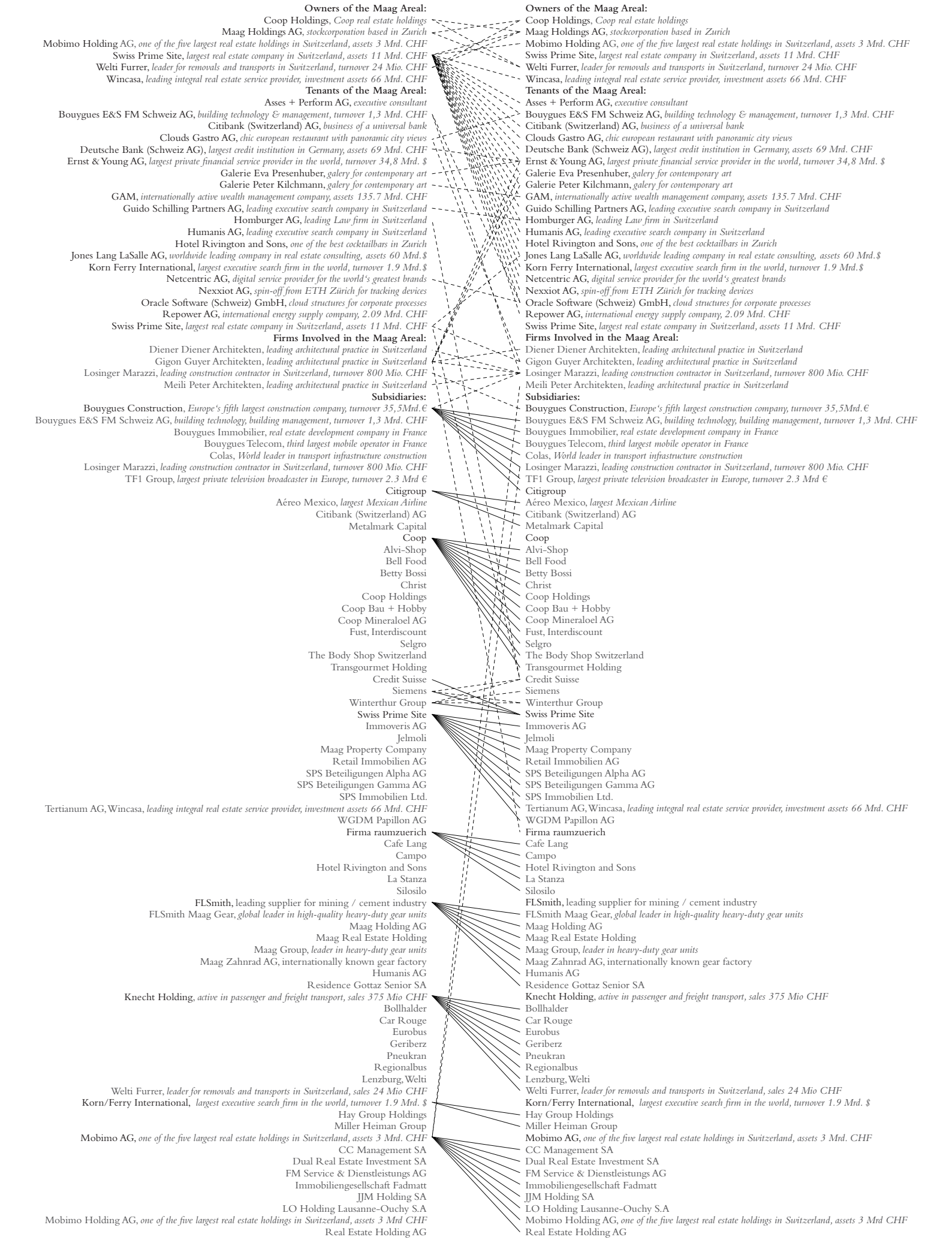
NIKE
'Air Foamposite One Paranorman' Sneakers
€ 7.702

White Leather Sofa, Prime Tower

NETWORK

Considering the digital economy, companies could be anywhere in the world. However, some still need a central location in order to run their business successfully. There seems to be a mantra in economics called network equals net worth describing the immensely valuable network found in global cities, at places such as the Maag-Areal. The aim of the network is to maintain personal and professional contacts among specialized professionals.

Anniversary presen, sent by René Zahnd, CEO Swiss Prime Site to André Helfenstein, CEO Credit Suisse AG (CH), February 20, 2020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Galerie Peter Kilchmann, *galery for contemporary art*
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Homburger AG, *leading Law firm in Switzerland*
Humanis AG, *leading executive search company in Switzerland*
Hotel Rivington and Sons, *one of the best cocktailbars in Zurich*
Jones Lang LaSalle AG, *worldwide leading company in real estate consulting, assets 60 Mrd.$*
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Gigon Guyer Architekten, *leading architectural practice in Switzerland*
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Aéreo Mexico, *largest Mexican Airline*
Citibank (Switzerland) AG
Metalmark Capital
Coop
Alvi-Shop
Bell Food
Betty Bossi
Christ
Coop Holdings
Coop Bau + Hobby
Coop Mineraloel AG
Fust, Interdiscount
Selgro
The Body Shop Switzerland
Transgourmet Holding
Credit Suisse
Siemens
Winterthur Group
Swiss Prime Site
Immoveris AG
Jelmoli
Maag Property Company
Retail Immobilien AG
SPS Beteiligungen Alpha AG
SPS Beteiligungen Gamma AG
SPS Immobilien Ltd.
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WGDM Papillon AG
Firma raumzuerich
Cafe Lang
Campo
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La Stanza
Silosilo
FLSmith, leading supplier for mining / cement industry
FLSmith Maag Gear, *global leader in high-quality heavy-duty gear units*
Maag Holding AG
Maag Real Estate Holding
Maag Group, *leader in heavy-duty gear units*
Maag Zahnrad AG, internationally known gear factory
Humanis AG
Residence Gottaz Senior SA
Knecht Holding, *active in passenger and freight transport, sales 375 Mio CHF*
Bollhalder
Car Rouge
Eurobus
Geriberz
Pneukran
Regionalbus
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Real Estate Holding AG

CLASH

A clash is a way to loosen up rigidity. A conflict between extremes, that may lead to a playful gathering. The only method to demonstrate absurdity, is to confront it with another kind of absurdity.

Charlotte Posenenske, Vierantrohr (Square Tube), Series D, 1967, at Offenbach, Germany

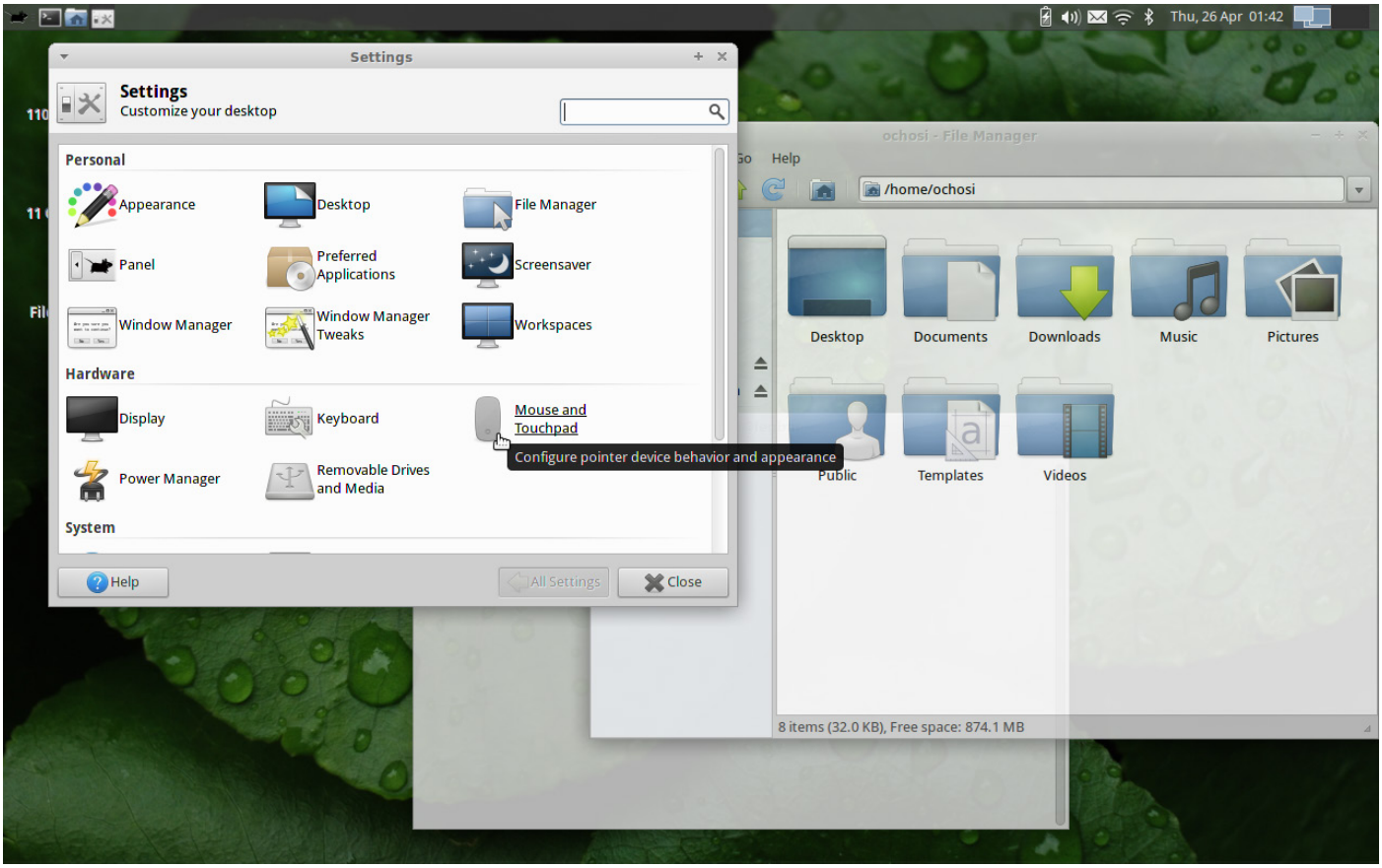
INTERNET

If images can be shared and circulated, why can't everything else be too? If data moves across screens, so can its material incarnations move across shop windows and other enclosures. If copyright can be dodged and called into question, why can't private property? If one can share a restaurant dish JPEG on Facebook, why not the real meal? Why not apply fair use to space, parks, and swimming pools? Why only claim open access to JSTOR and not MIT- or any school, hospital, or university for that matter? Why shouldn't data clouds discharge as storming supermarkets? Why not open-source water, energy and Dom Pérignon champagne?

Hito Steyerl, Is the Internet dead?

INTERFACE

Technologies regulate our behaviours by making certain behaviours possible and constricting others.The regulation that stems from technological artefacts is less obvious than enacted legal norms, and not initiated by a democratic legislator. Its regulative force depends on how engineers, designers and business enterprise bring these artefacts to the market and eventually on how consumers or end-users engage with them. Its material and social embedding has a way of inducing or inhibiting certain behaviour patterns, such as the sharing of personal data. […] Once a default hast settled, artefacts like typewriters, traffic lights, mobile phones, speed bumps, smart fridges and search engines impact with each other.

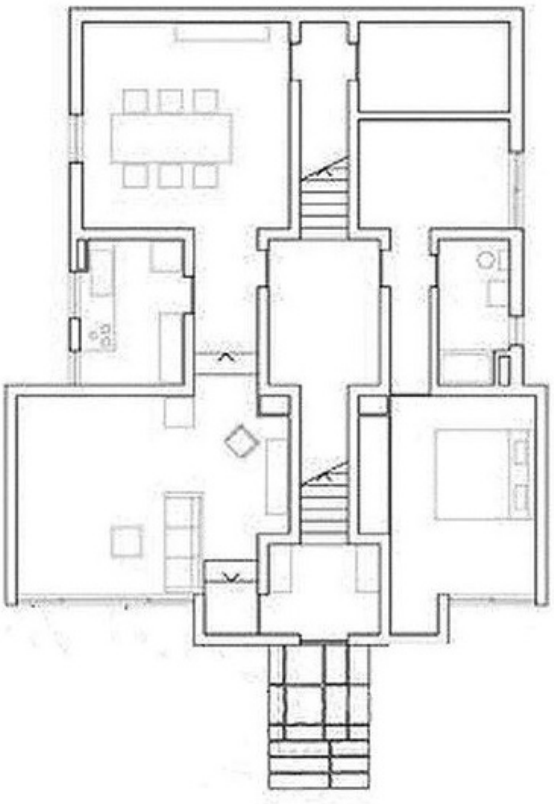


Apple Interface

Home Economics, OKRM

INTERSPACE

Interspaces receive little attention in architecture. On a technological level they are the essential mediators between two systems, passing on information to make a process work. On a spatial level, their potential lies in creating worlds that can absorb different influences. Often these interspaces are hidden in buildings and hardly used. They serve as a transit zone or junk space.



Kazuo Shinohara, Cubic Forest- Interspace Corridor as spatial element

EXTRASPACE

The foyer of the Prime Tower is empty and unused, like in many other representative buildings of Zurich. One understands the foyer as something to get through as quickly as possible, an exaggerated corridor connecting the elevators and the outdoors. It is an attached room to the office tower, neither part of the buildings program, nor the city. It is an extraspace, unused, not living up to its potential.

The inflatable structure of the group Haus Rucker-Co emerges from the façade of an existing building. It shows the potential of creating an extra space for relaxation and play.

OASE Nr. 7, Haus Rucker-Co, 1972

CURRENT TIMES
TRANSITION OF SOCIETY

The challenges to our species have never been more obvious, yet the required actions have never seemed more impossible. After several decades, Just-in-Time production (only making what you need, only when you need it) has become a generalised model. We now expect everything on demand, from clothing to houses, and food to friends.

No one questions that we are living through End Times; though there is still some disagreement about wether our situation is already post-apocalyptic, or merely straight-out apocalyptic.
The past is a foreign country, its horrors and delights recast by the temperaments of our present day.

CORPORATE ENTERPRISE ARCHITECTURE OF POWER

Power has many meanings associated with it. Power is often confused with force. It can be understood as motive power, which moves something forward, statistical power, which describes the probability that a test will reject a false null hypothesis, power as the ability to make choices and influence outcomes, power held by a person or group in a country's political system, the ability of nation states to influence or control other states; it can be understood as purchasing power in the sense of the amount of goods and services a given amount of money can buy, or the ability to set the price of a sold good – in the case of monopoly power.[1]

LOGISTICS
ANONYMOUS ARCHITECTURE

With the transformation to a service society, a decisive change in consumption has taken place, culminating in e-commerce.[1] A continuously growing, constantly available range of products and fast delivery times are the driving forces behind this business model. The real processes, however, which we initiate through our virtual orders, are hardly visible in their complexity. The field of logistics, which seeks to optimize the flow of materials, people, and data across the globe, dominates contemporary life, modifying not just our infrastructure and physical spaces but also our subjectivity and modes of behavior. The network is the DNA of urbanization. In the nineteenth century, railroads and canals provided both structure and stimulus for city development, while in the twentieth century it was the highway that shaped urban settlements. This role has been taken over today by a new species of networks called logistics.[2]

[1] Het Nieuwe Instituut; e-flux architecture; Work, Body, Leisure; Editor: Marina Otero Verzier
[2] Clare Lyster, Learning From Logistics: How Networks Change Our Cities

Frank Breuer, (Untitled)

Frank Breuer, (Untitled)

LEISURE
FREED TIME

The increase of leisure time is directly connected to the digitalization of human labor. The leisure society is a predicted future society that will allow individuals to work far less and have much more freed time than is normally possible today. The Association of Freed Time, created by Pierre Huyghe, demands a time for imaginative play and social experiments as distinct from the packaged and controlled leisure time of the work economy.[1]

[1] Lauren Rotenberg, The Prospects of "Freed" Time: Pierre Huyghe

The urge to fill in every moment of the time allotted to us with intense engagement unavoidably ends up in a suffocating monotony.

Slavoj Žižek, My dream of Wuhan

HOW NOT TO BE SEEN

LIVING
HOME ECONOMICS

Housing has always been a spatial instrument of governance. The relationship between housing and labor genealogically emerged with the advent of industrialization and transformed as the result of post-war economic and urban reorganization. In its aim to make society manageable and calculable, from the very beginning housing both explicated an idea of functional differentiation between productive and reproductive activity — between labor and leisure. It is only from this perspective that we can grasp what is at stake in the contemporary transition towards an increasingly automated economy and challenge the very idea of housing as a space for living. The question of technology is not how we might escape it, but rather how we will affirm it and what it portends in relation to the way we dwell and live.[1]

[1] Andreas Rumpfhuber; e-flux architecture; Housing Labour

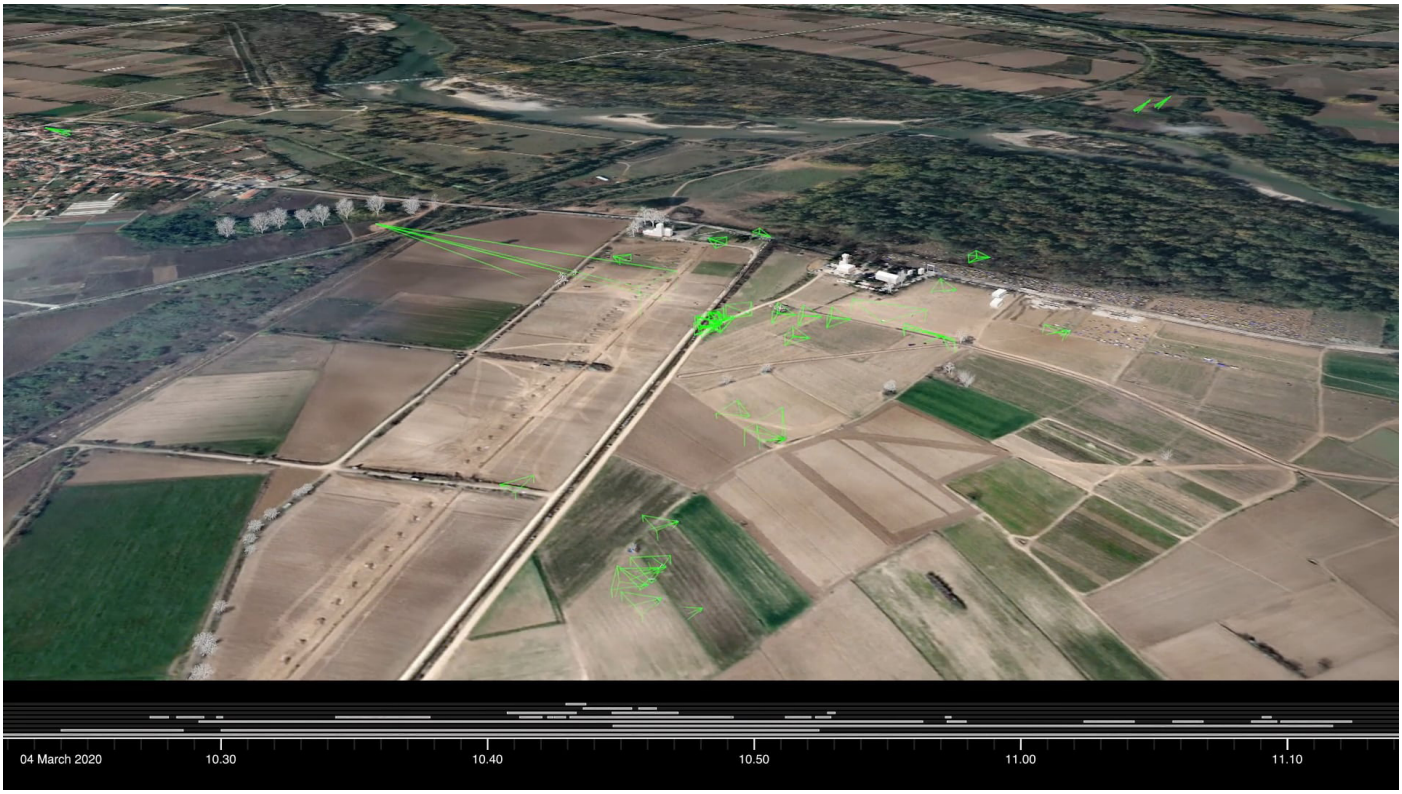
Home Economics, English Pavilon,Venice Biennial 2016, Shumi Bose, Jack Self, Finn Williams

Life is changing; we must design for it.

COMMUNICATION MASS MEDIA

In *The reality of mass media,* Niklas Luhmann considers mass media as a social subsystem of society, which does not transmit, mirror or multiply information about how the world is, but constructs its own reality. The system of mass media produces and reproduces itself (autopoiesis) by communicating in a circular permanent activity. It refers to itself and is connectable to other systems.[1] What we know about society and its world we know almost exclusively through the mass media. At the same time, however, we suspect that this knowledge is manipulated. At the very least, it comes about extremely selectively, controlled for example by a few factors that determine the news value of information or make entertainment programs appear attractive. But this counter knowledge has no effect. Reality must be accepted as it is presented by the mass media and reproduced recursively, based on itself.

[1] Niklas Luhmann, The Reality Of Mass Media



Forensic Architecture, The Killing of Muhammad Gulzar, reconstruction film

FOOD PRODUCTION
GREEN HOUSE

City dwellers usually have no encounter with food production. They are used to the fact, that racks are constantly filled up with goods. To tackle the distance between food consumption and production, it is necessary to develop a higher representation of organic cultivation in the city. Totally controlled environments for food production result in an architecture that leaves no place for humankind. In this „techno-side," run by drones, robots and laptops, there is scarcely any difference between nature and culture. Greenhouses are enclosures of sublime beauty where the productivity of the ground is maximized by automated technologies. Inside them, plants grow unrestricted by exterior conditions, and soon, human labor.[1]

[1] Het Nieuwe Instituut; e-flux architecture; Dissident Gardens

Raft tank at the Crop Diversification Centre (CDC) South Aquaponics greenhouse in Brooks, Alberta