

## Scene

**05 Feb 2026**

**16:47 //**

**A letterbox hangs at an angle; I read the inscription: Autonome Schule Zürich.**

**16:50 //**

**The door with graffiti is unlocked; I step inside. Posters, a noticeboard with courses, and an info sheet about the dance school and children's theatre next door.**

**16:59 //**

**Behind a half-open door I meet a man who introduces himself with a radiant smile as Bah. I think he works here in the office? Is he my first key figure? Two sheets of paper lie on the table in front of us. He looks at me and tells me about the various working groups in the house. A women's group, mostly German courses, Arabic courses, Mandarin; then there are those who take care of the finances and the legal working group, who help when it comes to legal questions. And then there are other groups as well. For example, the group that cultivates the garden. Once a month everyone meets to discuss pending agenda items. Everything on a voluntary basis.**

**17:10//**

**What interests you? he looks at me questioningly. With a yellow highlighter he underlines "women's group."**

**17:16 //**

**“There is no hierarchy here.”**

**17:45 //**

**Up the stairs, I find a bar, a Ukraine photo exhibition, a stage with chairs and a microphone, two artists’ studios. In the attic there is a blackboard, like the one I had in primary school. I think they are teaching English right now. Chairs are scattered around. I like the folding chair on the far left. On the wall hangs a sign: Sexual harassment not tolerated. I like that.**

**Annotation: 02 March 2026**

**10:59//**

**Do I like that? I wish that we wouldn’t have the need to hang a poster with the inscription: “Sexual harassment not tolerated” one day. It should be today.**

**17:56 //**

**With my sketchbook I am standing again in the cold at the entrance, in front of the letterboxes. Bah comes out of the door towards me. “You are always welcome here.”**

**08 Feb 2026**

**10:03 //**

**Mould infestation in the RIA. A rat scurries across the floor. I watch as Noah rips a wooden panel off the wall; next the ceiling is due. He looks at me: "making a bit of space."**

**15:34 //**

**I look across the loading ramp: the people from Theriot have nested in the rat hole. I don't find it that bad, at least they are appropriating the space.**

**16:10 //**

**As a diploma group we are looking for a place to work. A huge site in Holzerhurd is up for discussion. Advertised by the Raumbörse. Quite honestly, I think it would only be honest if we move there and use it as a test ground, as an experiment, as exactly what we are researching: an alternative form of learning and teaching. We could test alternative lectures, events and interior constructions in real life. We could be present. Create situatedness. I don't think anyone was in favour.**

**13 Feb 2026**

**09:22 //**

**I secured the most beautiful window workspace in the ONA. We stayed.**

**14 Feb 2026**

**13:59 //**

**I read in the book Radical Pedagogies by Beatriz Colomina the sentence: “Radical Pedagogies explores the still-expanding galaxy of these remarkable experiments, which profoundly reshaped architecture by rejecting any normative thinking. The teaching projects had multiple beginnings and endings. In testing the limits of the discipline, they were by definition precarious. Many were hit-and-run raids, limited strategic interventions, while others were long-term Trojan horses inserted into the system. There were usually multiple afterlives. They were never isolated but connected and interactive like an extended, ever-shifting but resilient mycelium of fungi.”**

**09:38 //**

**Mycelium of fungi – this concept interests me. A network that communicates across vast distances and yet functions specifically in relation to its surroundings.**

**09:41 //**

**I type “mycelium of fungi” into the internet. Mycelium (pl. mycelia) is a root-like structure of a fungus, consisting of a mass of branching, thread-like hyphae. Its normal form is that of branched, slender, interwoven, anastomosing, hyaline filaments. Fungal colonies composed of mycelium are found in and on soil and many other substrates. A typical single spore germinates into a monokaryotic mycelium, which cannot reproduce sexually; when two compatible monokaryotic mycelia join and form a dikaryotic mycelium, this mycelium can form fruiting bodies such as mushrooms. A mycelium can be tiny and form a colony too small to see, or it can, as in *Armillaria*, extend over thousands of hectares.**

**09:55 //**

**Could a building function like a mycelium — a dense network, a root-like structure, its membrane found in and on soils and many other substrates? By growing together as a system, something might grow like a mushroom. Is the mushroom the building itself and the mycelium the invisible content, the relationships, the network? Is it both? The network can be too small to see or it can extend over thousands of hectares.**

**14 Feb 2026**

**14:34 //**

**I read in my notes the sentence by Thomas Hirschhorn: Art does not need an ideal location to exist and it can shine wherever it is.**

**Annotation: 18 Feb 2026**

**16:47//**

**I must think of the project “Splitterkomplex” by my theatre friend. They had no stage: on a loading ramp in the industrial quarter in Basel, a theatre piece emerged.**

**15:27//**

**I read Hirschhorns quote: “I am the one who must give something of myself first, in order to invite the other (the inhabitant) to give something in turn.”**

**16 Feb 2026**

**08:56//**

**ChatGBT korrigiert meine E-Mail an Kohler. Ich korrigiere wild:**

**Sehr geehrte Damen und Herren Kohler AG  
Ich studiere Architektur an der ETH Zürich und  
setze mich im Rahmen eines Semesterprojekts**

**vertieft mit dem Thema Leerstand und Transformationspotenzialen (this already implements: „I want to plan something!“, and here is where a person who doesn't want to plan anything already slips through my fingers.) im Raum Zürich auseinander. Im Zuge einer Begehung (ChatGBT, sorry but I was only flaneuring) Während eines Spazierganges in Schlieren bin ich auf die Liegenschaften an der Güterstrasse 11, 13, 15 und 17 aufmerksam („attention drawn to“ sounds too invested, especially in an architectural context, where I don't want to scare Kohler) gestossen (came across is unintentional). Sowohl die architektonische Typologie als auch die städtebauliche Einbettung dieser Gebäude erscheinen mir in hohem Masse (too invested) sehr bemerkenswert und forschungsrelevant faszinierend (trying to flatter). Im Kontext meiner Recherche Als eine Übung innerhalb des Semesters (calryfing, that it is only an exercise, even though my head is full of ideas, something sparked, without gining these thoughts away.) würde mich interessieren, ob für die genannten Liegenschaften bereits konkrete Planungen bestehen. Ist eine Wiederbenutzung oder Umnutzung vorgesehen, oder sind ein Rückbau beziehungsweise ein Neubau geplant? Gibt es übergeordnete Entwicklungsabsichten für das Areal?**

**Für weiterführende Informationen oder Hinweise Ihrerseits wäre ich Ihnen sehr dankbar.**



**between.**

**Annotation 18 Feb 2026**

**18:10//:**

**I'm changing my role, performing in the same play. Something I've learned on stage. I was a backpipe player. I was a rabbit. I was an angel. I was a rubiks cube. I was a chess figure. I was a shooting star. I was a medusa.**

**19 Feb 2026**

**08:56//**

**A stale cup of tea with hibiscus flowers. A coffee. An olive-green candle, my computer, a thousand thoughts. I have 10 tabs open: Bauhausbühne, the theater of Bauhaus, Hey Teacher, junges theater basel, zirkusquartier.ch, circus is a performance but also a building.**

**10:05//**

**I draw a circle. I draw another circle. Left: Circus. Right: D-Arch. I hatch the part where the circles overlap and write: Workshop, Theater Space, Performative Practice, Scenography, Engagement and Appropriation of Space.**

**10:17//**

**0041 44 301 02 01. It rings. I explain my idea,**

**or rather share my thoughts. I don't quite know myself, yet, not exactly. „Why don't you write an email.“**

**10:38//**

**I hammer in my computer:**

**Liebes Zirkusquartier:) (with smile, seems somehow more likeable)**

**Dieses Semester schliesse ich mein Architekturstudium in Zürich ab. Dieses Jahr ist das übergeordnete Thema der Masterarbeit der Umbau und Aufstockung unseres Departemetsgebäude auf dem Höggerberg. Die Renovierung soll jedoch in mehreren Jahren während laufendem Betrieb stattfinden.**

**Nun habe ich einen ganz anderen Ansatz gewählt. (this approach is not my own, but I do not need to explain that here) Ich bin überzeugt, dass die Übergangsphase als Experiment gelesen werden kann, um sich als Institution aber auch in der Lehre neu zu definieren, eine Möglichkeit neue Pädagogische Praktiken zu testen. Ich denke aber, dafür muss das Departement für einige Jahre ausschwärmen, in einem Netz von Satelliten wachsen, sich lösen von der Obhut des Höggerbergs, das Mutterschiff.**

**Da ich selbst in einem Kinderzirkus in Basel meine Jugend verbracht habe und ich mich**

**immer noch so sehr für die Zirkuswelt begeistere und einen guten Freund (Demian Bucci) im April und Mai für den Zirkus Chnopf ins Zirkusquartier kommt, würde mich interessieren was wir als Architektinnen von der Zirkuswelt lernen können und was uns verbindet. (I would never present it like this in front of architects – there would need to be words like: laboratory, synergy, radical pedagogy, facilitating pluralities, city as a stage, architecture – a play, or something of that sort.) Ich sehe hier Parallelen wie die Performative Practice, den Workshop, Bühnenbild, die Auseinandersetzung mit Raum/ im Raum. (what actually interests me far more is the architecture school – in the physical and metaphysical – through the lens of the circus.**

**Ich finde das Gedankenspiel die Stadt als Zirkus zu denken, oder die Architekturschule als Bühne zu lesen, sehr interessant.**

**Was ist, wenn die ETH wieder in ihr Mutterschiff zurückkehrt? Könnte was bleibt nicht ein Mehrwert sein?**

**Das sind alles noch Gedanken in ihren Anfängen, jedoch würde ich mich riesig freuen mich mit euch darüber auszutauschen und bei euch vorbeischaun zu dürfen.**

**Falls ihr Lust und Zeit habt, könnten wir uns vielleicht nächste Woche für einen Spaziergang im Zirkusquartier verabreden?**

**Ich würde mich sehr auf eine Rückmeldung freuen:) (again a smile, a conscious decision)**

**mit zirzensischen Grüßen,  
Tabea (without Meienhofer, not to be too formal)**

**24 Feb 2026**

**11.01//**

**In the last ten minutes I'm starring at my computer. Haven't written anything since a while...**

**13:12//**

**I read the text of Thomas Hirschhorn:  
„Es geht darum einen Plan zu haben. Der Plan  
“Wo stehe ich? Was will ich?” ist mein Plan. Er  
zeigt meine Position auf. Er ist kein historisches  
und kein wissenschaftliches Dokument und es  
geht nicht um Fakten und Tatsachen in diesem  
Plan. Der Plan “Wo stehe ich? Was will ich?” ist  
in erster Linie eine Form, der Plan ergibt Form.  
Ich will Form geben, Form interessiert mich,  
Form geben ist meine Arbeit. Ich will mit meiner  
Arbeit, mit meiner Kunst, mit jeder meiner  
einzelnen Arbeiten und mit jeder Ausstellung  
zeigen, dass ich eine Position habe und dass  
ich einen Plan habe. Es geht darum mich als  
Künstler festzulegen, zu sagen, wo ich wirklich  
stehe, was ich wirklich will. Und es geht darum,  
als Künstler zu behaupten, dass es wichtig ist**

**- sich festzulegen. Es ist mir wichtig, meine Position zu klären, sie zu behaupten und sie zu verteidigen. Dazu brauche ich Hilfe, ich brauche Werkzeuge, ich brauche zu wissen welches sind meine Einflüsse, ich brauche Ermutigung, ich brauche mir den Gefahren bewusst zu sein, ich brauche meine Probleme zu kennen und ich brauche Liebe. Die Liebe zur Kunst und die Liebe zur Philosophie. ...**

**In der Frage an mich „Wo stehe ich? Was will ich?“ ist die Frage an den Anderen enthalten: „Wo stehst du? Was willst du?“! Das ist das Politische in dieser Frage an mich: Ich richte sie an mich – zuerst – aber ich richte sie auch an den Anderen. Denn ich will wissen: Was ist Deine Form? Wie sieht Dein Plan aus? Es geht darum – als Künstler eine Vorarbeit – eine Vorgabe zu leisten, etwas zu geben, um damit den Anderen nach einer, nach seiner Gabe zu fragen, zu fordern und sie einzufordern! Das ist die Logik des Plans “Wo stehe ich? Was will ich?“.**

**Here I ask these questions to myself: Where do I stand? What do I want? If my approach corresponds more to a vision of how I might imagine a kind of learning. And ask: what do I learn?**

**26 Feb. 2026**

**09:02//**

**The building site. Noise. The containers. The Zirkusquartier.**

**09:05//**

**„I'm Charlotte.“ A radiant woman is standing next to the book-exchange box at the entrance. I like her short fringe and her smile.**

**09:11//**

**At the entrance I notice the bar. In a circus wagon. I feel at home immediately. A scaffold or something similar stands next to two sofas covered in peeling but still glossy silver plastic fabric. The stage is from the Roten Fabrik. The black curtains are from the Opera House.**

**09:23//**

**Behind it I find a training room. I don't think there are walls here.**

**09:32//**

**I step onto the loading ramp, where they can drive the wagons up into the metal workshop. Are the stage sets built here too?**

**09:45//**

**There are these containers left behind by the police, who had rented the building before the circus moved in. The Circus has claimed now**

**every niche and corner for themselves. The building has a soul.**

**09:59//**

**„We're moving back to our headquarters at the Koch Areal at the end of the year. This building, the last remaining part of the Güterbahnhof, is to make way for a pedestrian and cycling bridge from the Hardbrücke. The temporary school buildings are supposed to go too, even though they'd rather stay.“**

**09:03//**

**Marius. Of course, makes sense. He's here too. We hug. Tonight he has a performance on the open stage.**

**09:16//**

**I think: the role of cultural spaces like this one is often: to upgrade an area – and then they get displaced. The question that needs to be asked: how to not just prepare this added value but hold onto it. Rethink it? ETH could take a position right here. I see that as potential.**

**14:12//**

**The circus. My whole passion. It sparked something. Again. And again. I think I've found my project.**

**27 Feb. 2026**

**11:45//**

**We are standing in front of the Theatre Keller 62 with Lubosch. "ein Haus kann eine Seele haben, weisst du? Dass es um Vergangenheit und Zukunft geht. Im Immobilienportfolio der ETH taucht das beispielsweise nicht auf. Es geht immer nur um den ökonomischen Wert: Ist das Gebäude sanierungsbedürftig? Anstelle zu fragen: Was bringt es kulturell, sozial, als Ort der Begegnung?"**

**28 Feb. 2026**

**23:02 //**

**My laptop is on my lap. I'm thinking about the conversation with Bah. In my mind's eye I see the image hanging in the Autonome Schule - a lesson taking place in the foyer of the University of Zurich, squatted by the ASZ when they had no space available.**

**23:08 //**

**Education is always political. There is no neutral school, no neutral curriculum, no neutral learning space.**

**Annotation 08 March 2026**

**18:23//**

**Or how Paulo Freire would phrase it: “Education is never neutral.”**

**23:09 //**

**Rather than critically reflecting on centralisation, shouldn't we be asking: is a satellite location carried, financed and managed by the ETH not a decentralised place of learning – but an outpost of the institution? It brings the same structures, the same language, the same conditions of access. The experiment stays within the framework that defines it. What do we need to let go of for something real to emerge? But perhaps specifically the building which inherit its original framework must free itself too, for being able to accommodate something different.**

**02 March 2026**

**10:30//**

**The dried tea leaves have unfurled in the hot glass cup I dusted off a wooden shelf at the ONA.**

**10:35//**

**I have already hole-punched two documents.**

**10:37//**

**I want to write about an image in my head.**

**More specifically, about the colour of the floor next to the bar in the Zirkusquartier. The foyer? The colour of the floor I would mix as follows: I take a large blob of red paint. The base colour. I mix a little blue into the red. Perhaps a touch of orange? A small brushstroke of green. The colour is still luminous, the undertone is slightly muddled. It is a cold red. And yet it does not feel cold. Almost a wine red. Yes, perhaps a wine red. Not a heavy colour. I find it beautiful. It shall become a colour in my project.**

**10:41//**

**On the red-blue-green floor stand these two wooden tables. Old wood. One chair is leaning against the table, another is set at an angle. Two black pieces of linoleum are framed by the tabletop. The yellow of the flower in the glass vase contrasts with the red-blue-green floor.**

**06 March 2026**

**15.30//**

**I am convinced that buildings like the Zirkusquartier - and their soul - the soul that has emerged through many layers of time and use, must not be demolished.**

**I am also convinced that teaching, particularly in architecture should shift much more towards the one-to-one. By this I mean critically questioning the frontality of teaching and instead**

**foregrounding a Hands-On, Present approach — being with and amongst the very themes we are engaging with.**

**That is why I think, if the building is not demolished and the provisional structures were allowed to remain - a (perhaps) utopian starting point - the place could be thought further. What if the ETH were to take a position and, with the citizens' tax money they are funded of, buy or rent something so that the soul of a building could be kept alive and layered forward? And not only benefits ETH? ETH has a stable reputation, economically speaking, and this reputation makes her to a likable tenant. She is reliable. A tenant that will rent over several years. Or even that it will be a contract of exchange. To give to receive. And vice versa. What if students were then to learn with such a building in the one-to-one - with the body and/in/with space?**

**15.48//**

**And at the same time, I am also aware that you, Zirkusquartier, are a large part of that soul - and this raises the question of how a group like yours can not only be present for the process of gentrification. And how an ETH can not (only) institutionalise space. That is the very difficult part in this Situation.**

**07 March 2026**

**19:34//**

**Some weeks ago Noëlle said to me: I call a site “Situation”. I understand that now.**

**19:36//**

**I type into my computer: Acknowledgment of Country, Australia. When we talk about “Country” (and here I would replace it to “Situation”) we mean something beyond the dictionary definition of the word. [...] we might mean more than just a place on the map. For us, Country (in my case “Situation”) is a word for all the values, places, resources, stories and cultural obligations associated with that area and its features.**

**An acknowledgement of country is an opportunity for anyone to show respect [...] to Country Situation.**

**19:45//**

**What if we would do that for every Situation, an Acknowledgement of Situation? A rephrasing could sound something like:**

**Suggested wording could include: I would like to begin by acknowledging the Situation on which we meet today and pay my respect to past and present.**

**19:51//**

**From now on I will call a site a Situation too. It holds much more. Because it contains all**

**relations which have accrued, accrue and will accrue. Is that what I mean by a building has a soul?**

**08 March 2026**

**18:29//**

**I open the document of Hirschhorns Quote:  
Only when present can I credibly enter into contact with the other, only when present can I share my time with the other, only when present can I understand that the presence of the other is as important as my own presence. The presence of my body, of our bodies, can make sense as such!**

**18 :34//**

**This is what I want to matter in my project. Being present. Talk to people, engage, sympathize, disagree, criticize, discuss, rethink, critically think, but be in exchange and take responsibility for my actions. For your actions. I will try that. I will try to be present. What happens when I will be present at the Zirkusquartier?**

**18:45//**

**The blue in the sky gets is dark. I wouldn't want to mix a black with it, but if you don't look close enough you might consider.  
I'm thinking of the blue in the Foyer of the Zirkusquartier. It goes well with the red. I**

**imagine the red-blue-green floor with the blue-without-black curtain.**

**18:54//**

**What I'm also thinking:**

**Mixing these colours from scratch in the Foyer itself and take my copy to the studio.**

**09 March 2026**

**19:23//**

**Music in the background. Hard to concentrate. My head thinks of the blue glittering lamella in the Gemeinschaftszentrum Logarten. The silver threads behind the window of the Venusbar. The hair, not to be mistaken for a wig in the visagist studio of the theatre workshop of Neumarkt. That soft plastic curtain in the Zirkusquartier – lamella. Sounds quite beautiful, doesn't it?**

**19:32//**

**In parallel, images of that little arena shoot into my head. The arena in the Logarten, Gemeinschaftszentrum in Altstetten, that we went to visit. Tall stairs arranged in a semicircle. Like an amphitheatre. In miniature. It reminds me of the outdoor area of Aalto's office in Helsinki, where it was imagined that the small arena would function as a seating area and that images could be projected onto the white house façade. However, nobody thought about the fact that this**

**would be completely unusable throughout the day. This element should be explored in a model.**

**Annotation: 26 March 2026**

**11:58//**

**This halfcircle also reminds me of the manege. Which is almost a full circle.**

**Annotation: 12 March 2026**

**09:05//**

**The train is rushing through the landscape. I have one of my most favourite books on my lap. Arundhati Roy in her book Mother Mary Comes To Me is describing the school of her mother built by Laurie Baker in Kerala.**

**I have a vivid picture of this middle space in my head. A point to gather. Like the miniature semicircle Amphitheatre in Altstetten. I found it beautiful how she describes the Inside-Outside as not to be one or the other.**

**21:03//**

**The music is now just a dull beat in the background. A background noise. I am still asking myself how to deal with the fact that the Zirkusquartier is physically leaving the Situation. That what emerges is not a design that tries to recreate what once was. I think in this Situation**

**the programme must be rewritten.**

**Annotation: 10 March 2026**

**21:10//**

**I think the approach must draw much more from what I can learn from the circus and from the Zirkusquartier. Not to copy, but to think anew. And to translate what has been found into an architectural design. Into architectural design to accommodate new term of learning one-to-one.**

**11 March 2026**

**15:12//**

**What happens when space is limited?**

**15:33//**

**I'm thinking of the words of Karin, head of Zentrale Dienste am Standort Hohlstrasse, the temporary school buildings at the Güterbahnhof, next to the Zirkusquartier.**

**„Zudem haben wir gemerkt, dass Räume nur geteilt werden, also dass sich nur überlagerte Nutzungen ergeben, wenn es wirklich Platzmangel gibt. Wir arbeiten beispielsweise für Theateraufführungen mit dem Zirkusquartier zusammen und sie nutzen manchmal unsere Aussenräume; aber wenn wir mehr Platzmangel hätten, wären wir vermutlich mehr im Austausch.“**

**15:37//**

**Confined space leads to encounter.  
Enge führt zu Begegnung.**

**12 March 2026**

**09:16//**

**Act One:**

**A rectangle is taped onto the floor with blue tape. 50x50 centimetres. A small film camera is placed facing it. Two people walk into frame from the left and right. Both position themselves within the rectangle. A negotiation of two bodies in motion within a confined space.**

**Annotation: 30 March 2026**

**11:27//**

**Reflection on Act One: Four or even two beer crates are strapped together instead of the tape. A beer crate reflects on how to store a specific item in the most efficient way. Two bodies on top of it negotiating space within a confined space is maybe not the most efficient but freest way.**

**24 March 2026**

**21:18//**

**For over a week Noëlle and I were talking about the Situation Güterbahnhof. We both are very interested to work with this Situation for the**

**Diploma Project, but both agree that it would make sense to test similar topics but in different Situations. It was emotionally very draining. I think communicating together and finding a solution is very much part and probably the most important part in our profession. This is what I've learned. Even though I'm not sure if the Professors are aware what it means to work so closely together for almost two months and then try to find „your own project“. Of course this creates great tension. How strange is this concept of the Diplomaproject? The last performance where you must shine. Shine alone. Even though in our profession you never work alone. Should it not be a proof of being capable to work together? And in the end I probably have my helping friends, if I had a turtle for mental support I would. This is not a solo show.**

**Annotation: 30 March 2026**

**18:48//**

**The script I'm writing shouldn't be overwritten just because I'm working with the Turbinenbräu now. In fact, this overlap of spatial and performing ideas of the Zirkusquartier can be implemented in other Situations too.**

**Isn't that exactly what a circus does? Putting up its tent and playing their script in ever new Situations?**

**25 March 2026**

**10:16//**

**It rings. Call from Turbinenbräu. Already forgotten his name. Embarrassing. But I don't want to ask again. He's in good spirits. I explain the brief for my diploma to him, tell him that I came across the Turbinenbräu, that I'm convinced the Turbinenbräu shouldn't be demolished, that I'd like to engage with it and explore what role the ETH could play in that. I tell him I also have a circus background. Could I just pop by and maybe do a performance?**

**He agrees with me. New development planned. We think this can't happen, the building must be preserved! In 2028 they're moving out, it wouldn't have been worth it as a brewery to get contracts of 5 years from 2028 onwards and then it might get extended or not. They're moving just around the corner. „Yes, of course you can come by, just walk right in.“ And he's always open to performances – they have no HR department, which means he would receive the request anyway. He also gives me the contact for the Bauzentrale. „Manu knows his way around the building fabric.“**

**Annotation: 29 March 2026**

**His name is Chris.**

**11:43//**

**Act Five**

**The camera frame is showing the foyer of the**

**Zirkusquartier. I'm taking a large blob of red paint. The base colour. I mix a little blue into the red. Perhaps a touch of orange? A small brushstroke of green. The colour is still luminous, the undertone is slightly muddled. It is a cold red.**

**Annotation: 30 March 2026**

**11:27//**

**Act Five turned out to be the colours of Turbinenbräu. It was interesting to try to understand colour of a specific Situation. And combine it in postproduction. Not only to see it but to understand what it is made of. With the dark green which reminds me of a fir I struggled the most. It never got the colour as luminous as it was seeing it through my eyes.**

**Annotation: 30 April 2026**

**23:02//**

**I'm wondering if I will show this diary to people, somehow, I already don't agree with certain things anymore and I'm a bit embarrassed about the writing, the style of it. In the end it's all a performance anyway, isn't it?**

**11:53//**

**Do you know how it smells when you enter a circus tent? I always wondered what it is. I think it smells of stage. I always imagine the makeup**

**and the costumes smell like this. The magnesium for the hands to not slip of the trapeze. The rubber of the manège floor.**

**11:55//**

**I will never forget how it feels to enter a circus tent. To feel like you are under the grandstand. And you can hear the people walking above you. Klack klack. Sometimes you see a bag of popcorn between a green leather purse.**

**27. March 2026**

**09.07//**

**I push the blue curtain to the side. I'm standing in the foyer of the Zirkusquartier. Marius late again. Nothing new. The artists from Chnopf started training this week. The muffled voices can be heard behind the black curtain. While I sit on the silver-coloured sofa, its paint slowly flaking off and little bits sticking to my jumper, gazing up at the chandelier above me, I think about how the Zirkusquartier has architecturally appropriated this space.**

**09.30//**

**A few photos. Short videos. To divide the space, they hang heavy curtains that can be shifted so that one large room is created. A large binder clip holds the opening together. The rubber stage flooring is taped down with black tape.**

**Annotation: 30 March 2026**

**11:32//**

**What if certain elements were to reappear in the Turbinenbräu? Charlotte is calling me back today. Could the elements – such as the grandstand, rubber floor and curtains – be reused in the Turbinenbräu?**

**Annotation: 31 March 2026**

**14:05//**

**The Zirkusquartier tells me that they won't relocate the grandstand and the curtains to their old headquarter, it could be reused. Probably more elements too.**

**10.46//**

**Turbinenbräu. One-to-one. "Site-specific performance", says Marius. Two options: either we try to ironically translate the word „Verdichtung“ performatively, by attempting to fill every corner and gap with our bodies, or we try to understand the Situation by being present.**

**14:12//**

**First realisation: by spending an entire morning engaging physically with the building, I now understand how it comes together. I don't need a floor plan to know where the rooms are. But I think the most important thing was simply: being present. On site. We had interesting conversations**

**with Chris, a member of staff at the Turbinenbräu who was open to our performance and said we were welcome to move around freely. Because I was present, I could built a connection to the the people there.**

**17:34//**

**I pack up my painting things. At the sink, where dark black hairs are stuck, I rinse out three brushes. The staff changing room. I might need a little more time to reflect on what I now should do with this but they are are now part of the project.**

**30 March 2026**

**11:48//**

**I'm reading the article: Creating A Scene: Alvin Boyarsky and the Architectural Association. In 1978 Alvin Boyarsky mounted an elephant to celebrate the revival of the AA Carnival, launching a party that took a memorable turn. By the early '80s the Architectural Association School of Architecture (AA) in London had become a rich incubator of architectural speculation and the gathering place for the liveliest architectural discussions from around the world. [...] "His [Alvin Boyarsky] meticulous and inventive curation of the AA stemmed partly from his critique of architectural education at the time and also from a fascination with how**

**architecture might evolve during a period in which Modernism appeared to have run its course. His son, Nicholas Boyarsky, told me, “Alvin was fascinated with the beginnings of things, in nurturing, provoking and supporting younger students and teachers—where the conversation might go, how a proposition might emerge, how it could be drawn and represented. The publications and exhibitions were an extension of this process. [...] Part of Boyarsky’s strategy to elevate the AA was through mythologizing its activities and production”**

**12:25//**

**Tibor says: Isn’t an architect like a circus director? Is she not like a facilitator? Is she not a mediator? Could Turbinenbräu become a facilitator for various programs?**

**15:07//**

**Yet I am also fully aware that the pension fund Nest has no great interest in preventing a new development. Why would they? They have a return obligation they must meet. And with a new building, they could achieve greater utilisation rate and thus more income in the long run.**

**Annotation: 30 April 2026**

**23:26//**

**What I’ve learned from our research, the only plausible argument to prevent demolished is if**

**Nest will benefit from it.**

**09 April 2026**

**18:59//**

**Groundfloor plan is printed. It has no soul. It looks scary so naked. I remember the things the people we have met on our research said. They should become part of the project.**

**10 April 2026**

**10:26//**

**The Teacher from the Berufsschule in Zürich told us: „Die Mensa teilen wir mit der anderen Berufsschule nebenan – aber das könnte man noch ausbauen, noch mehr zusammenbringen. Das Zwischenmenschliche, das Lernen miteinander – das ist eigentlich genauso wichtig wie das Fachliche.“**

**10:28//**

**At the FF canteen near the Turbinenbräu you can text the cooks an SMS at 11:30 to reserve a meal. You will get for 10.- a vegetarian starter and main.**

**10:28//**

**The FF students could use the new woodworkshop in Turbinenbräu which they are lacking of and operate the gastro kitchen at Turbinenbräu in**

**return.**

**10 March 2026**

**10:35//**

**The Inhouse Architects of ZHDK told us:**

**«Früher hatten die verschiedenen Standorte stärkere eigene Kulturen – man war in seinen Gebäuden und hat sich selbst organisiert. Das brachte eine gewisse Autonomie mit sich, die positiv ist. Denn diese Autonomie gibt den Studierenden die Möglichkeit, ihre Ideen zu verfolgen, aber auch die Möglichkeit zur Aneignung der Gebäude selbst. Vorallem das Fine Arts Department wünscht sich wieder einen zusätzlichen Standort ausserhalb.**

**10:43//**

**The three additional floors at Turbinenbräu can already hold all the Studios needed for ETH. One floor can become a painting Studio for the ZHDK students while the Architecture Students can take more Art classes also at ZHDK.**

**11. April 2026**

**13:15//**

**I'm typing Heimo Zobering into my computer.**

**The cinema, designed by artist Heimo Zobernig together with architect Michael Wallraff, is**

**characterized by a tribune-like structure that divides the original exhibition space into two complementary units. While on the one side there is a black box with cinema seating (for 110 people) and a special projection screen, on the other Zobernig's installation forms an open white space which can be used for performances, discussions and presentations or, alternatively, as a foyer and bar. Zobernig left the technical construction elements such as stage construction, ventilation technology and acoustic elements open, thus consciously rendering the institutional framework of his intervention visible and debateable.**

**12. April 2026**

**01:45 //**

**Going through my sketchbook. Finding the written name of Nagula. A note next to it about familiarity with place: "When this kind of research into social belonging is incorporated into interactive or participatory art forms, collective views of place can be arrived at. It provides ways to understand how human occupants are also part of the environment rather than merely invaders (but that too) Once we see our place, our part of the world, as surrounding us, we have already made a profound division between it and ourselves. Real immersion is dependent on a familiarity with place and its history that is rare today."**

**13. April 2026**

**08:027//**

**Turbinenbräu. Sky is grey. Suits the tanks. Sketchbook and camera. Perhaps I need to work again more the way I like to work.**

**08:30// Hug with Chris. „I'm off to take photos and make sketches.“**

**08:48//**

**The people from Blow Up, the camera hire place with the photo studio that's also rented space in the hall, and I are standing on the loading dock speculating wildly. I explain my idea about the new volumes.**

**09:13//**

**A man stands in front of the tilted square window with the beautiful glass brick facade. „May I come in?“**

**09:21//**

**We stand on the inside of the square tilted window with the beautiful glass brick facade. The recording studio is moving out. They're already setting up their new studio elsewhere. He mentions that where they're moving into there's still vacant space, the demand for commercial premises simply isn't there.**

**09:23//**

**„The building fabric of this part of the building is**

**sound, all concrete, it'll hold."**

**09:39//**

**I go up the stairs that lead to the corridor to the restaurant. I open the other door. To the left. I'm standing in the co-working space. Labelled office on the plan. „Is this an office then?"**

**09:42//**

**Architects, a journalist, a guy drinking a protein shake, no idea what exactly he does.**

**09:54//**

**I say hello to the cleaner from the restaurant. We had a brief chat last time too. Nagula. Can you write your name in Tamil in my sketchbook?**

**09:59//**

**Back with Chris. He takes me up to the roof. We climb out of the window from the stairwell. Up a ladder. We're standing level with the skylights of the hall.**

**10:14//**

**The colours of this small plant with the many little arms match the olive-green lichen. The sugar from the malt cooks off through the chimney. Sweet.**

**10:23//**

**Through the narrow tall window of the bit they raised to fit the tanks I can see the them in silver**

**metal.**

**10:26//**

**On the other side Chris opens the square window.**

**22. May 2026**

**00:36 //**

**I'm editing this text.**