

AFTER SHERRIE LEVINE

But it's like this: You get an idea and think it's great, and after a certain amount of time you realize that this exact idea has been chewed over for a long time. When I was in school, I was constantly frustrated because everything I did, even what I liked, was somehow derivative. Therefore, when I started copying existing works, I understood this way as a kind of resistance to such frustrations. And that became the content of my work. Because in reality, all work is somehow a matter of already existing ideas. This is an aspect that most artists try to suppress, because it is unpleasant for them. However, it suddenly occurred to me that if I stop repressing this fact, I can free myself and finally do what I want. I can stop trying to be original.

AFTER SHERRIE LEVINE

OCTOBER FILES

Lea Jenzer, David Zgraggen, Monica Ciobotar, Georg Rohr

AFTER SHERRIE LEVINE

edited by Us

essays by Lea Jenzer, David Zraggen, Monica Ciobotar, Georg Rohr

October Files 23

Zurich, Switzerland

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Acknowledgments

The mission of these October Files is to recognize buildings who have „altered our understanding of industrial architecture in significant ways“ and have „prompted a critical literature that is serious, sophisticated, and sustained.“ Each picture-essay in this volume is in some sense a proposal - a claim for the value and the ongoing challenge of Reframe/Rearrange/Repeat of an industrial sight. The argument that is demonstrated in the essays is that Sherrie Levine's work, which was instrumental in the construction of a critical postmodernism as it was laid out in essays „first published in October“ (to quote from the series preface), can be used to sustain our critical and interpretive attention.

The original October Files about Sherrie Levine are well known. The essays written in there appeared in whole or in part in other anthologies and are now used as further tool to clarify our work on the SBB Werkstätte Zürich and the Zentralwäscherei in relation to Sherrie Levine.

The first two essays included here engage Levine's work in a critical understanding of authorship and its role in today's architecture. „Death of the Author“ link Levine's understanding of authorship in her own work to the authorship on the two sites of the Werkstadt and Zentralwäscherei and therefore to a large group of architects, artists and users who seem engaged in a similar critical practice.

Aura of the Copy deals with the questions of copying and reproduction raised in the earlier essay in relation to the creation of space and the aura such methods can hold.

The following two essays deal with question the relation with the wider urban and socio-political context, following Levine's idea of framing and looking at a picture through another picture – creating an always shifting perspective between the site and the city.

„Reciprocal performers“ focus on the mutual presupposition that exists between the site and the urban condition and how they have and continuously are forming each other.

„Seeing the Plenty“ shifts the focus towards hidden forces at play and the voices of unheard actors. Looking to the „Other“ as Levine named it, shows

the changing relations in power on different scales and its consequence on the different actors, especially the unseen.

The final two essays relate strongly to the idea of stratigraphy in post-modern art and architecture, as formulated by Douglas Crimp. The essay „The Gap“ engages in a literal way with the notion of the gap as formulated by Levine and which is a „arena of action“ created through the blurring of two images.

Following Levine’s method of „Outline/Infill“ the essay „After all Strata“ looks at the different layers of substance and historical happenings at the two sites, fanning out these layers and developing a first notion of the Outline and the Infill on these sites.

Death of the Author?

„The viewer is the tablet on which all the quotations that make up a painting are inscribed without any of them being lost. A painting's meaning lies not in its origin, but in its destination. The birth of the viewer must be at the cost of the painter.“

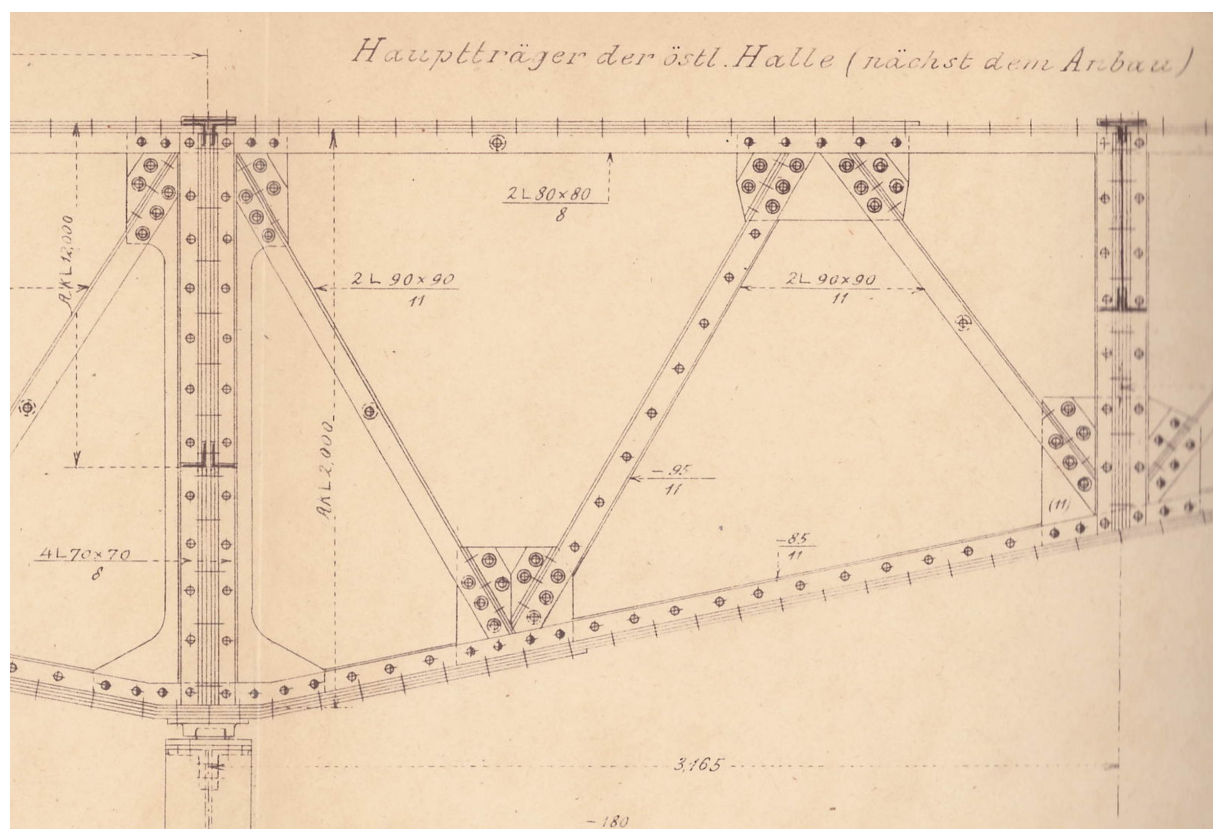
Sherrie Levine, 1981

„The user is the tablet on which all the quotations that make up a building are inscribed without any of them being lost. The meaning of architecture lies not in its origin, but in its destination. The birth of the user must be at the cost of the architect.“

Us, 2023



Top: Walker Evans, Alabama Tenant Farmer Wife, 1936. Gelatin silver print, 20.9 x 14.4 cm, Metropolitan Museum of Art. Courtesy the artist.
Bottom: Sherrie Levine, After Walker Evans, 1981. Gelatin silver print, 12.8 x 9.8 cm, Metropolitan Museum of Art. Courtesy the artist.



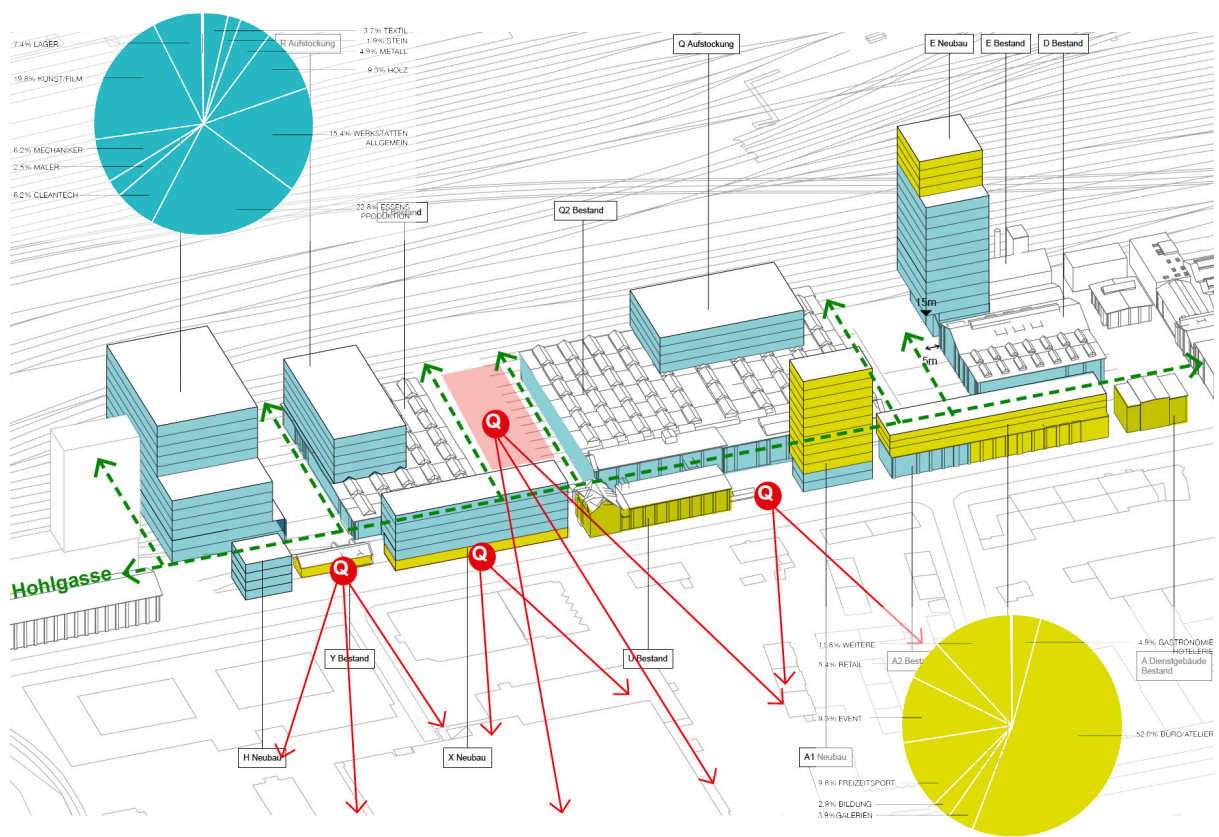
Unknown, Authorship, unknown, Main beam, 15.91 x 10.90 cm, Courtesy the artist



Unknown, Authorship, 1922, Stamping, 15.91 x 8.93 cm, Courtesy the artist



Unknown, Authorship, unknown, Grafiti, 15.91 x 11.45 cm, Courtesy the artist



SBB AG Immobilien, Authorship, 2021, Masterplan Werkstatt, 15.91 x 11.25 cm, Courtesy the artist ^{1,2}



Us, Authorship, 2023, Fall protection, 15.91 x 10.61 cm, Courtesy the artist ³

The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture. Similar to those eternal copyists Bouvard and Pécuchet, we indicate the profound ridiculousness that is precisely the truth of painting. We can only imitate a gesture that is always anterior, never original. Succeeding the painter, the plagiarist no longer bears within him passions, humours, feelings, impressions, but rather this immense encyclopedia from which he draws.

Sherrie Levine in October Files, p. 170



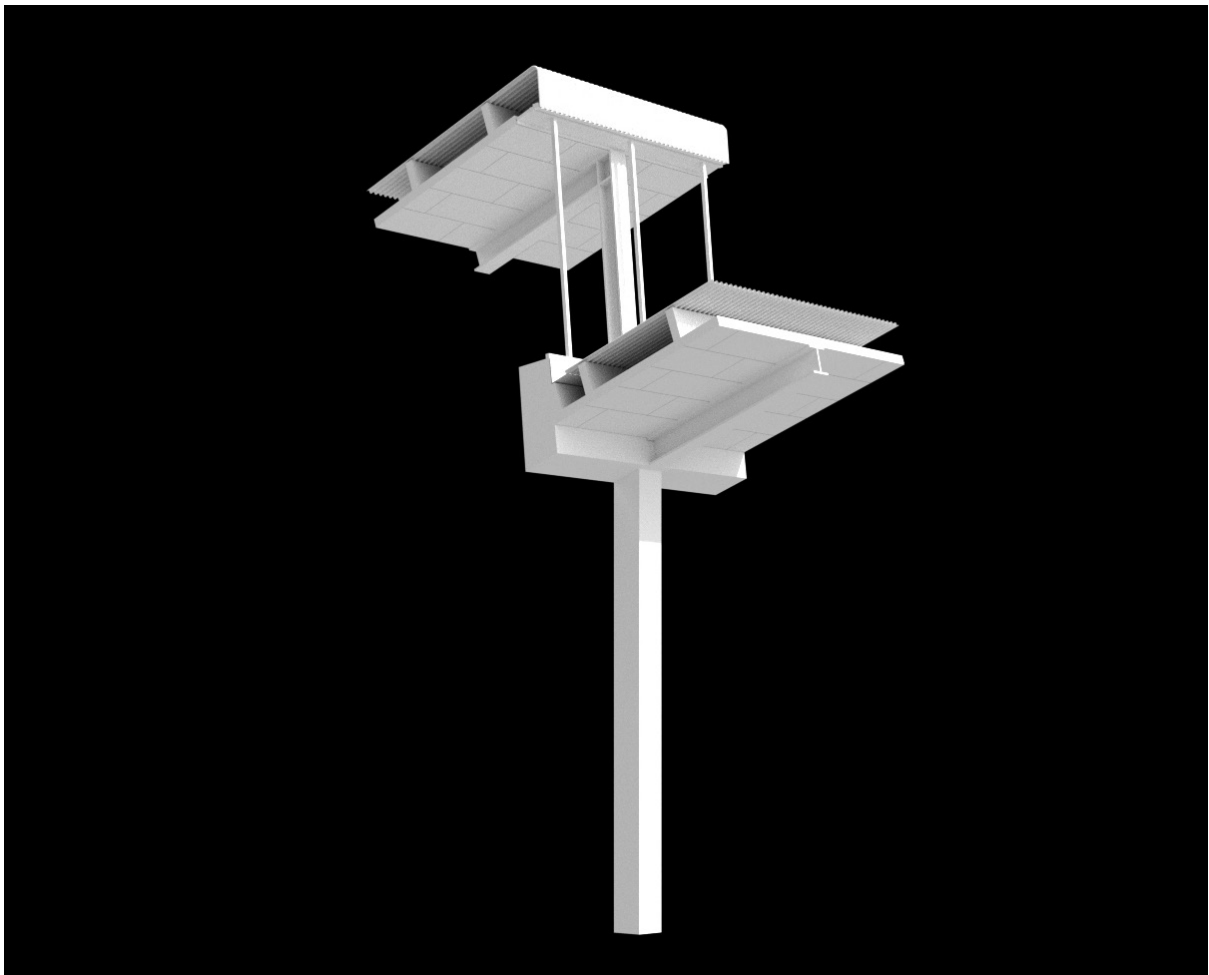
Us, Authorship, 2023, Reuse, 15.91 x 23.87 cm, Courtesy the artist ³



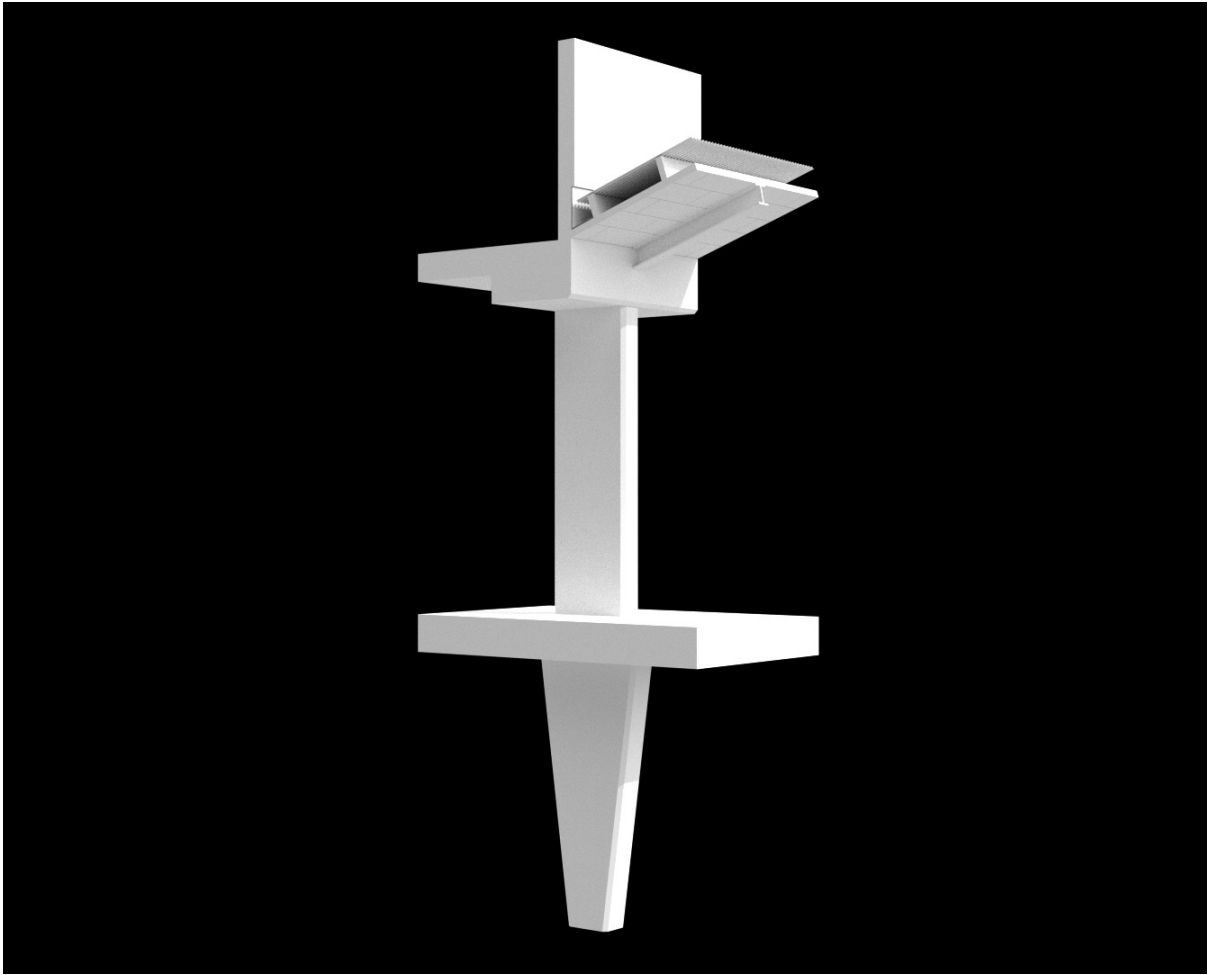
Us, Authorship, 2023, User expression, 15.91 x 24.28 cm, Courtesy the artist ^{3,4}

I have become interested in issues of authenticity, identity and property -
that is to say, what do we own? what is the same?

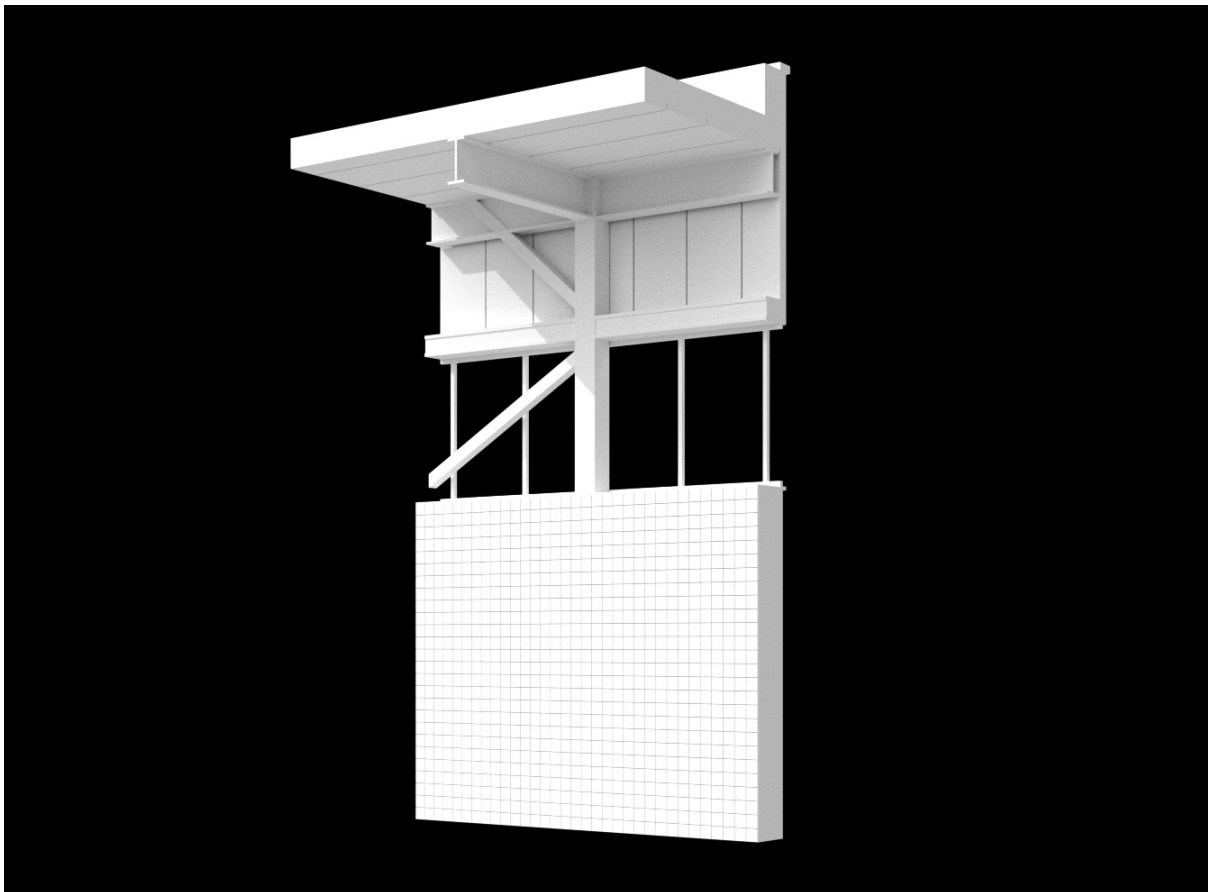
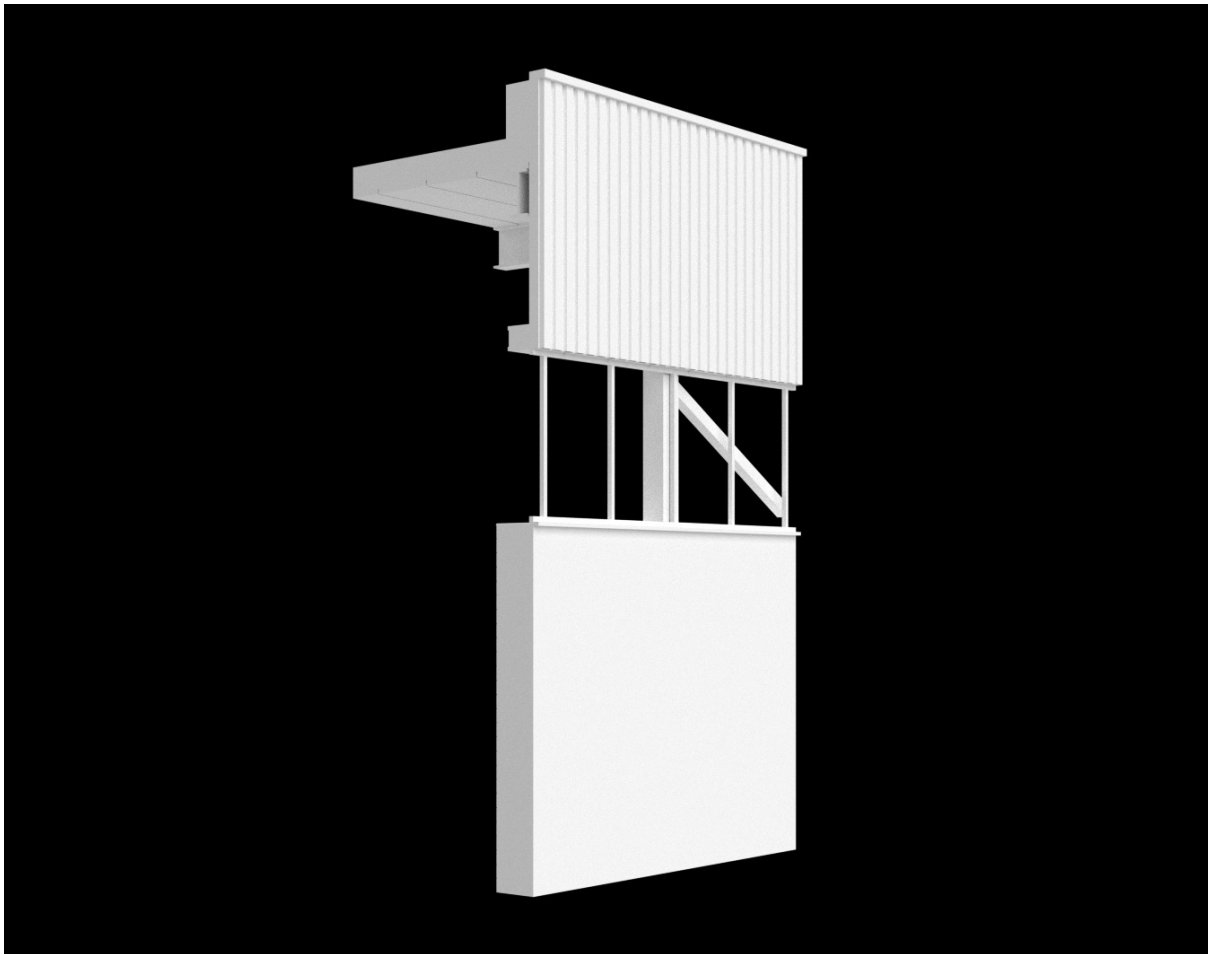
Sherrie Levine in October Files, p.163



Us, *After Architecture (Overseen: 1)*, 2023. Sculptural Rendering, 16 x 13 cm. Courtesy the authors.



Us, *After Architecture (Overseen: 2)*, 2023. Sculptural Rendering, 16 x 13 cm. Courtesy the authors.



Us, *After Architecture* (Overseen: 3), 2023. Sculptural Rendering, 16 x 13 cm. Courtesy the authors.

I make these works of art my works of art. In this way, a new aspect is added to the work, and that is the most interesting thing

Sherrie Levine in October Files, p.?



Us, *Unconscious Design (Overseen: 4)*, 2023. Digital Photograph, 7.5 x 13.5 cm. Courtesy the authors.⁵



Us, *Unconscious Design (Overseen: 5)*, 2023. Digital Photograph, 8 x 13 cm. Courtesy the authors.^{5,11}



Us, *Unconscious Design (Overseen: 6)*, 2023. Digital Photograph, 16 x 10.5 cm. Courtesy the authors.⁵



Us, *Sculptured Spontaneity (Overseen: 7)*, 2023. 3D-Scan. Courtesy the authors.^{6,9}



Us, *Sculptured Spontaneity (Overseen: 8)*, 2023. 3D-Scan. Courtesy the authors.^{6,9}

Tags – List of Authors^{7,8}

AK37 - Single Person from Zurich
FCZ – Soccer Club from Zurich
ZBG – Crew from Leipzig
DXTR – Crew from Bern
Smoke – Single Person from Stuttgart
MGS – Crew from Belgium
YNOT – Crew from Zurich
ATS – Crew from Zurich
Style Bakery – Music Band from Zurich
Agglo Terror Squad – Crew from Zurich
Red & Anarchist Skinheads – Antifa Group from Zurich
404 – Crew from Bern
3012 – Crew from Bern
Bore 1 – Single Person from Gothenburg
EXE Crew – Group from Bogota
HAY1 – Group from Bern
TRZ – Single Person from Basel
ART(Y) – Single Person from Zurich
Romanesco 1 – Selling artist from Zurich
UNOS – Single Person from Zurich
SKUZY – Single Person from Austria
SAP 1 – Single Person from Zurich
KENZO – Single Person from Zurich
Needapencil – Selling Artist from Zurich
T-Peks – Single Person from Basel
Palmnights – Group from Zurich

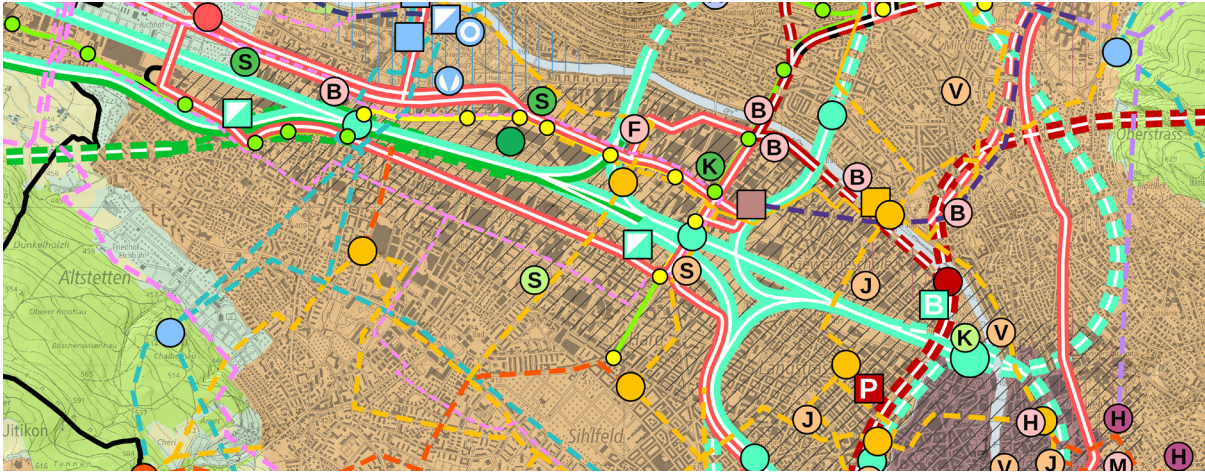


Sherrie Levine. Gustave Flaubert (Un Coeur Simple). Ghent, Belgium: Imschoot, 1991

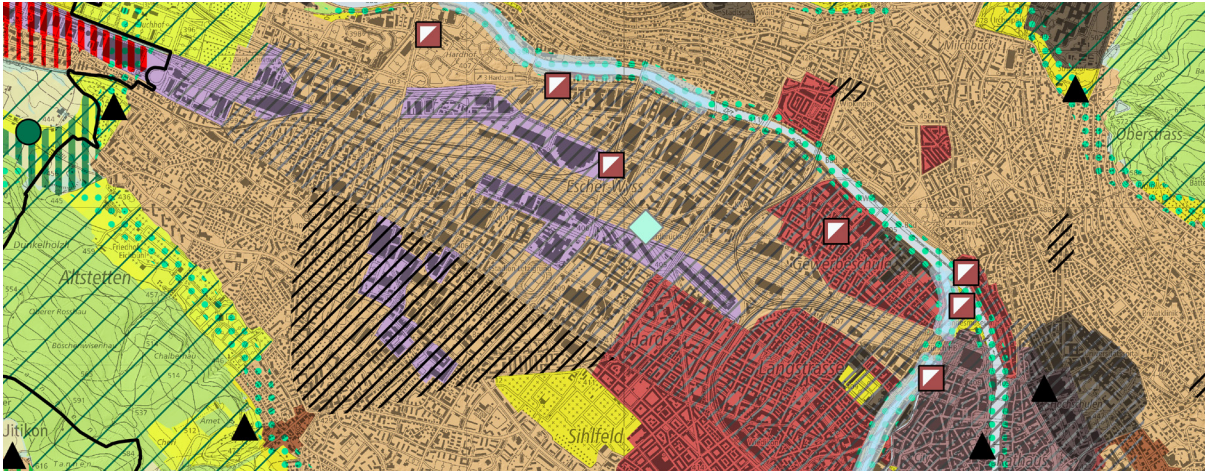
Notes

Werkstatt

1.



Cantonal structure plan



Regional structure plan



Cadastral plan

2.

b) Workplace areas

The purpose of workplace areas is to secure, on a long-term basis, sufficiently large, contiguous, well-developed areas for employment uses such as production-oriented commercial-industrial

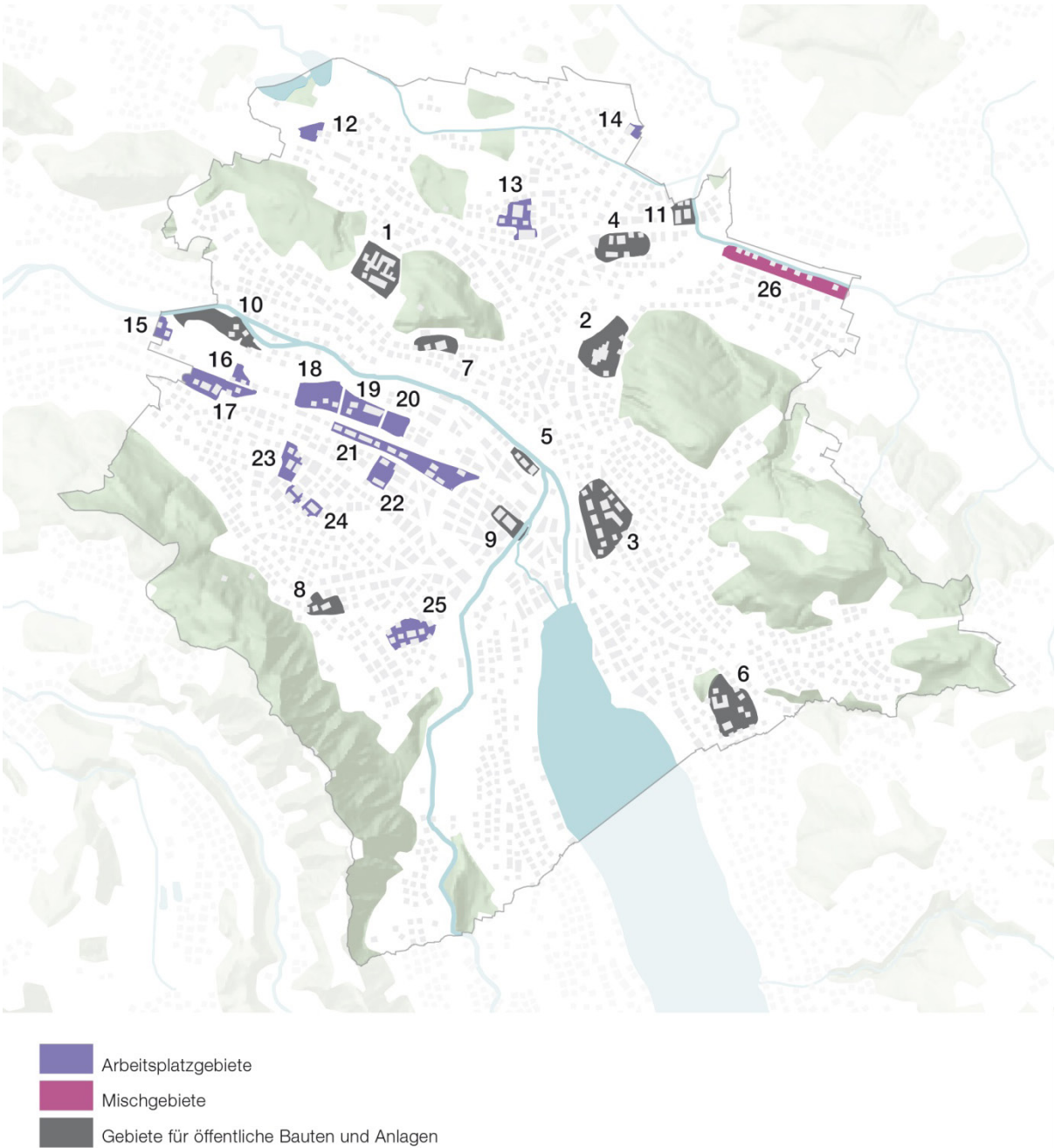
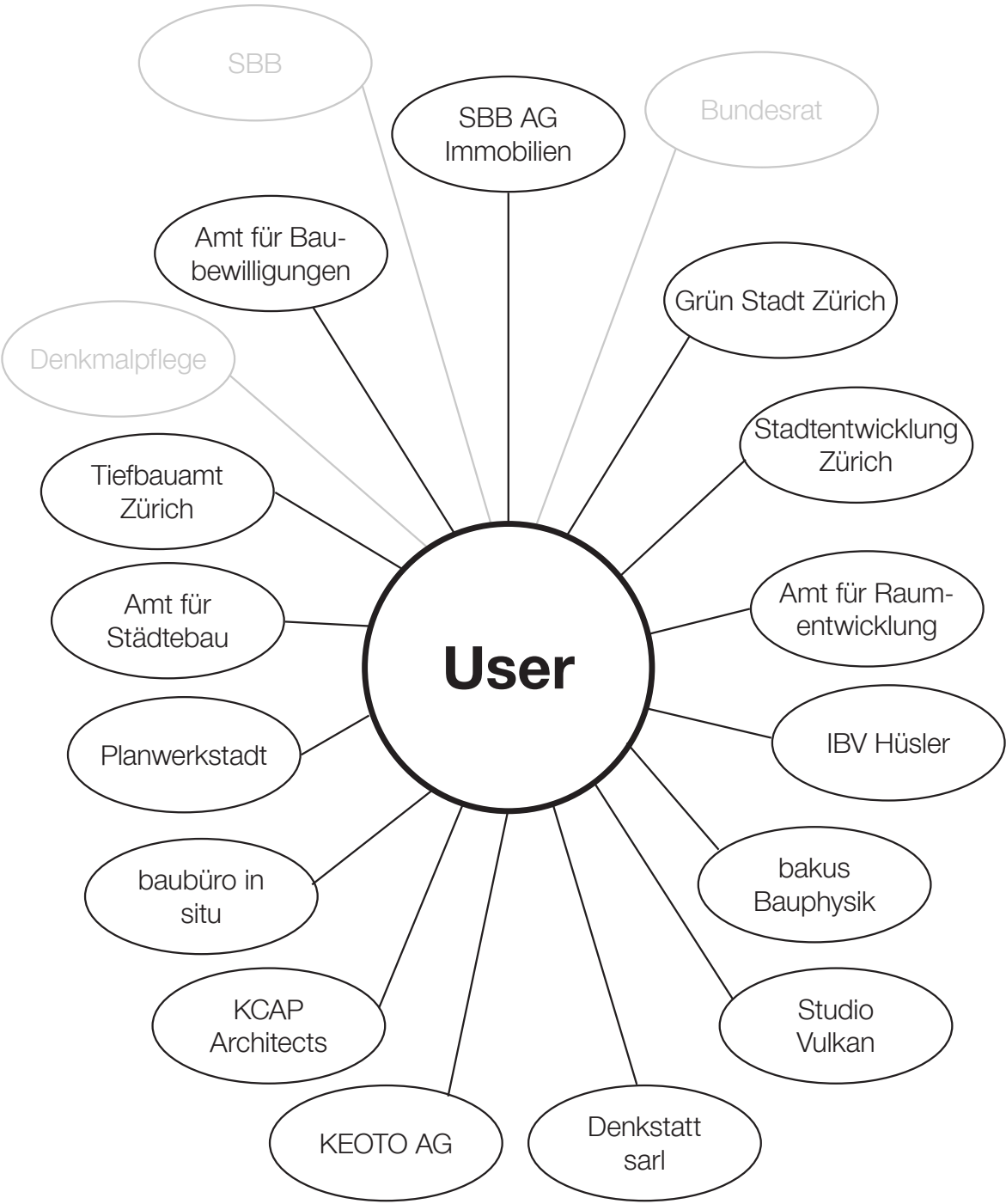


Fig. 2.6: Areas with public buildings and facilities (ÖBA), workplace areas and mixed areas

21 Hohlstrasse SBB site
Industry, manufacturing, police and justice center PJZ (former freight station)
Canton.
Richtplan Pt. 6.6.2Subdirective plan settlement chapter 2.2.2 (center area 2)

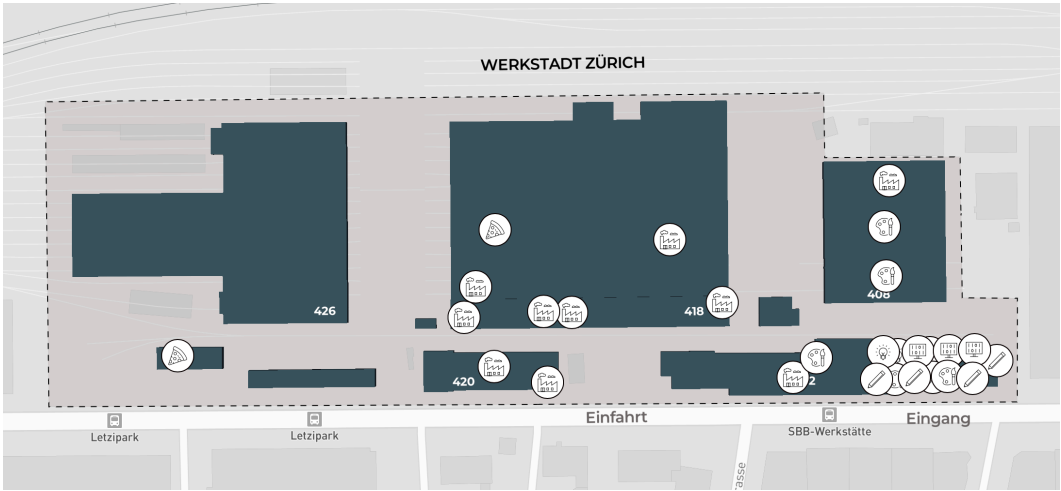
3.



Authors involved in the master plan

4.

Acrush	Art & Cultur
Atelier Pia Simmendingen	Art & Cultur
Atlas Studio	Architecture & Design
baubüro in situ	Architecture & Design
Bierwerk Züri	Food & Drinks
Boesner	Art & Cultur
Codesmith	IT & Gaming
Cosmos Design	Architecture & Design
Dario Wohler Architekten	Architecture & Design
Denkstatt-sàrl Standort Zürich	Think Tanks
Eventhalle D	Art & Cultur
FluidSolids	Commerce, Craft & Urban Production
fritzjakob Produktdesign	Architecture & Design
Gianmaria Stelzer Geigenbauer	Commerce, Craft & Urban Production
Insert Coin	IT & Gaming
Intervention	Commerce, Craft & Urban Production
Laser Atelier	Commerce, Craft & Urban Production
Neumühle	Commerce, Craft & Urban Production
nüni	Food & Drinks
Patric Sandri	Art & Cultur
reference image	IT & Gaming
Sattlerei Zürich	Commerce, Craft & Urban Production
Smart City Lab Zürich	Think Tanks
Soeder	Commerce, Craft & Urban Production
Tafelwart	Architecture & Design
ViCafe Rösterei	Commerce, Craft & Urban Production
Vivi Kola	Commerce, Craft & Urban Production
Zuriga	Commerce, Craft & Urban Production



Tenant of the Werkstadt

Zentralwäscherei

5. Unconscious Design - Extended Photo Series



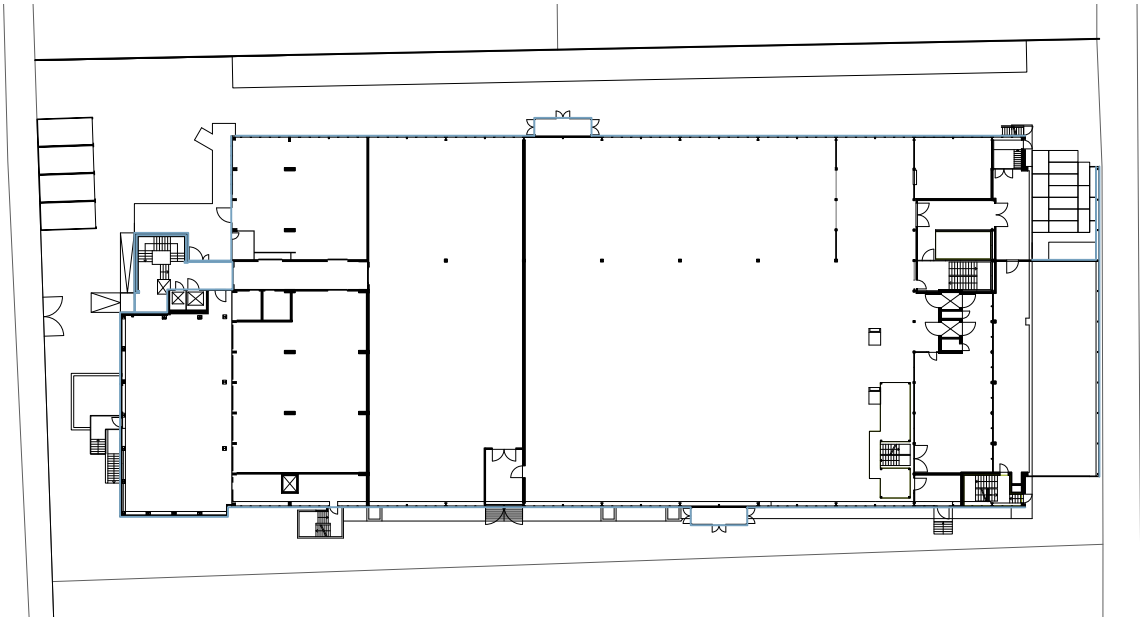
6. Sculptured Spontaneity - Extended Series



7. Tags - Documentation



8. Us, *Tagged Walls*, 2023. 3D-Scan. Courtesy the authors.



9. Like all the members, he does not give his name, because none of the 200 members of the association wants to put himself in the foreground. „The focus should be on the interim use project and not on individuals,“ others present in the canteen explain.

Michael Schallschmidt, ZWZ: Ein Verein schafft 1000 Quadratmeter Kultur, 9.11.2021, Tsüri.ch

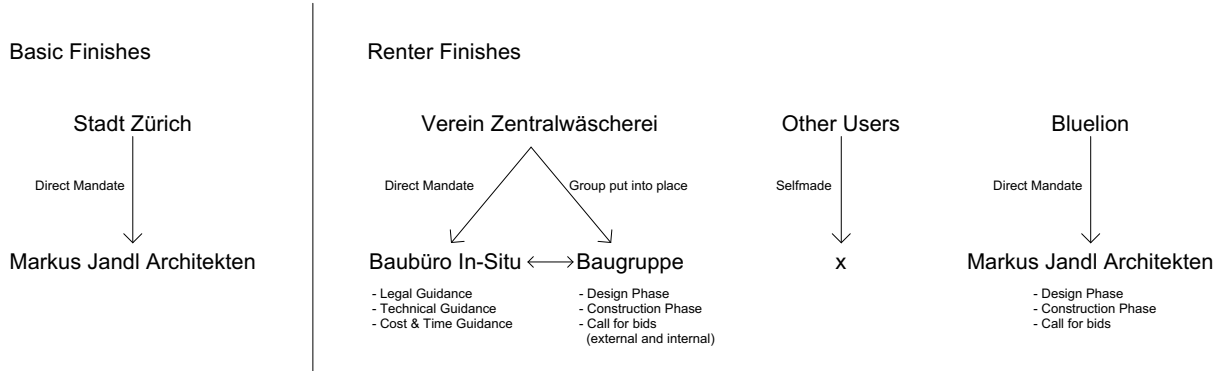
10. The baubüro in situ takes a back seat in an advisory capacity during the execution phase. The architectural design and construction management are carried out by members of the Verein Zentralwäscherei. A large part of the construction work will be assigned to working groups from the association pool and carried out in a participatory manner.

Baubüro In-Situ, insitu.ch

11. The few visible interventions (escape route, fire protection wall Shedhalle, extension Bluelion) are reduced to materials as raw as possible, which are not refined (protective coatings and the like), can simply be dismantled and possibly reused. The address of the sports area on Josefstrasse is the only visible external intervention apart from the escape stairs.

Markus Jandl, E-Mail Interview

12. Us, *Organisation of the Building Process*, 2023. Diagramm. Courtesy the authors.



The Aura and the Copy

„The pictures I make are really ghosts of ghosts; their relationship to the original images is tertiary, i.e., three or four times removed. By the time a picture becomes a bookplate it's already been re-photographed several times.“

Sherrie Levine, 1985

„The architectures I make are really ghosts of ghosts; their relationship to the original images is tertiary, i.e., three or four times removed. By the time a building becomes a bookplate it's already been re-built several times.“

Us, 2023



Sherrie Levine, *Small Sabots*, 2001. Cast Bronze, 4 x 11 x 4 inches each. Courtesy the artist.



Us, Originality, 2023, Industrial lamp, 15.91 x 10.61 cm, Courtesy the artist ¹



Us, Originality, 2023, Window bars, 15.91 x 19.44 cm, Courtesy the artist ¹



Us, Originality, 2023, Doorway arch, 15.91 x 10.61 cm, Courtesy the artist ¹

I also believe that aura is something that is culturally and historically inscribed and so it changes. Let me also add that I think aura is created by a certain amount of slight of hand, bells and whistles, technique, if you will. I like to make art that is performative and troubled, rather than merely reactive and proscriptive.

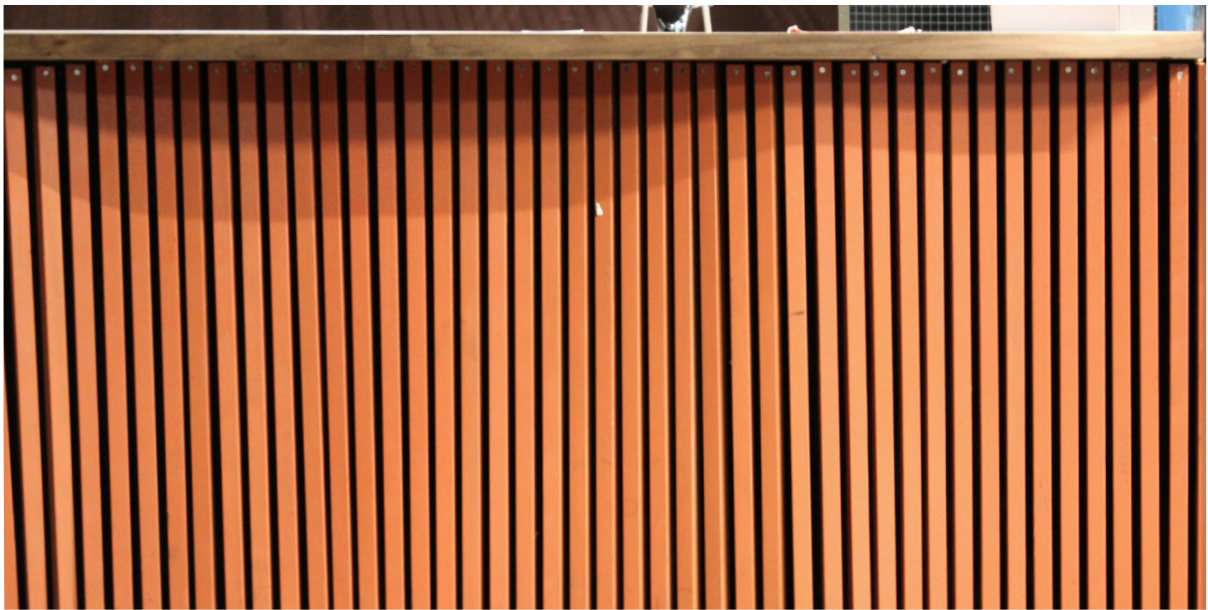
Sherrie Levine in October Files, p. 177

[...] mainly the fact that the problematic of the original, indeed the aura of the original itself, never disappears. The idea of the “original copy,” in contemporary culture, is not an oxymoron.

Catherine Ingraham in October Files, p.112

In a certain sense, this is the most traditional way of making art in the western as well as the eastern tradition. It always amuses me when today this gesture of copying seems so shocking. It is one of the oldest artistic traditions.

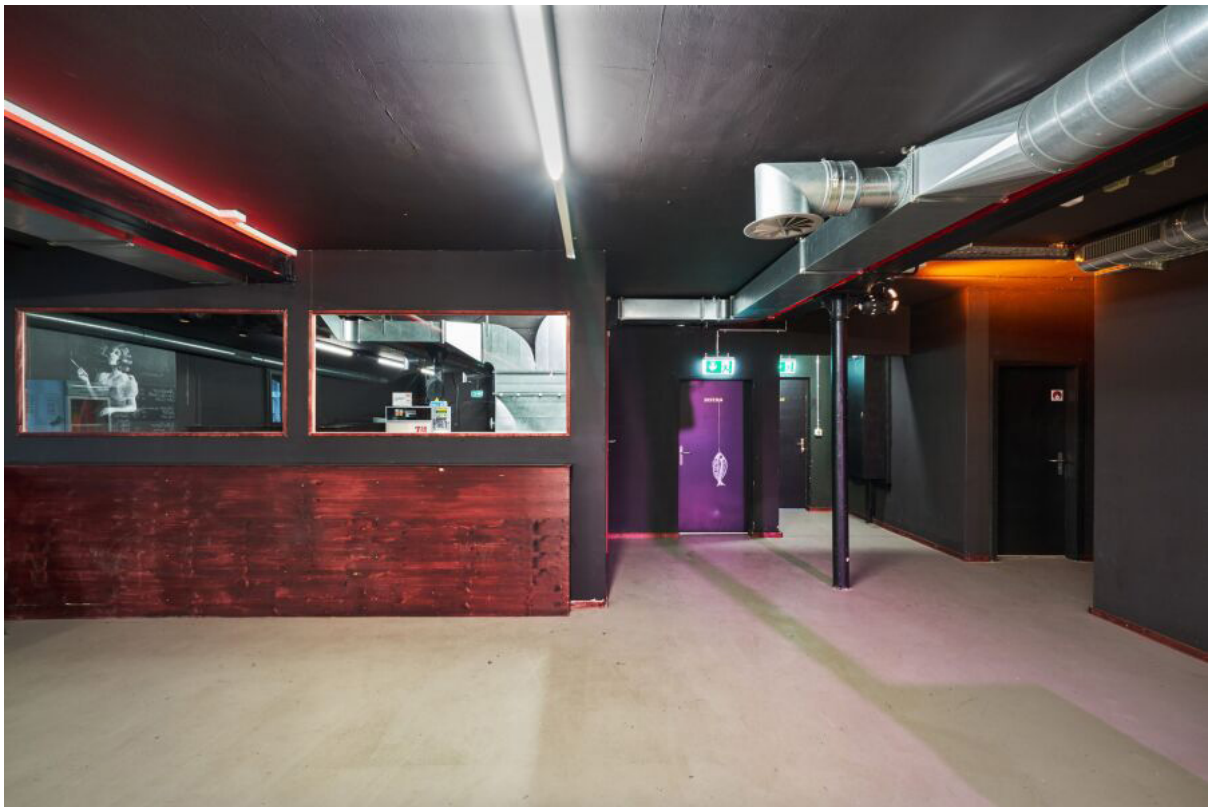
Sherrie Levine in Kunstforum



Us, *Corrugated (Aftering Architecture)*, 2023. Digital Photographs, 16 x 8 cm. Courtesy the authors.



Us, *Pipes (Aftering Architecture)*, 2023. Digital Photographs, 8 x 12.5 cm. Courtesy the authors.



Us, *Club (After In-Situ: 1)*, 2023. Digital Photograph, 16 x 10 cm. Courtesy the authors.⁷



Us, *Window Wall (After In-Situ: 2)*, 2023. Digital Photograph, 16 x 10 cm. Courtesy the authors.

In the visual arts we have witnessed the gradual dissolution of once fundamental distinctions—original/copy, authentic/inauthentic, function/ornament. Each term now seems to contain its opposite, and this indeterminacy brings with it an impossibility of choice or, rather, the absolute equivalence and hence interchangeability of choices.

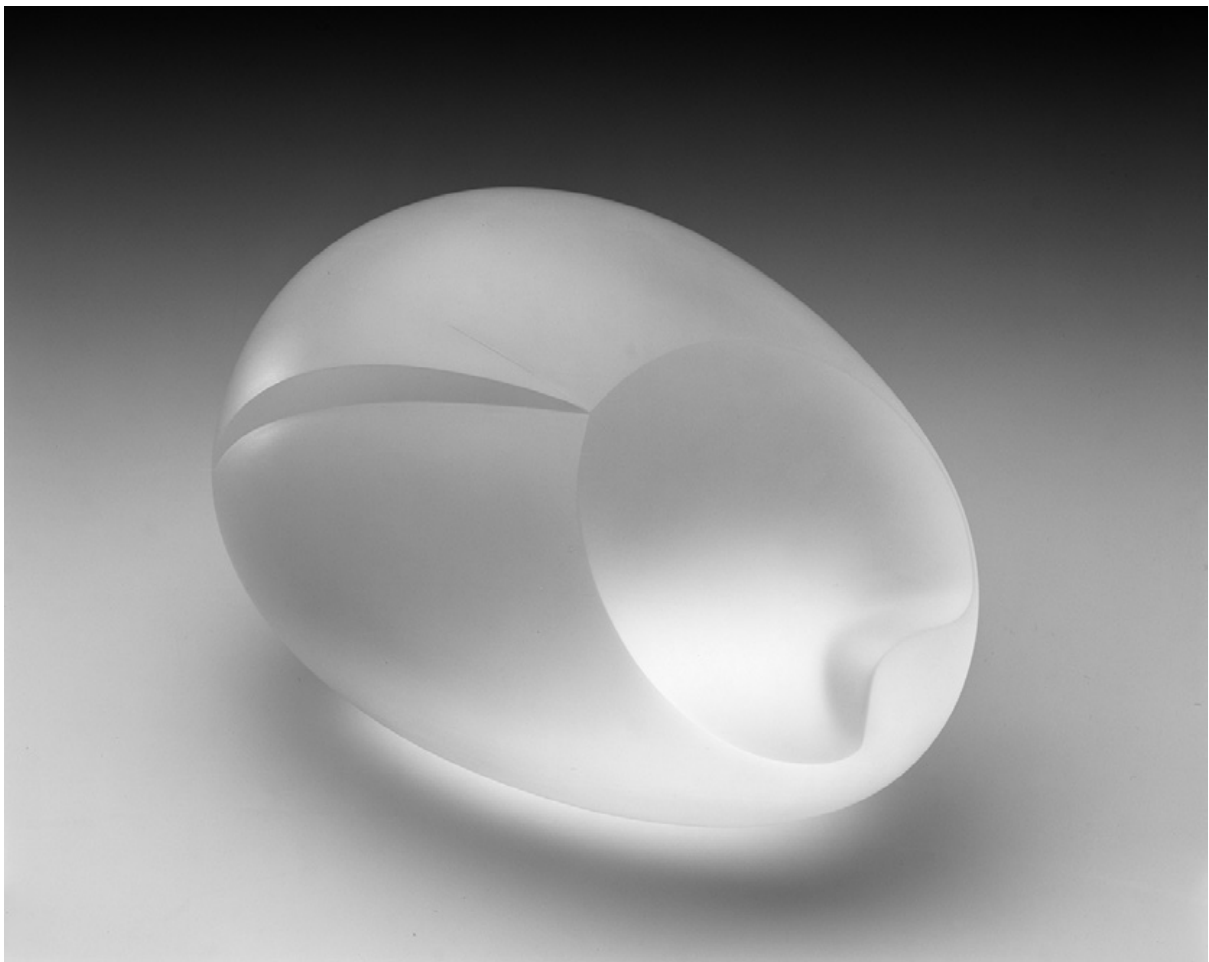
Craig Owens in October Files, p.48



Us, *Graffiti Art (After Romanesco 1)*, 2023. Digital Photograph, 13.5 x 25 cm. Courtesy the authors.^{2,3,7}



Top: Us, *Graffiti Art (After Needapencil)*, 2023. Digital Photograph, 13.5 x 25 cm. Courtesy the authors^{4,7}
Bottom: Unkown, *After Needapencil*, 2022. Sticker. Courtesy the artist.



Sherrie Levine, *Crystal Newborn*, 1993. Cast glass, 5 x 8 x 5½ inches. Courtesy the artist.

Notes

Werkstatt

1.



Color



Chimney



Joints



Component



Technology



Repetition



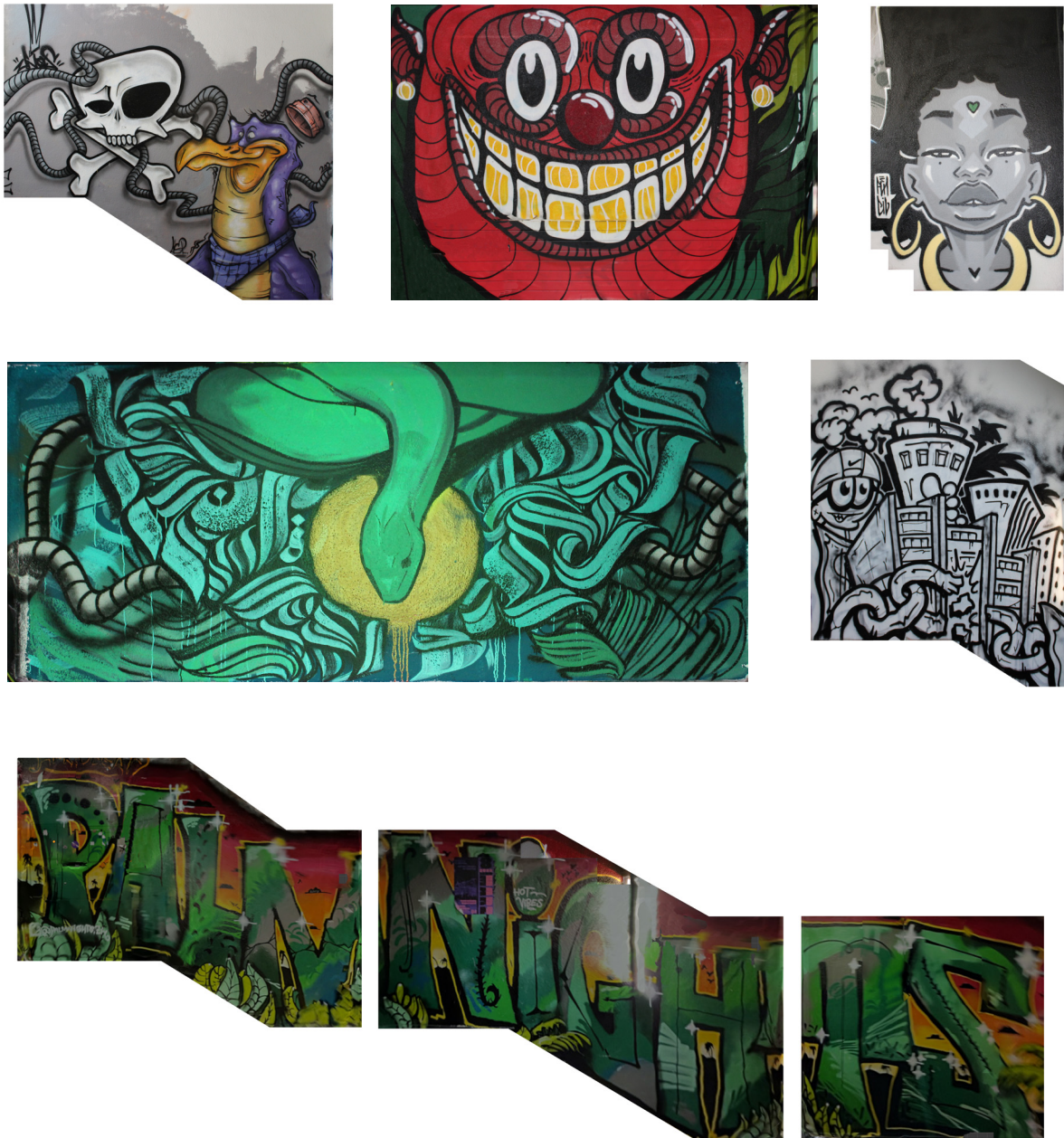
Material



Purpose-built buildings

Zentralwäscherei

2. Graffiti Art, Picture Series



3. Graffiti by commercial Graffiti Artist *Romanesco 1* from Zurich. Piece was commissioned by the Collective Zentralwäscherei. Estimated at around 6000 CHF.

4. Graffiti by commercial graffiti artist *Needapencil* from Zurich. Piece was commissioned by the Collective Zentralwäscherei.

5. Due to ecological as well as economic considerations, light-weight finishes with raw materials characterize the design. Together with the charm of the faded industrial use, an informal atmosphere was created for a contemporary coworking space.

Markus Jandl Architects, ZWZ Transformation

6. The Zentralwäscherei, a place that is supposedly less commercialized, is nevertheless always subject to economic competition. This also leads to a homogenization of the spaces, which can be seen, for example, through similar aesthetics.

Ifigeneia Dimitrakou, Zwischennutzungen: Der Schweizer Kompromiss, der keine Lösung ist, Tsüri.ch, 24.10.2022

7. A central aspect of street art is its ephemerality. An unsanctioned public work runs the risk of being removed or painted over by authorities or by other artists. No one can own it or buy it. Viewers are seeing a one-of-a-kind work that is likely not to last. This temporariness creates an immediacy and electricity around the work.

Street and Graffiti Art, The Art Story

Reciprocal Performers

„I like to think of my paintings as membranes permeable from both sides so there is an easy flow between the past and the future, between my history and yours.“

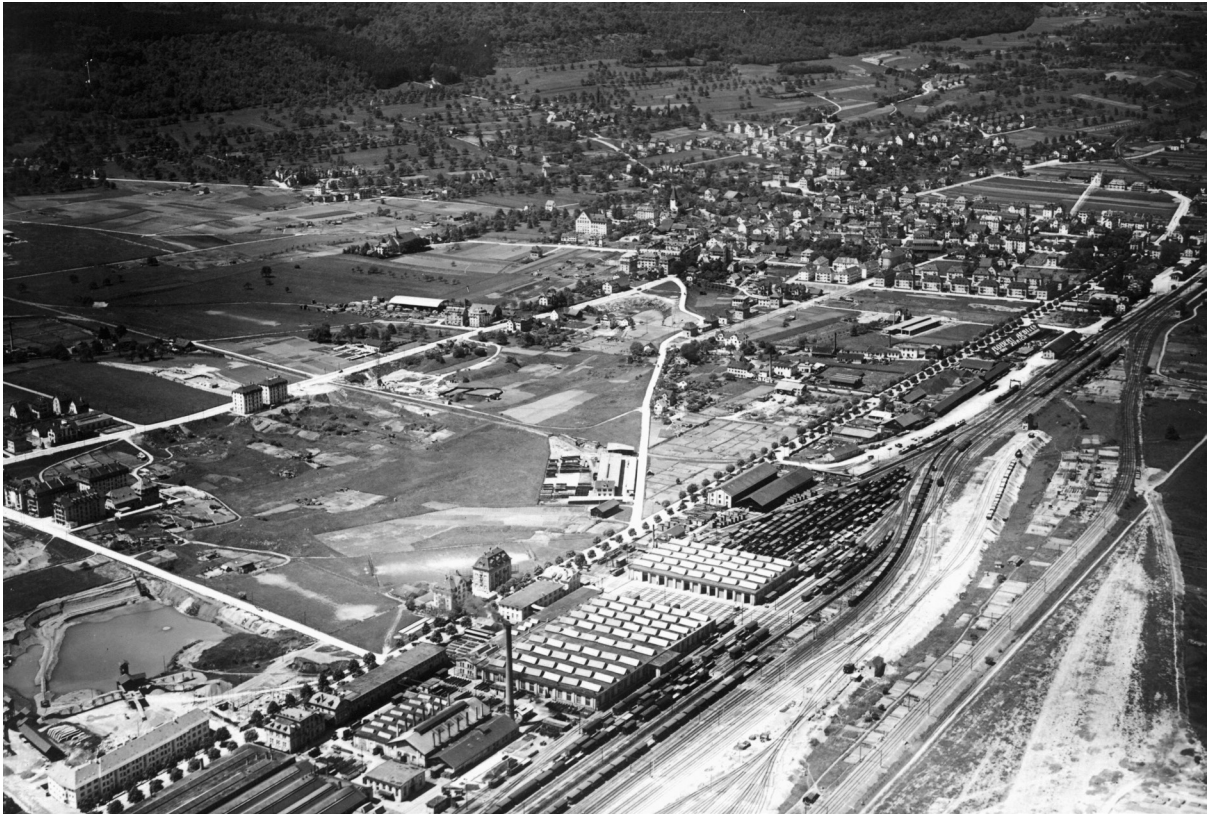
Sherrie Levine, 1985

„I like to think of my spaces as membranes permeable from both sides so there is an easy flow between the past and the future, between my history and yours.“

Us, 2023



Sherrie Levine, *Presidential Profile*, 1979. Slide projection, dimensions variable. Courtesy the artist.



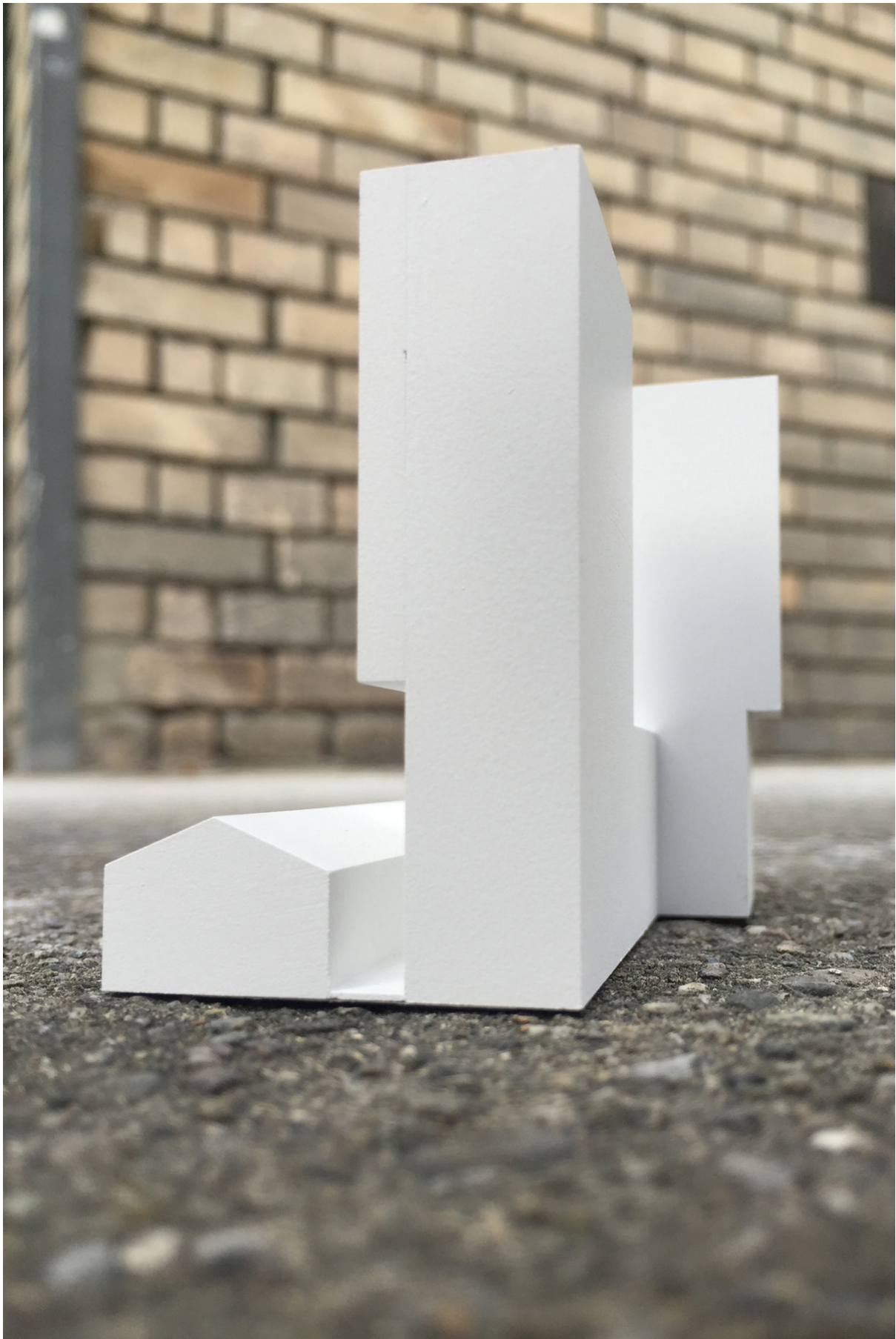
Ad Astra-Aero, Framing, 1928, Main workshop SBB, 15.91 x 10.72 cm, Courtesy the artist ^{1,2}



Juliet Haller, Framing, 2021, Zurich West, 15.91 x 10.60 cm, Courtesy the artist ^{2, 3, 4}



R. Wiedenmeier, Framing, 2016, Zurich-Altstetten, 15.91 x 24.03 cm, Courtesy the artist ^{2, 3, 4}



Armon Semadeni Architects, Framing, 2023, Letziturm, 15.91 x 23.87 cm, Courtesy the artist ^{3, 4}



Us, Framing, 2023, Letziturm, 15.91 x 24.03 cm, Courtesy the artist ^{3,4}



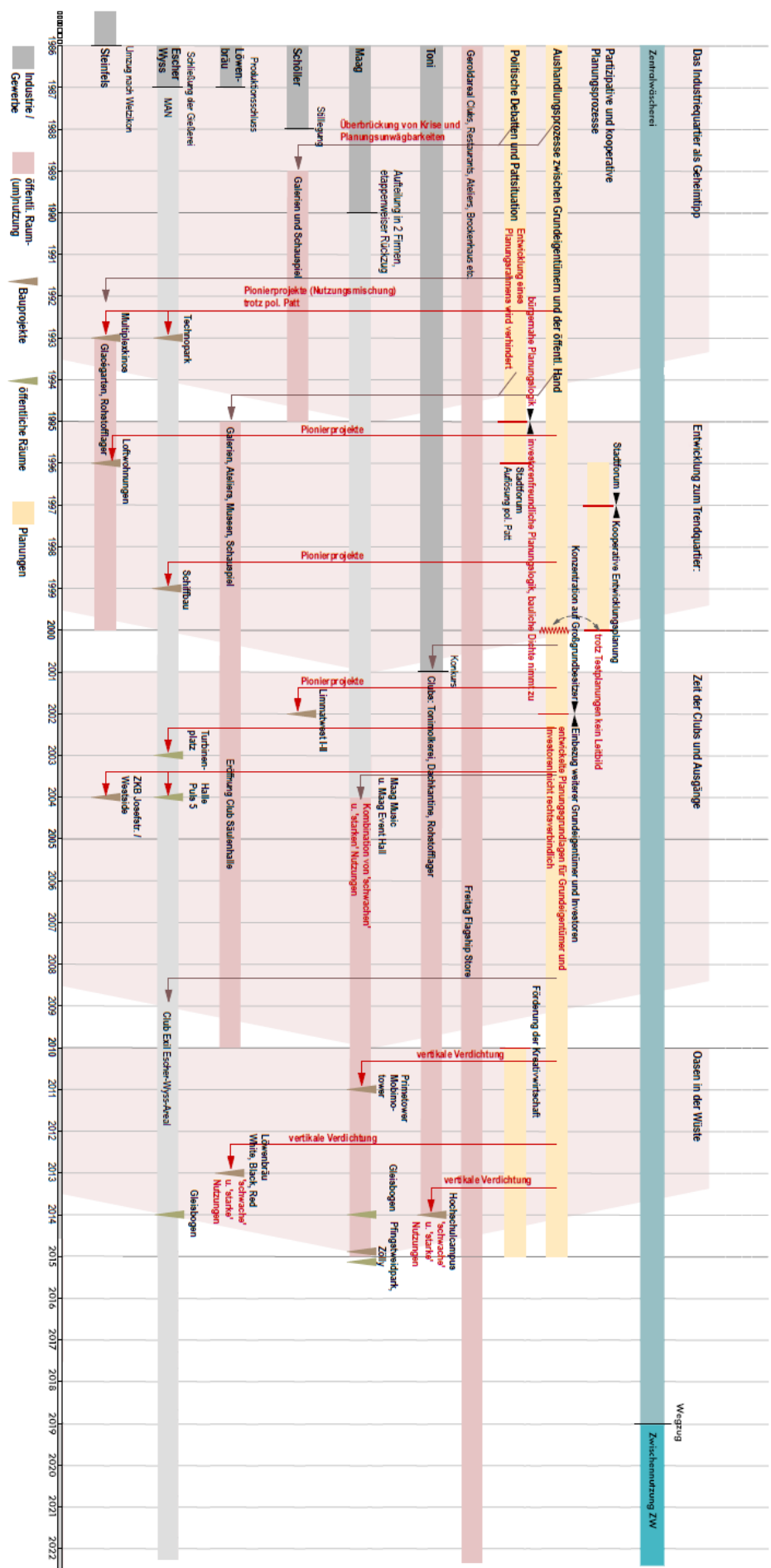
Us, Framing, 2023, Garden Fencing, 15.91 x 21.85 cm, Courtesy the artist ⁵

The confrontation of the two images is structured in such a way that they must be read through each other: the profile of Kennedy delineates the picture of mother and child, which in turn fills in the Kennedy emblem.

Douglas Crimp in October Files, p.9



Us, *Untitled (Relations: 1)*, 2023. Digital Photograph, 14 x 23 cm. Courtesy the authors.⁶



Us, Timeline (After Fee Natalie Thissen), 2023. Digital Graph. Courtesy the authors.⁸



Verein Zentralwäscherei, *Untitled*, 2022. Paint on Fabric, Courtesy the Verein.⁷



VBZ, Werbekampagne *Tram Zürich West*, 2011. Poster on Paper, Courtesy the VBZ.⁷

These things that are not paintings frame themselves framing themselves with only an absence, a not, at their center—which is to say that there is a center, and it is marked and remarked, traced and represented, not wholly absent, a painting after all, knot painting.

Stephen W. Melville in October Files, p. 52



Us, *Untitled (Relations: 2)*, 2023. Digital Photograph, 16 x 10 cm. Courtesy the authors.

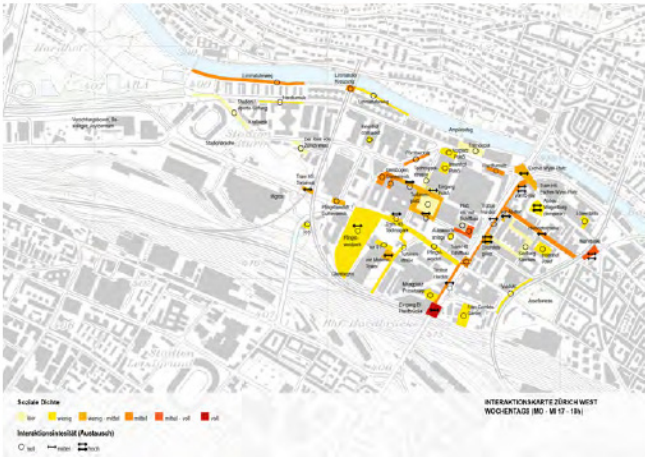


Top: Us, *One of many* (After Comet Photo AG, 1967), 2023. Digitalized Photograph, 16 x 10 cm. Courtesy the authors.⁹
Bottom: Us, *One of few* (After Bundesamt für Luftfahrt, 2007), 2023. Digital Photograph, 16 x 10 cm. Courtesy the authors.⁹

I was getting tired of no one looking at the work, looking inside the frame.
[...] I wanted to make it clear that what I've always made is pictures—to be
looked at. That what's inside the frame is important to me.

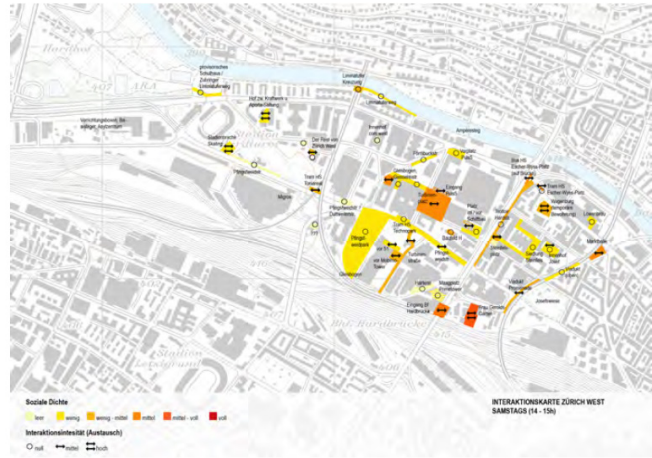
Sherrie Levine in October Files, p.77

a) Wochentags



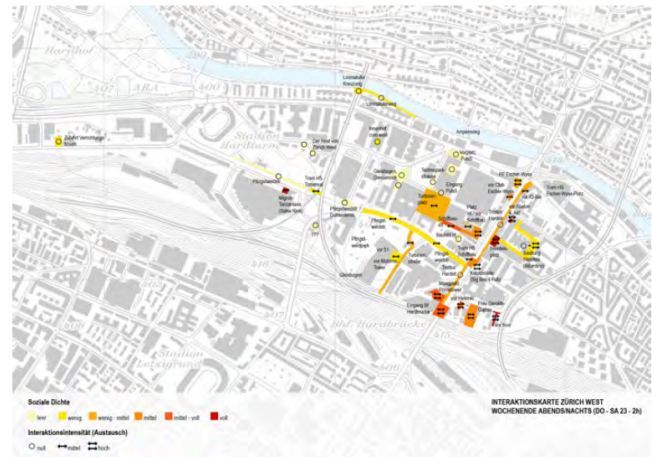
(Eigene Zeichnung)

b) samstags



(eigene Zeichnung)

c) Wochenende abends / nachts



(eigene Zeichnung)



Us, *Passing by/Visibility (After Google StreetView)*, 2023. Digital Photograph, 9 x 6 cm. Courtesy of the authors.^{13,14}



Sherrie Levine, *The Bachelors (Gendarme)*, 1989. Cast glass, approximately 12 x 5 x 5 inches. Courtesy the artist.

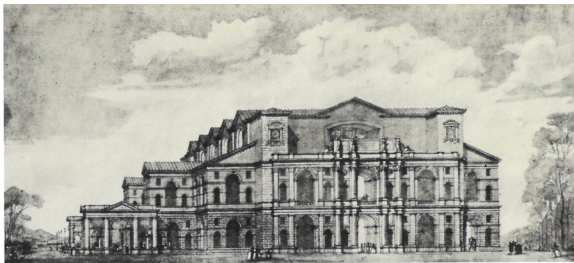
Notes

Werkstadt

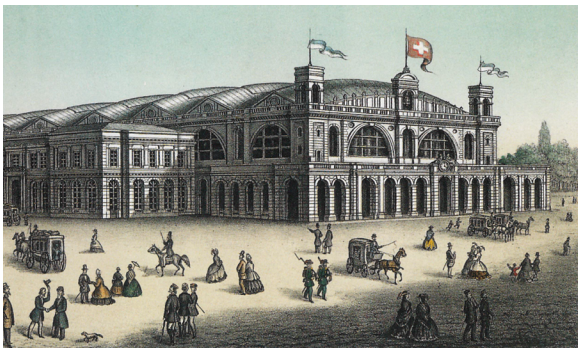
1.



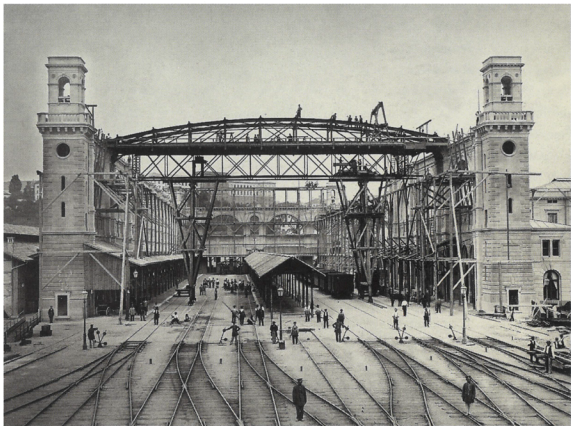
1847



1860 Gottfried Semper



1860 Jakob Friedrich Wanner

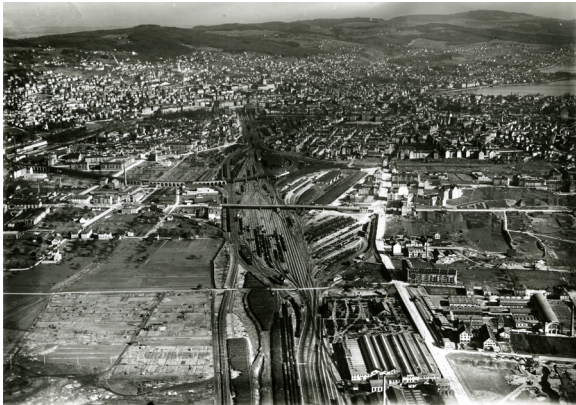


1867



1927

2.



1920



1968



1968



1978



1978



1992



2005

3.



Prime Tower



Letzibach



Hardbrücke



Bahnhof Altstetten



Polizei- und Justizzentrum (PJZ)



Schlachthof

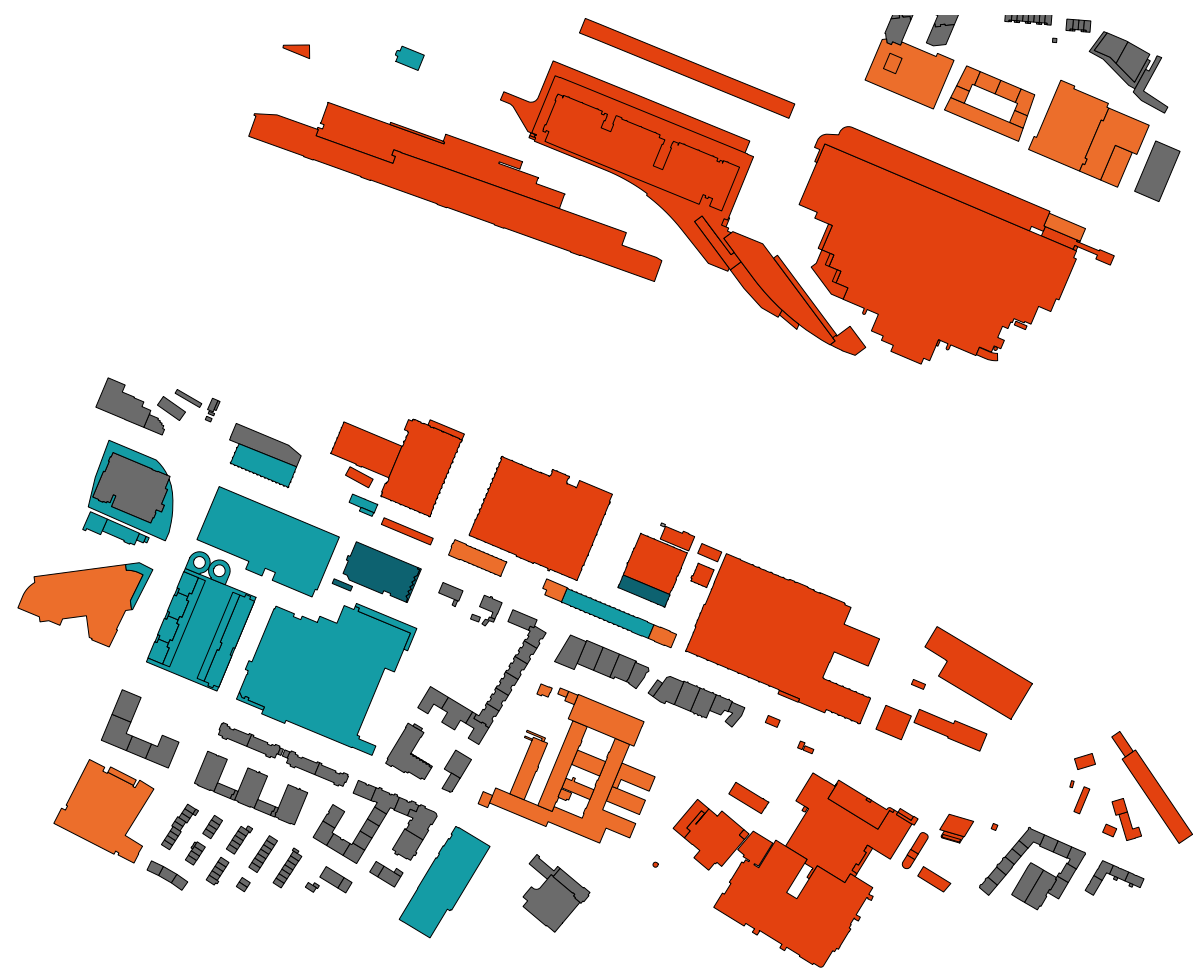


Letzipark



Stadion Letzigrund

4.



Uses in the surrounding area

- Residential
- Culture
- Retail
- Office
- Production / Infrastructure

Einzäunungen aus Drahtgeflecht

Die neuzeitliche, ideale Einfriedung für:

- Liegenschaften
- Gartenanlagen
- Fabrikareale
- öffentliche Anlagen
- Sportplätze
- Parkanlagen
- Tiergehege
- Weiden







G. BOPP + CO. ZÜRICH 46
Metallgewebe- und Drahtwarenfabrik • Telefon (051) ~~48 26 48~~ • Bachmannweg 2C
57 08 80

„Wire mesh fencing is probably most in keeping with today’s loosened and spacious design, as it serves its partitioning purpose without denying the eye an unobstructed view of the landscape.“

Zentralwäscherei

6. Without the interim uses, there would be little reason for people to come to Zürich West, as a member of the Kulturmeile reports. The Kulturmeile sees Zurich West as a cultural and convention district [...]. From the traders who have joined forces in the Kulturmeile, it has been have recognized that there is a danger of losing the specific qualities if the innovative interim uses disappear from the area:

„If offices are added to the Geroldareal, it will topple!“

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

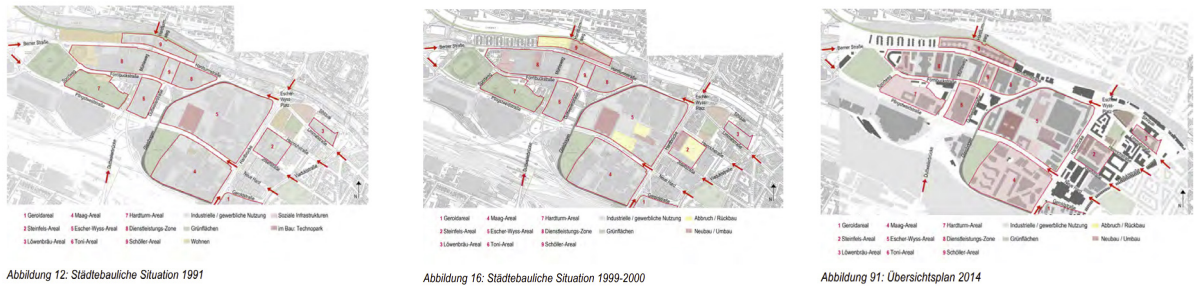
7. The Zentralwäscherei is the result of a learning process on both sides: the administration has recognized that the subculture is a humus from which much can grow; if you give it space, the cities benefit. The organizers of the subculture, on the other hand, have realized that they, too, have more to gain from seeing the authorities as partners.

Naht das Ende linker Ideale – oder liegt hier deren Zukunft?, Tagesanzeiger, 03.06.2020

8. Although a change is therefore emerging - away from the repression, towards the acceptance and promotion of the creative industries - [...] the turning point for the projects and interim uses in Zurich West come too late. Here a discussion about the creative industry was missed at the ‚right‘ time. One planning expert has the opinion that in the 1990s, in addition to the residential discourse, there should have been a commercial discourse to hold a few exciting projects or even to build a commercial building for the creative industry.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

9. Development in Zurich West - Courtesy Fee Natalie Thissen



10. Although some projects have a wide variety of uses, these spots are far apart and appear isolated. Diversity does not necessarily mean a mix of uses. To achieve this not only the density of buildings would have to be increased to reduce distances, but also the range of uses on the ground floors to reach the public.

Since the social density is low (despite the high building density), the realization of public-related uses has not been profitable to date.

[...]

The central result of the study is that an island urbanity is emerging in Zurich West: Individual micro-cosms become hotspots and selectively enliven the neighborhood, while the publicly usable spaces are mainly used for transit and are hardly needed for residence.

[...]

As in the previous urban development phases, the area is viewed in isolation and attempts are made to establish the link (subsequently) via the public space and traffic measures.

[...]

„This is a big problem. (...). This is the result of Urban development economics. These first floor uses are simply not to be financed because they are not profitable. And then the developers don't do them - these are developer logics! (...) You can only do that with with absolutely restrictive, anti-capitalist planning.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

11. Us, *Spatial Isolation*, 2023. Digital Map. Courtesy the authors.



12. An urban planning expert expresses his astonishment that the space under the Hardbrücke, which divides the area into two different parts in terms of spatial structure, is becoming the center of the center of the Zurich West district.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

13. Construction of the convention center at this site [Geroldsgarten] was averted in the summer 2013, as the city was unable to reach an agreement with one of the landowners. It is a question of time when a new construction project will be proposed at this location.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

14. In 2006, the Freitag flagship store was built on the Geroldareal - a container tower of the bag manufacturer Freitag. Through the construction of the tower the informal developments became visible, which until then had been spatially outside the perceptual boundary. Therefore, in addition to its function as an exhibition and sales space, it also has the role of a landmark.

[...]

The (interim uses) have disappeared with the buildings. Very probably the biggest mistake in the development of Zurich West.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

15. Us, *Development before and after 2019, 2023.* Digital Map. Courtesy the authors.



16. Where are the low-cost and open-use spaces when the interim use reserves are depleted? What does a city for all look like beyond the replacement building era?
ZAS, Wem nützt die Zwischennutzung?. 14.05.2022, Tsüri.ch.

Seeing the Plenty

I don't think it's useful now to see dominant culture as monolithic. I'd rather see it as polyphonic with unconscious voices, which may be at odds with one another. If we are attentive to these voices, we can collaborate with them to create something almost new.

Sherrie Levine, 1997

I don't think it's useful now to see dominant architecture as monolithic. I'd rather see it as polyphonic with unconscious voices, which may be at odds with one another. If we are attentive to these voices, we can collaborate with them to create something almost new.

Us, 2023



Sherrie Levine, After Franz Marc, 1982. Set of six off-set lithographs, 19 x 29½ inches; 16 x 19¾ inches; 17¾ x 21½ inches; 23½ x 31¼ inches; 21¼ x 27¾ inches; 25 x 25 inches. The Art Institute of Chicago, Gift of Mr. and Mrs. Stanley M. Freehling, 1984.1558a–f. Photo: The Art Institute of Chicago/Art Resource, NY. Courtesy the artist.



SBB, Power relations, 1898, Vote buyback railroad companies, 15.91 x 21.05 cm, Courtesy the artist ^{1,2}

I was interested in maximizing the ambiguity so that you thought about power relations. I wasn't necessarily describing a power relation ; I was contemplating the mutability of power.

Sherrie Levine



SBB, Power relations, 1947, Sporty apprentices, 15.91 x 11.52 cm, Courtesy the artist ³

The process of appropriation, as a strategy, seems to work smoothly enough until two actual body parts, one male, the other female, come to occupy a single site. When we arrive in the space of this object, designed by, for, and from the masculine leg, we see that this supposedly universal model of recuperation does not in fact fit everyone.

Sylvia Lavin in October Files, p.122



Us, Power relations, 2023, Countdown2030, 15.91 x 23.87 cm, Courtesy the artist ⁴



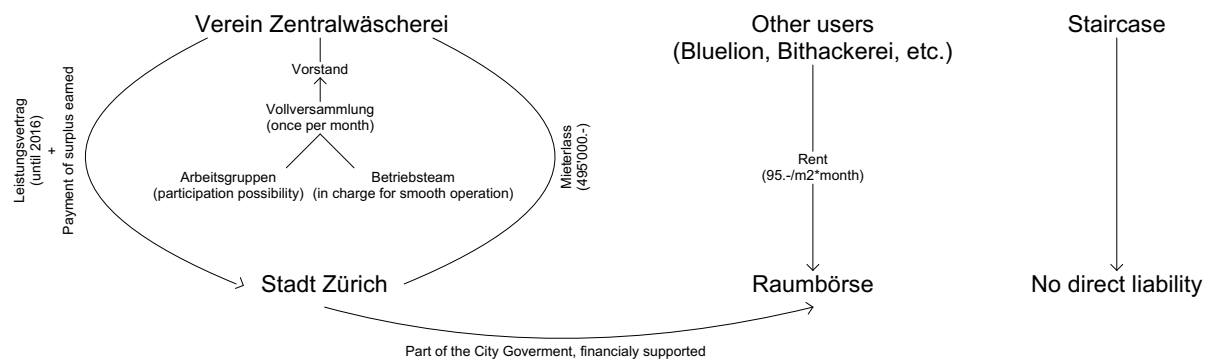
Keystone, Power relations, unknown, Zureich, 15.91 x 10.92 cm, Courtesy the artist ⁴

I would like you to experience one of those privileged moments of aesthetic negation, when high art and popular culture coalesce. I would like high art to shake hands with its cynical nemesis—kitsch, which in its sentimentality makes a mockery of desire. I would like the meaning of my work to become so over determined and congealed that it implodes and brokers a new paradigm.

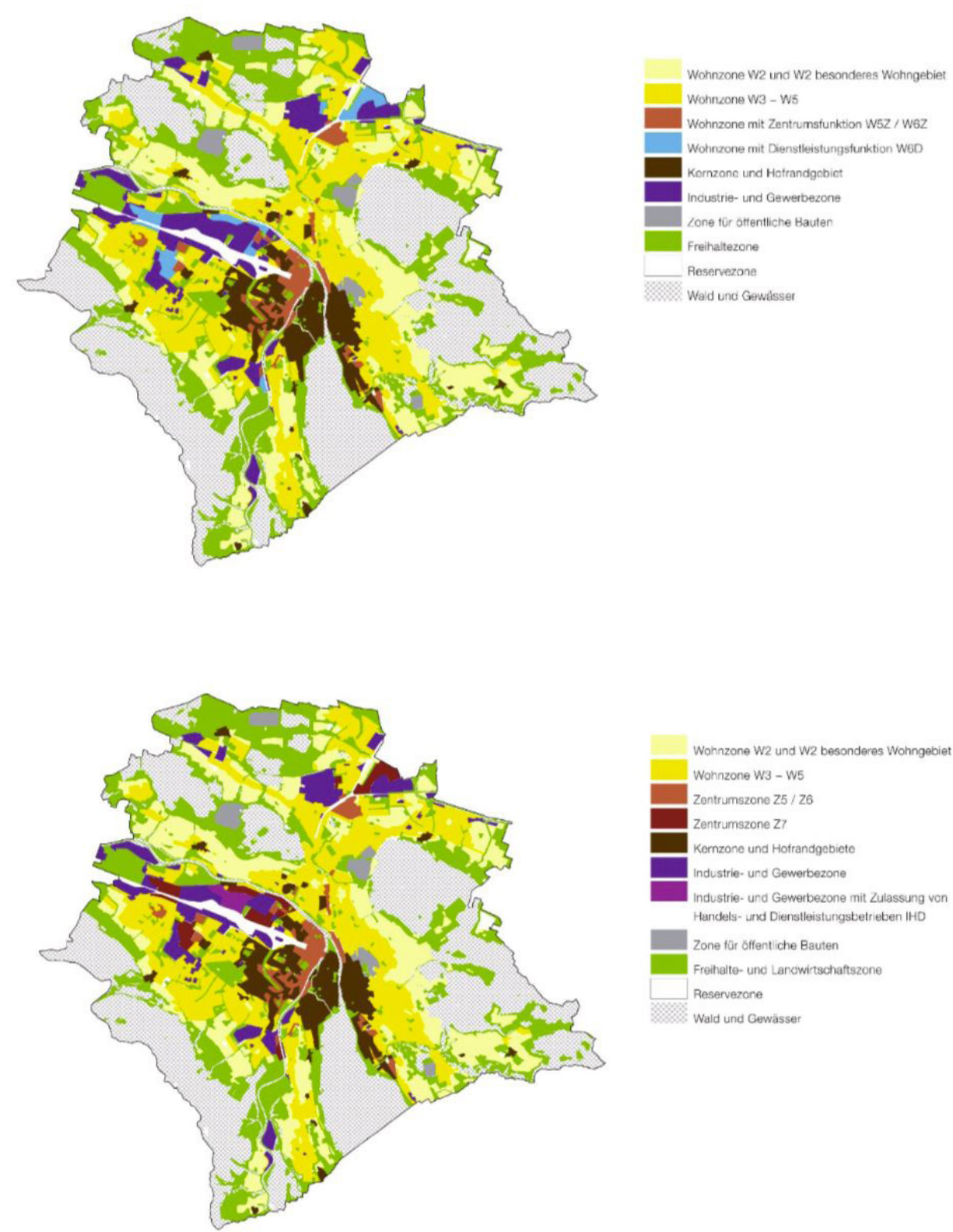
Sherrie Levine in October Files, p.168



Us, *Institutionalized*, 2023. Digital Diagramm. Courtesy the authors.



Us, *Already Institutionalized?*, 2023. Digital Diagramm. Courtesy the authors.^{12,13}



Top: City of Zurich, *BZO 1992*, 1992. Digital Map. Courtesy the City.⁵
Bottom: Canton of Zurich, *BZO 1995 for Zurich*, 1995. Digital Map. Courtesy the Canton.⁵



Us, *Expulsion of Industrial Sites (Lost Traces)*, 2023. Digital Map, 16 x 9 cm. Courtesy the authors.^{6,7,8}



Us, *Jobdensity (Lost Traces)*, 2023. Digital Map, 16 x 9 cm. courtesy the authors.^{6,7,8}



Us, *Lost Traces* (After *Tagesanzeiger* and *In-Situ*), 2023. Digital Photographs. Courtesy the photographers.^{9,10,11}

What is more, these are subjects that exist outside of a dominant cultural order, which casts them as the “Other.” All of Levine’s images have been images of this Other; she consistently focuses on the mechanisms whereby our own animal instincts, our bestiality, are externalized, projected onto another—the opposite sex (she cites Paul Schrader’s film *Cat People*), another social class, or nature in general. Externalized in an alien and alienating image, our drives come to appear to us as universal and natural forces which must be controlled or repressed, either directly or symbolically, through both ritualized and nonritualized forms of representation.

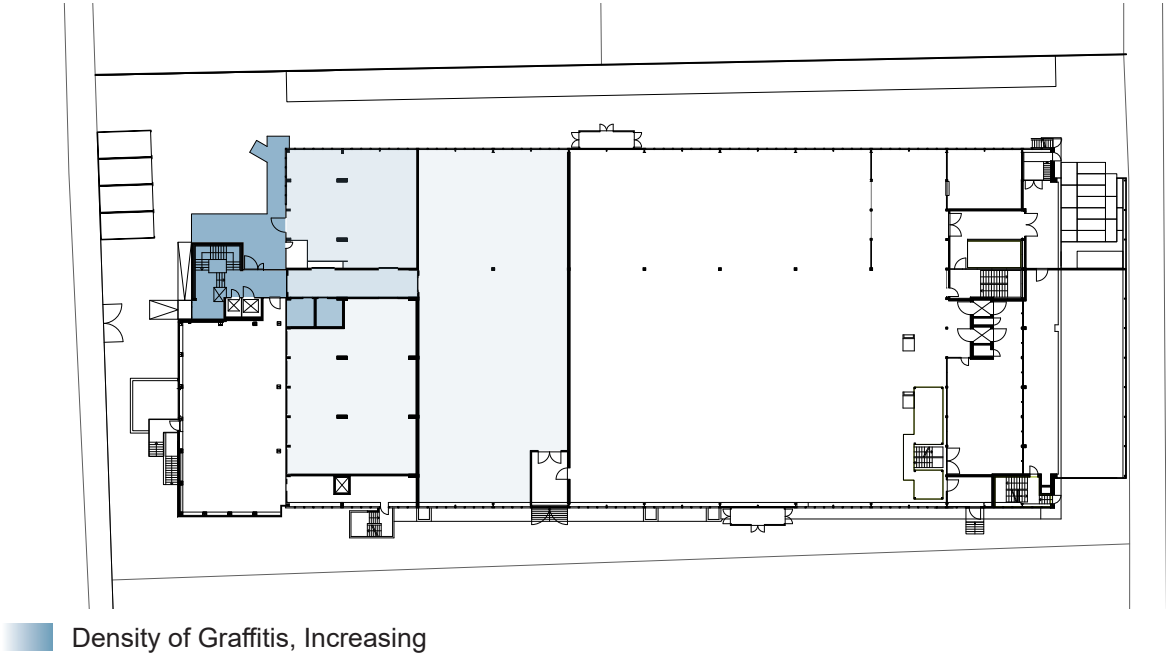
Craig Owens in October Files, p.37



Us, *Scheiss Yuppies (In-House Power Relation: 1)*, 2023. Digital Photograph, 16 x 25 cm. Courtesy the authors.^{14,15}



Us, No Tags Please (In-House Power Relation: 2), 2023. Digital Photograph, 16 x 25 cm. Courtesy the authors.^{14,15}



Top: Us, *Graffitis per space (In-House Power Relation: 3)*, 2023. Digital Plan, 16 x 8 cm. Courtesy the authors.
Bottom: Us, *Profit per space (In-House Power Relation: 4)*, 2023. Digital Plan, 16 x 8 cm. Courtesy the authors.¹⁵

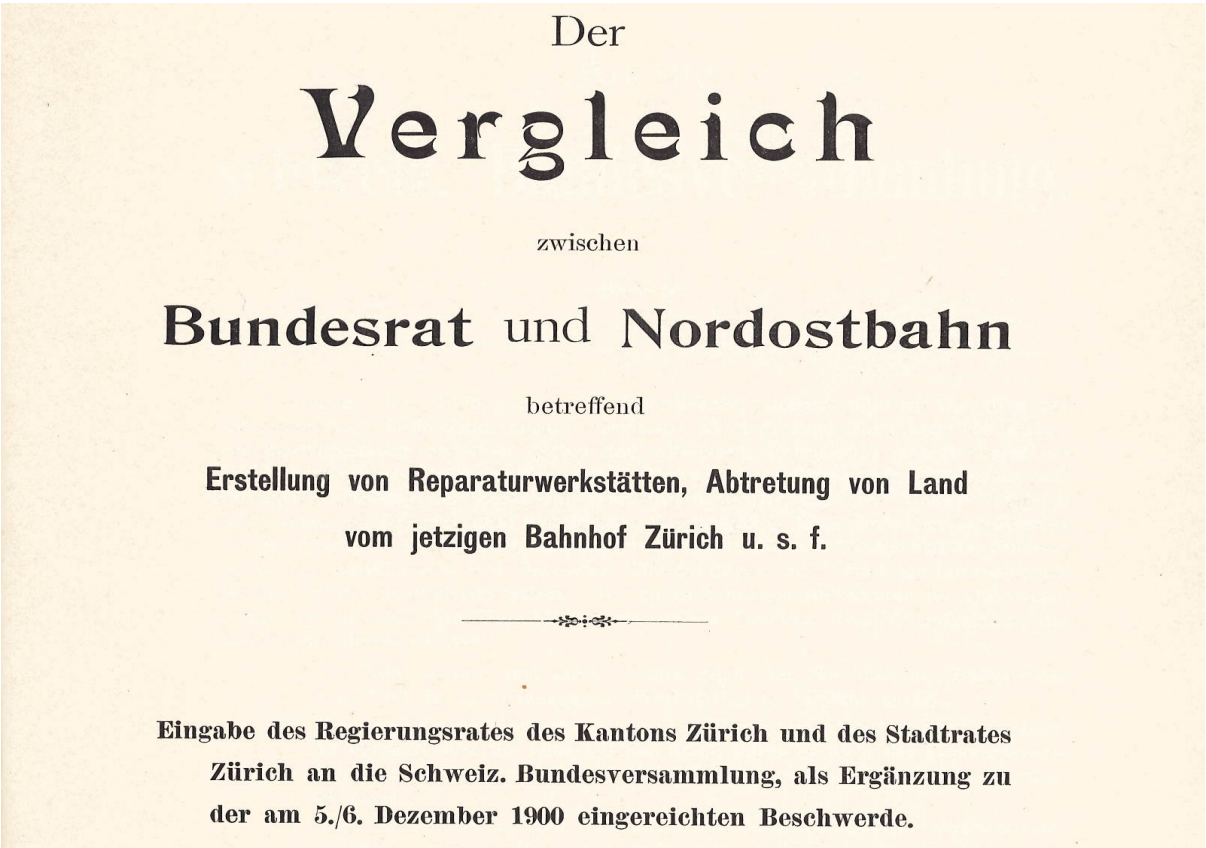


Sherrie Levine, *Large Crate Table*, 1993. Unfinished ash, 25 x 31½ x 32½ inches. Courtesy the artist.

Notes

Werkstatt

1.

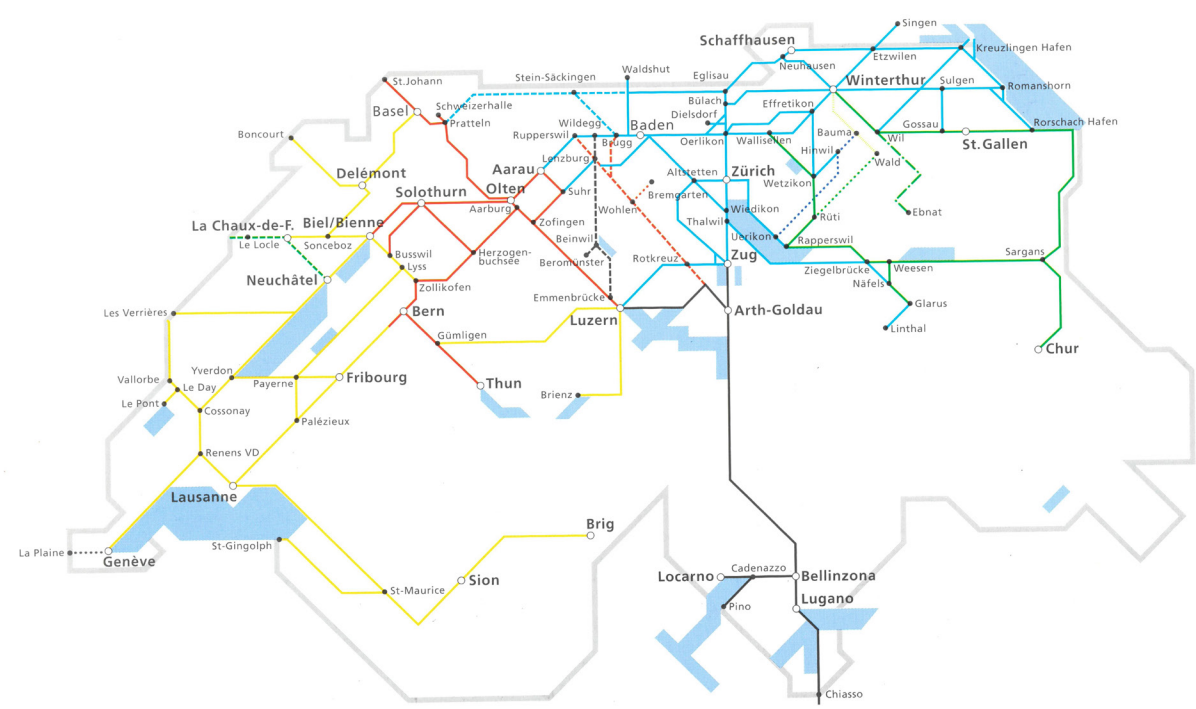


13. April 1901

Den 25. Juni 1900 schloss das Eisenbahndepartement mit der Direktion der schweizerische Nordostbahn einen «Vergleich» ab, betreffen Erstellung von Hauptreparaturwerkstätten zwischen Zürich und Altstetten, Überlassung von Bahnareal an die Nordostbahn zur freien Verfügung und Rückzug des Rekurses der Bahngesellschaft betreffend Erstellung der genannten Werkstätten in Dietikon etc. Dieser Vergleich wurde schon am 28. Juni 1900 vom Bundesrat genehmigt. Über denselben beschwerten sich die unterfertigten Behörden, der Regierungsrat des Kantons Zürich und der Stadtrat Zürich, mit Eingabe vom 5./6. Dezember 1900 bei Ihnen, da er wichtige Interessen des Kantons und der Stadt Zürich bedroht. Wir haben in unserer Beschwerde das Abkommen, so wie wir dasselbe den Tagesblättern entnehmen konnten, wörtlich aufgeführt; die Hauptpunkte sind:

1. Die Nordostbahn zieht ihren Rekurs gegen den Beschluss des Bundesrates betreffend die Erstellung neuer Werkstätten in Dietikon zurück.
2. Sie erstellte neue Werkstätten zwischen Zürich und Altstetten links der Bahn, an deren Kosten ihre seinerzeit der Bund, sofern er nicht das ganze Nordostbahnnetz erwirbt, eine in Art. 3 des Vergleiches umschriebene Quote rückvergütet
3. Vom Areal der bisherigen Werkstätten und des alten Rohmaterialienbahnhofes verbleiben rund 80,000 m2 der Nordostbahn zur Verfügung. Die Grenze wird gebildet durch die geradlinige Verlängerung der südlichen Flucht des Bahnhofgebäudes bis zur Langstrasse.

2.



The future SBB network. As of 1901 with the takeover dates of the private railroads by SBB.

- ASB Aargauische Südbahn
1.1.1902
- BÖB Bötzberrgbahn 1.1.1902
- NOB Schweizerische
Nordostbahn 1.1.1902
- SCB Schweizerische
Centralbahn 1.1.1902
- WB Wohlen-Bremgarten
1.1.1902
- TB Toggenburgerbahn
1.7.1902
- VSB Vereinigte
Schweizerbahnen 1.7.1902
- JS Jura-Simplon 1.5.1903
- GB Gotthardbahn 1.5.1909
- GP Genève-La Plaine
1.1.1913
- JN Jura neuchâtelois
1.7.1913
- TTB Tössthalbahn
Winterthur-Wald 1.1.1918
- WR Wald-Rüti 1.1.1918
- STB Seethalbahn 1.1.1922
- UeBB Uerikon-Bauma-Bahn
3.10.1948

3.



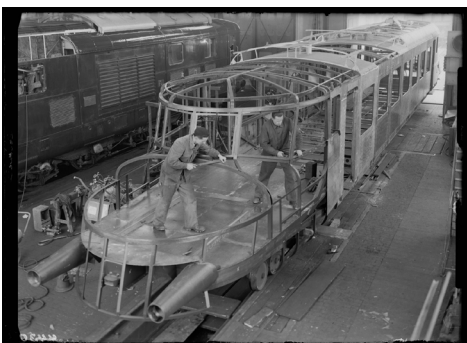
SBB Historische Filme, 1973



SBB Historic, Gruppenbild 1949



SBB Historische Filme, 1980



SBB Historic, 1952



SBB Historische Filme, 1976



SBB Historic, Mehrpersonenbüro, 1949

„Die weiblichen Angestellten des Personalrestaurants werden auf 1.2.1973 dem Reglement R 102.1 unterstellt und zählen zum Personal-bestand der Hauptwerkstätte SBB Zürich.“

Sitzung der Personalrestaurants-Kommision vom 26.1.1973

4.



1942



1972



1997

Wir landen mitten in der City.



1986



1997

Zentralwäscherei

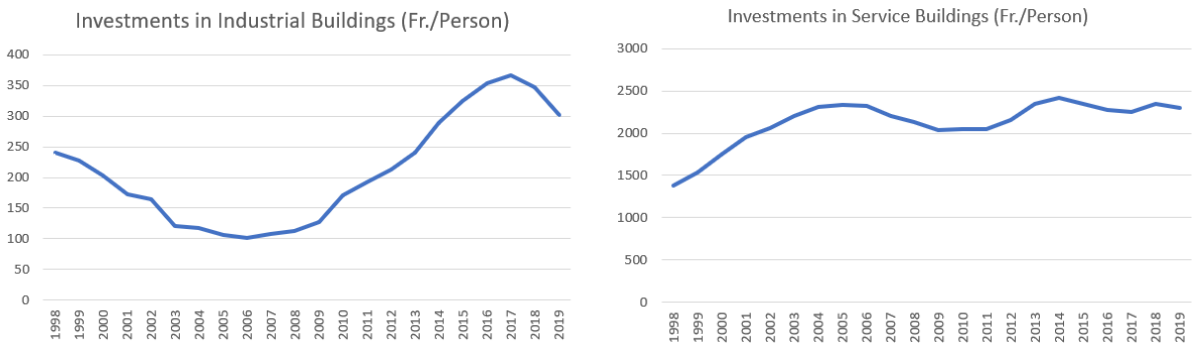
5. The city had therefore negotiated in individual discussions with the landowners that they would receive a permit for a rezoning, but would have to participate in investments in the creation of public spaces or other infrastructures in return. [...] The fact that the maximum utilization rates were set in the BZO 95 deprived the city of negotiating leverage. [...] Using the example of Zurich West, it shows that the city lacked possibilities to control the actions of private investors.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

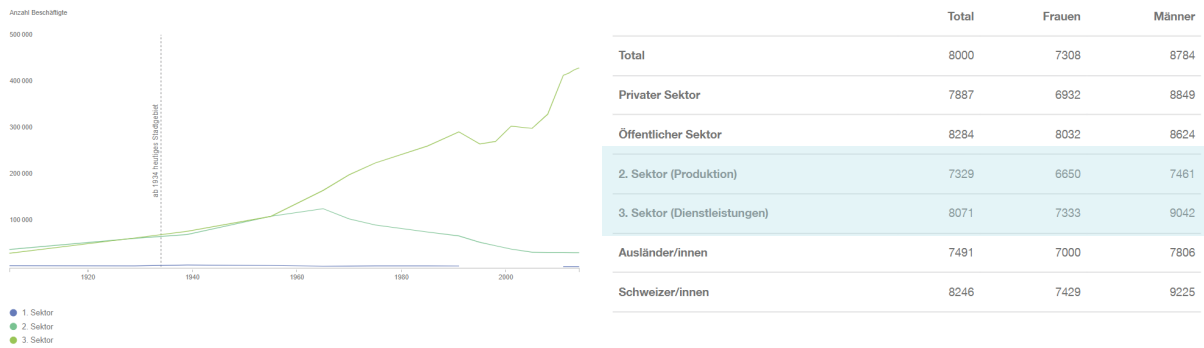
6. On the *Escher-Wyss* site, the construction of the *Technopark* has created jobs in the high-tech and research sectors. The former *Giessereihalle* on the opposite side was converted into a space with a public-oriented range of uses, the *Puls 5*. With the cultural offering of the theater in the Schiffbau, a public use was created for the middle and upper classes. This was spectacular at the time, since Kreis 5 had fallen into disrepute due to massive drug problems and the industrial area had been considered a ‚forbidden city‘. The message of this project was: change. The new use was to radiate to and attract a different clientele of users.

Vom Industrieareal zum Stadtteil: Zürich West. Fee Natalie Thissen, 16.07.2015

7.



8. Left: Evolution of Jobs per Sector, Right: Montly Pay per Sector



13. Due to zoning restrictions in the zone for public buildings, it is not possible to generate income from the operation of the cultural space by the Verein Zentralwäscherei in order to fully cover the costs. [...] The Leistungsvereinbarung is concluded with the Zentralwäscherei for granting a tenant's waiver for the Verein Zentralwäscherei and the city's contribution to the construction. [...]

This youth and cultural space is intended to be a non-commercial use of space, a public meeting place for young adults and a venue for various art and cultural projects. [...]

If the association is able to accumulate reserves, it must contribute 75% of its profits in arrears to the rental costs for the year accounted for until the rent is paid in full. The remaining 25% can be kept by the association as capital in order to be able to build a foundation for a follow-up project after the interim use of the Zentralwäscherei.

Leistungsvereinbarung zwischen der Stadt Zürich und dem Verein Zentralwäscherei

14. Calculation of Rent for Verein Zentralwäscherei (not paid by the Verein)

Datenblatt Kulturraum

Allgemein	
Verfügbarkeit	ca. 01.01.2020 - 31.12.2025
Lage	Das Areal liegt im Kreis 5 zwischen der Josefstrasse und Neue Hard
Baujahr	1967 erstellt und in verschiedenen Etappen aus- und umgebaut
Nutzung	Bauzone OE6, öffentliches Interesse, nicht-kommerziell, Personenbelegung max. 300 Personen (feuerpolizeilicher Grenzwert)
Preis	ca. Fr. 95.00 pro qm und Jahr inkl. Nebenkosten

	qm	Preis pro Jahr (ca.)	Preis pro Monat (ca.)
Kulturraum	894.50	Fr. 85'000.00	Fr. 7090.00
Kleinwäscherei	154.50	Fr. 14'700.00	Fr. 1230.00
Total	1049.00	Fr. 99'700.00	Fr. 8320.00

15. Calculation of montly profit by the Verein Zentralwäscherei

Gesamtprojekt	Pro Monat	Minimal Case	Normal Case	Best Case	Event gross	500 Gäste*	750 Gäste*	1000 Gäste*
Ausgaben					Ausgaben			
Miete Halle inkl. NK		-7090	-7090	-7090	Barpersonal (8 x 8h x 25.-/h)	-1800	-1800	-1800
Betriebsstelle 100% (brutto)		-4988	-4988	-4988	Runner (3 x 8h x 25.-/h)	-600	-600	-600
Betriebsstelle 100% (brutto)		-4988	-4988	-4988	Security (4 x 8h x 35.-/h)	-1120	-1120	-1120
Betriebsstelle 100% (brutto)		-4988	-4988	-4988	Host (1 x 8h x 35.-/h)	-280	-280	-280
Stelle 100% (brutto)			-4988	-4988	Warenkosten (35% Umsatz Bar)	-2625	-3038	-5250
Stelle 100% (brutto)				-4988	Einnahmen			
Fixkosten (Unterhalt Mobiliar, Unterhalt Maschinen, Wäsche, Versicherung, Entsorgung, Verbrauchsmaterial, Büromaterial, Reinigung, Werbung, Kassensystem)		-6000	-10000	-12000	Umsatzerwartung Bar (15.-/Gast)	7500	11250	15000
Reserve		-500	-1000	-2000	Eintritte	7500	11250	15000
Total Gesamtprojekt		-28554	-38042	-46030	Total Event gross (2 pro Monat)	17550	29924	42300
Solibelträge Vereinsmitglieder								* Durchlauf
Einnahmen					Event klein	100 Gäste	150 Gäste	200 Gäste
Kostenbeteiligung durch Vereinsmitglieder, je nach Budget, das zur Verfügung steht		1000	2000	3000	Ausgaben (pro Event)			
Total Solibelträge		1000	2000	3000	Barpersonal (4 x 8h x 25.-/h)	-800	-1000	-1000
Ständige Gastronomie	1080 Gäste	1320 Gäste	1680 Gäste		Runner (1 x 8h x 25.-/h)	-200	-400	-400
Ausgaben					Security (2 x 8h x 35.-/h)	-560	-560	-560
Miete Kleinwäscherei inkl. NK		-1230	-1230	-1230	Host (1 x 8h x 35.-/h)	-280	-280	-280
Gastrostelle 100% (brutto)		-4640	-4640	-4640	Warenkosten (35% Umsatz Bar)	-525	-788	-1050
Gastrostelle 100% (brutto)		-4640	-4640	-4640	Einnahmen (pro Event)			
Warenkosten (35% Umsatz Bar)		-7560	-9240	-11760	Umsatzerwartung Bar	1500	2250	3000
Fixkosten (Unterhalt Mobiliar, Unterhalt Maschinen, Wäsche, Versicherung, Entsorgung, Verbrauchsmaterial, Büromaterial, Reinigung, Werbung, Kassensystem)		-4000	-5000	-6000	Eintritte	1000	1500	2000
Einnahmen					Total Events klein (2 pro Monat)	270	1444	3420
Umsatzerwartung Bar (20.-/Gast)		21600	26400	33600	Förderung	jährlich 80'000	jährlich 100'000	jährlich 120'000
Total Gastronomie		-470	1650	5330	Einnahmen			
					Stiftungen (Jahrestotal/12)	6600	8300	10000
					Stadt/ Kanton (Jahrestota/12)	1600	4100	8300
					Total Förderung	8200	12400	18300
					Gönner*innen	500 à 50.-/Jahr	1000 à 50.-/Jahr	1000 à 100.-/Jahr
					Einnahmen			
					Jahresbeiträge (Jahrestotal/12)	2080	4150	8330
					Total Gönner*innen	2080	4150	8330
					TOTAL	76	13526	34650

The Gap

I wanted to create images that were contradictory in themselves. I wanted to superimpose one image over another, so that sometimes you can see both images and sometimes both images blur. Basically, it was this vibration that interested me the most - that space in between, where no image can be made out, rather an emptiness, a forgetting.

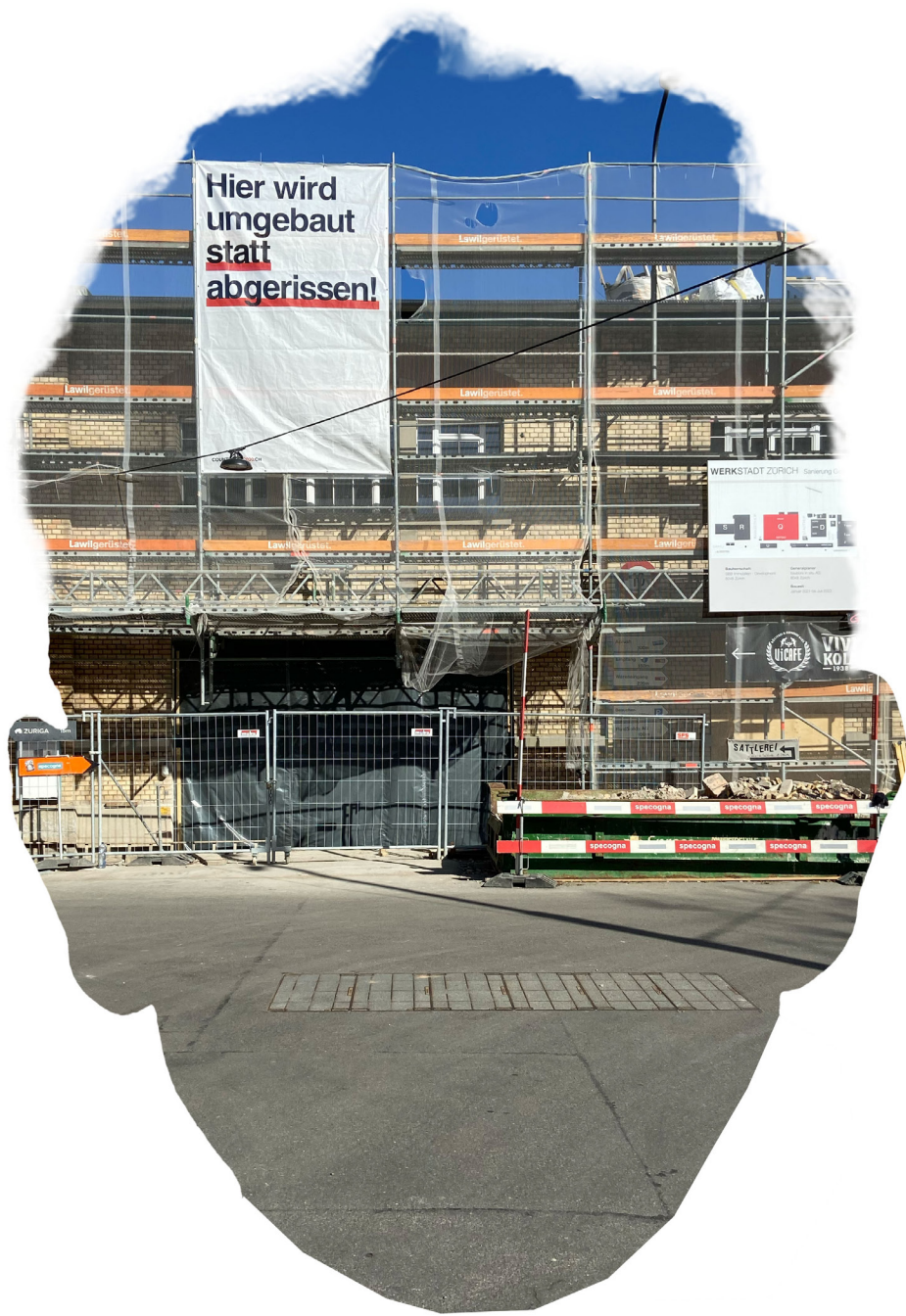
Sherrie Levine, 2002

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Us, 2023



Sherrie Levine, *Untitled (President: 4)*, 1979. Collage on Paper, 24 x 18 inches. Courtesy the artist.
Sherrie Levine, *Untitled (President: 5)*, 1979. Collage on Paper, 24 x 18 inches. Courtesy the artist.



Us, Gap, 2023, Albert Rösti, 15.91 x 21.21 cm, Courtesy the artist



Us, Gap, 2023, Vincent Ducrot, 15.91 x 21.21 cm, Courtesy the artist



Us, Gap, 2023, Alexander Muhm, 15.91 x 21.21 cm, Courtesy the artist

I am interested in that infra-thin difference between what was decided on but does not make its way into the work, and what makes its way into the work but was not decided upon.

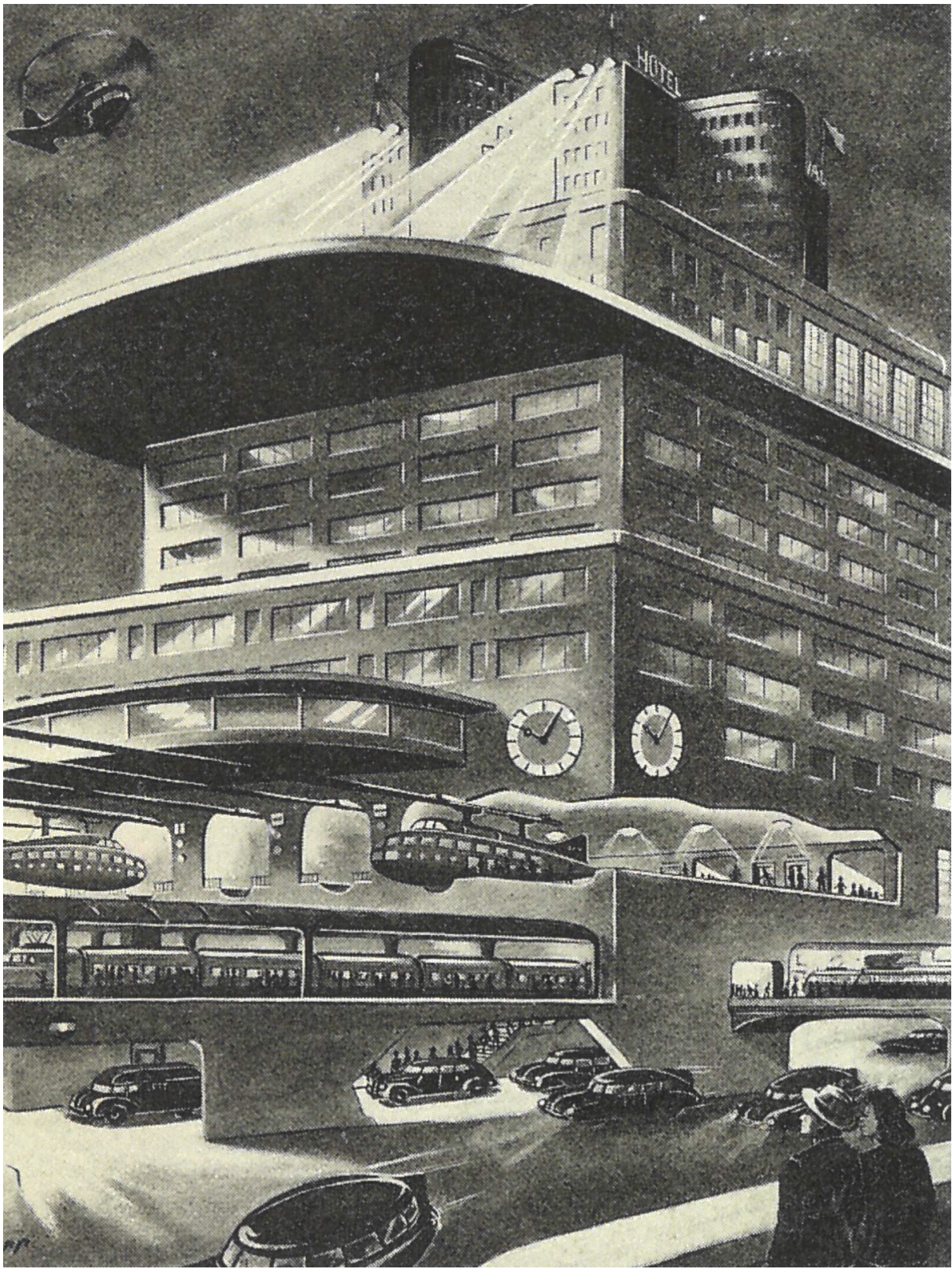
Sherrie Levine in October Files, p. 168



Us, Gap, 2023, Corine Mauch, 15.91 x 21.21 cm, Courtesy the artist



Us, Gap, 2023, Barbara Buser, 15.91 x 21.21 cm, Courtesy the artist



F. Knorr, Gap, 1947, Train station 2000, 15.91 x 21.22 cm, Courtesy the artist

I put one image on top of another, hopefully creating an interesting gap between the original and the new one. This allegorical procedure seems to me a good method to produce a paradigm of historical movement, a sort of history of influence.

Sherrie Levine in October Files, p. 1992



Us, *Appropriation of Space (The Gap: 1)*, 2023. Digital Collage, 16 x 10 cm. Courtesy the authors.



Us, *Appropriation of Space (The Gap: 2)*, 2023. Digital Collage, 16 x 10.5 cm. Courtesy the authors.

On the contrary, meaning arises between, among, and after images. In short, images behave prepositionally—they modify one another and themselves (both in the sense of their former manifestations and their “identical” copies). [...]

This gap that opens up between pictures and is alternately no picture and many pictures is Levine’s “arena in which to act.” Much more important than her use of readymade content (which, after all, has been a widespread practice throughout the twentieth century) is her evocation of a space of modification, a prepositional space in which images, rather than posing as singular (as property), display their plural nature (their properties) as dynamic entities.

David Joselit in October Files, p.204-205



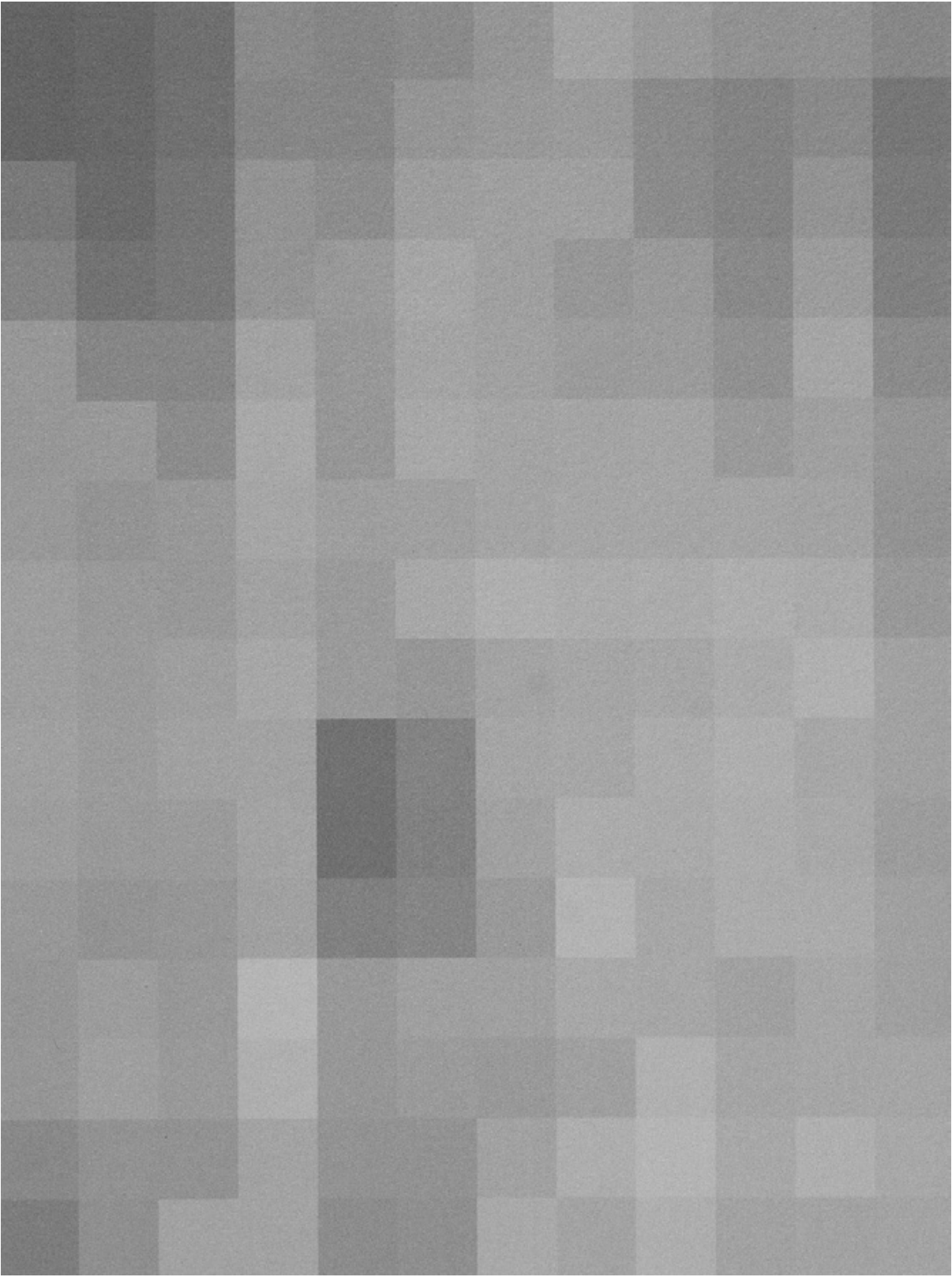
Us, *Appropriation of Space (The Gap: 3)*, 2023. Digital Collage, 16 x 10.5 cm. Courtesy the authors.

Between the artist and the work, “a link is missing,” and it is the spectator who fills “this gap which represents the inability of the artist to express fully his intentions.”

Howard Singerman in October Files, p.76



Us, *Moments of Domesticity (Filling the Gap)*, 2023. Digital Photographs, 16 x 10.5 cm. Courtesy the authors.¹



Sherrie Levine, *Cathedral 3*, 1996. Iris print, 34 x 28 inches. Courtesy the artist.

Notes

Zentralwäscherei

1. [...] it provides for premises that accommodate the activities of the current interim users. A smart move, because lived reality shows possibilities of existing spaces more imaginatively and pragmatically than is possible on the drawing board. It includes the intelligence of existing businesses and the knowledge of the actors about the place.

ZAS, Wem nützt die Zwischennutzung?. 14.05.2022, tsüri.ch

After all Strata

I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.

Sherrie Levine in October Files, p. 1992

I try to make architecture which celebrates doubt and uncertainty. Which provokes answers but doesn't give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.

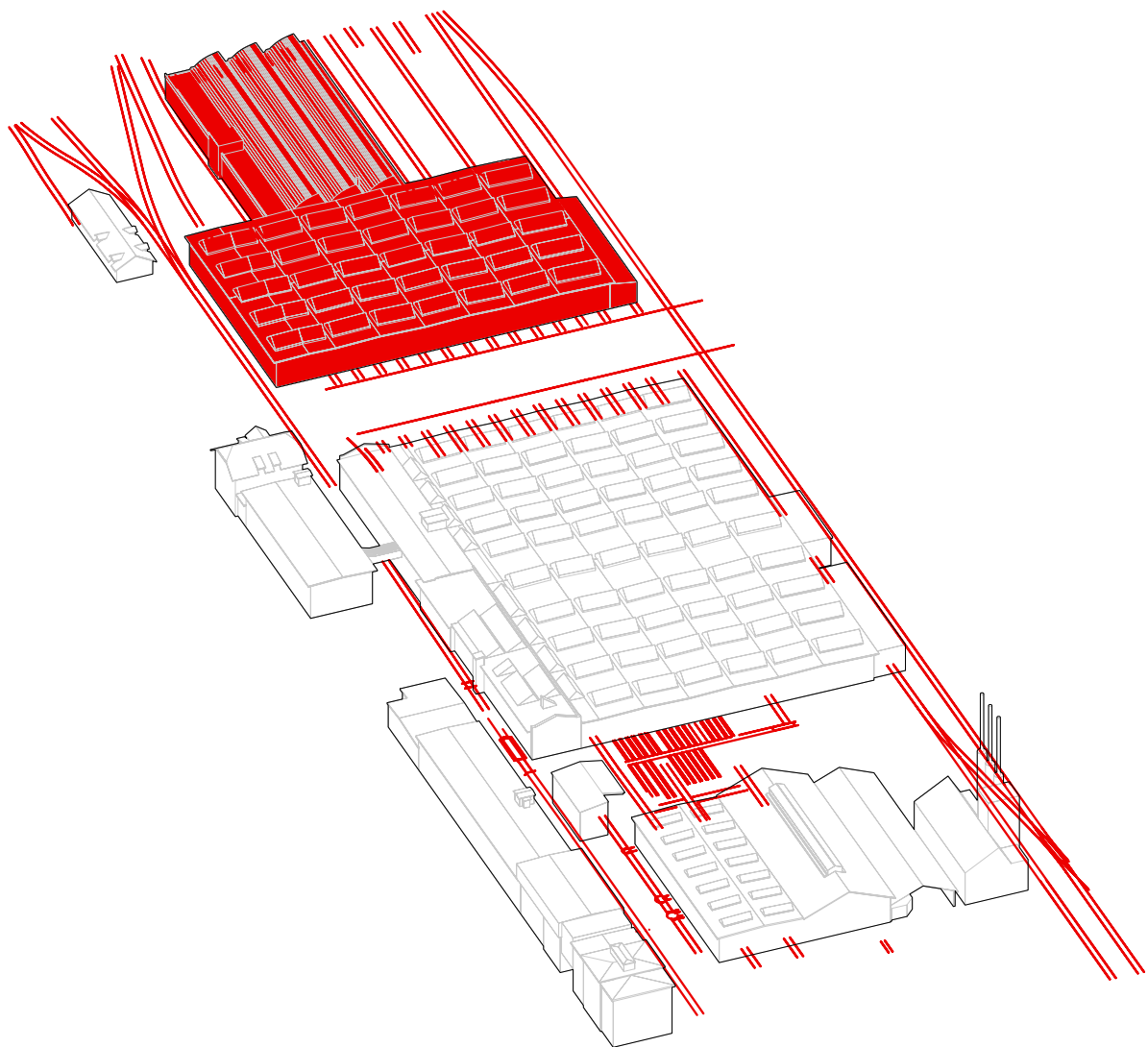
Us, 2023



Sherrie Levine, *Avant-Garde and Kitsch*, 2002. Cast crystal, 7 x 2 x 1¼ inches, and cast bronze, 7½ x 2½ x 2 inches. Courtesy the artist.



SBB, Outline, 1963, Man with folder, 15.91 x 22.56 cm, Courtesy the artist ¹



Us, Outline, 1947, Shrinking Service Public, 15.91 x 14.39 cm, Courtesy the artist ^{2, 3, 4, 5}

Instead, she takes the outline of the whole original and regenerates it as outline. Thus the inside, or flesh, of the piece is not a reproduction but an “original Levine,” made from different materials, cast at a different scale, and replicated. Only the outline is borrowed.

Catherine Ingraham in October Files, p.108



Us, Outline, 2023, Separation from SBB, 15.91 x 21.56 cm, Courtesy the artist ^{2, 3, 4, 5}



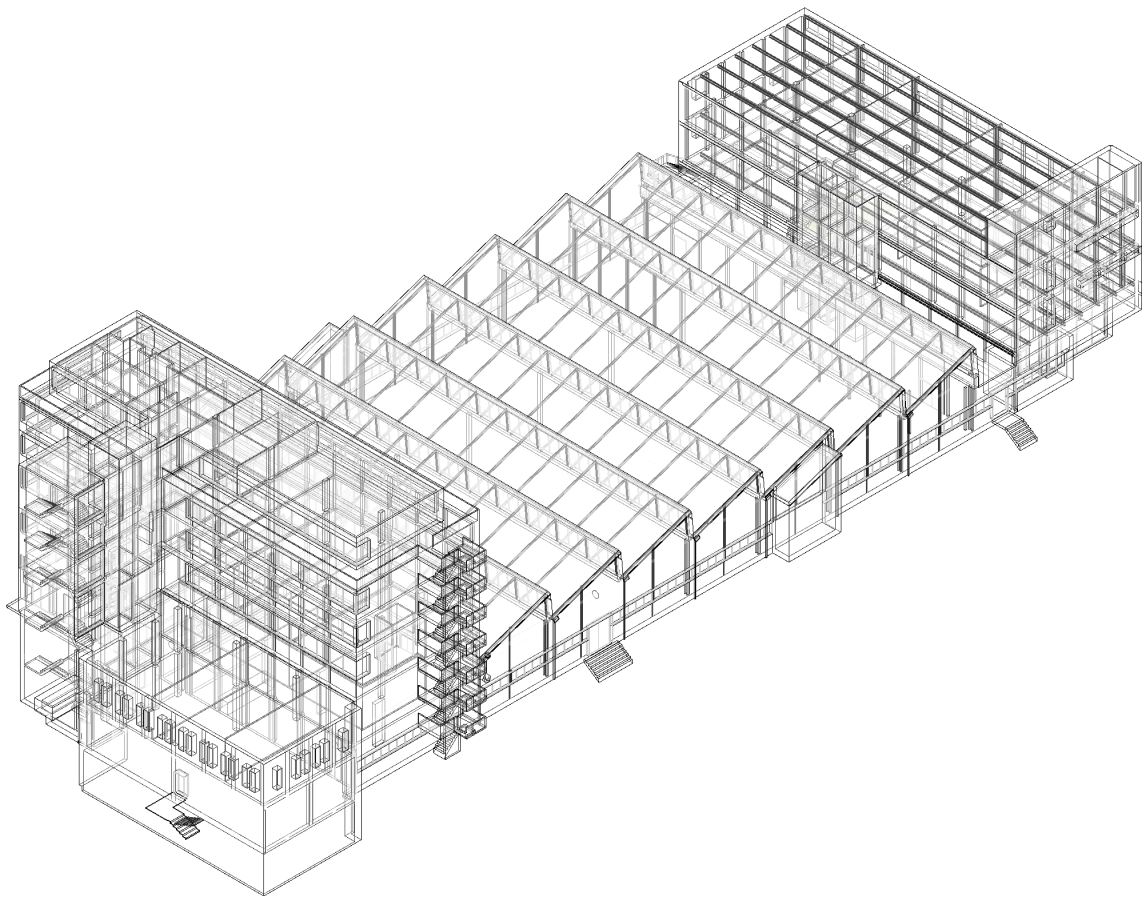
Us, Outline, 1947, Patchwork floor, 15.91 x 21.21 cm, Courtesy the artist ^{2, 4, 5}



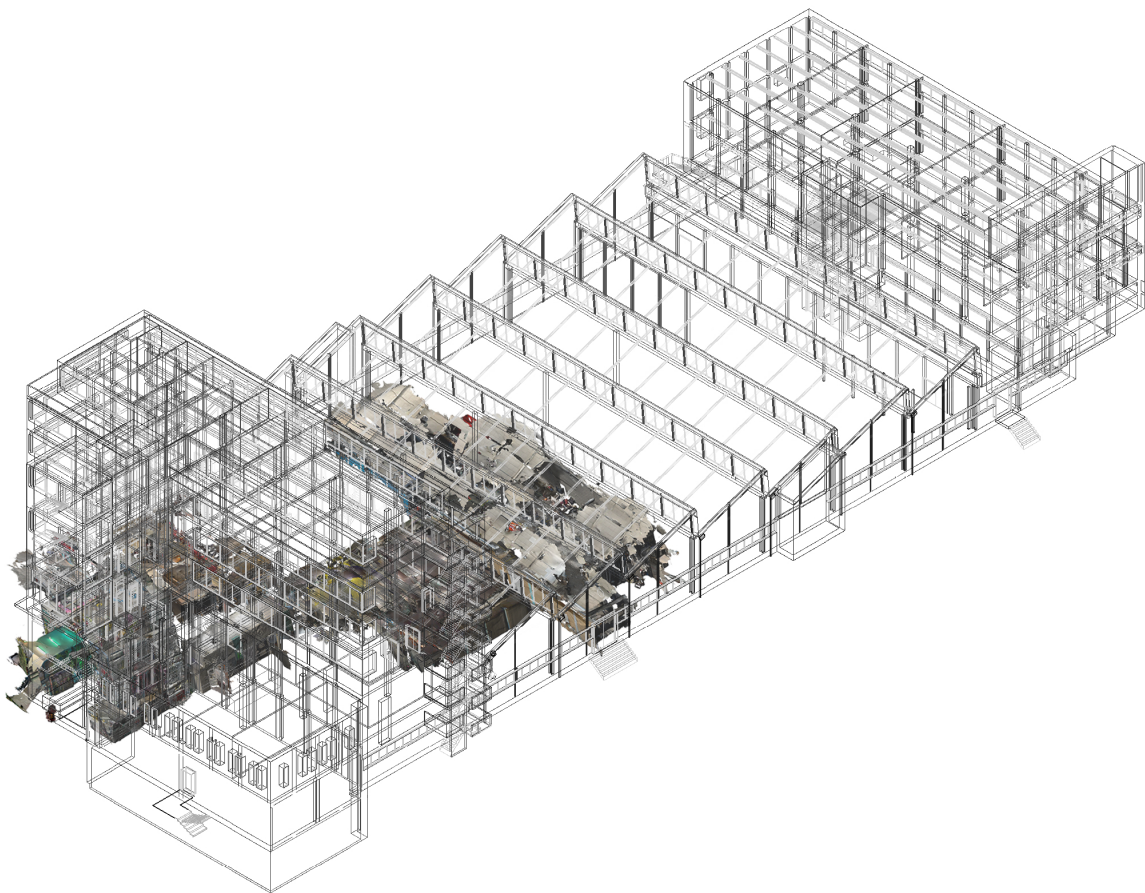
SBB, Outline, 2023, Mondaine, 15.91 x 15.91 cm, Courtesy the artist ¹

If it had been characteristic of the formal descriptions of modernist art that they were topographical, that they mapped the surfaces of artworks in order to determine their structures, then it has now become necessary to think of description as a stratigraphic activity. Those processes of quotation, excerptation, framing, and staging that constitute the strategies of the work I have been discussing necessitate uncovering strata of representation. Needless to say, we are not in search of sources or origins, but of structures of signification: underneath each picture there is always another picture.

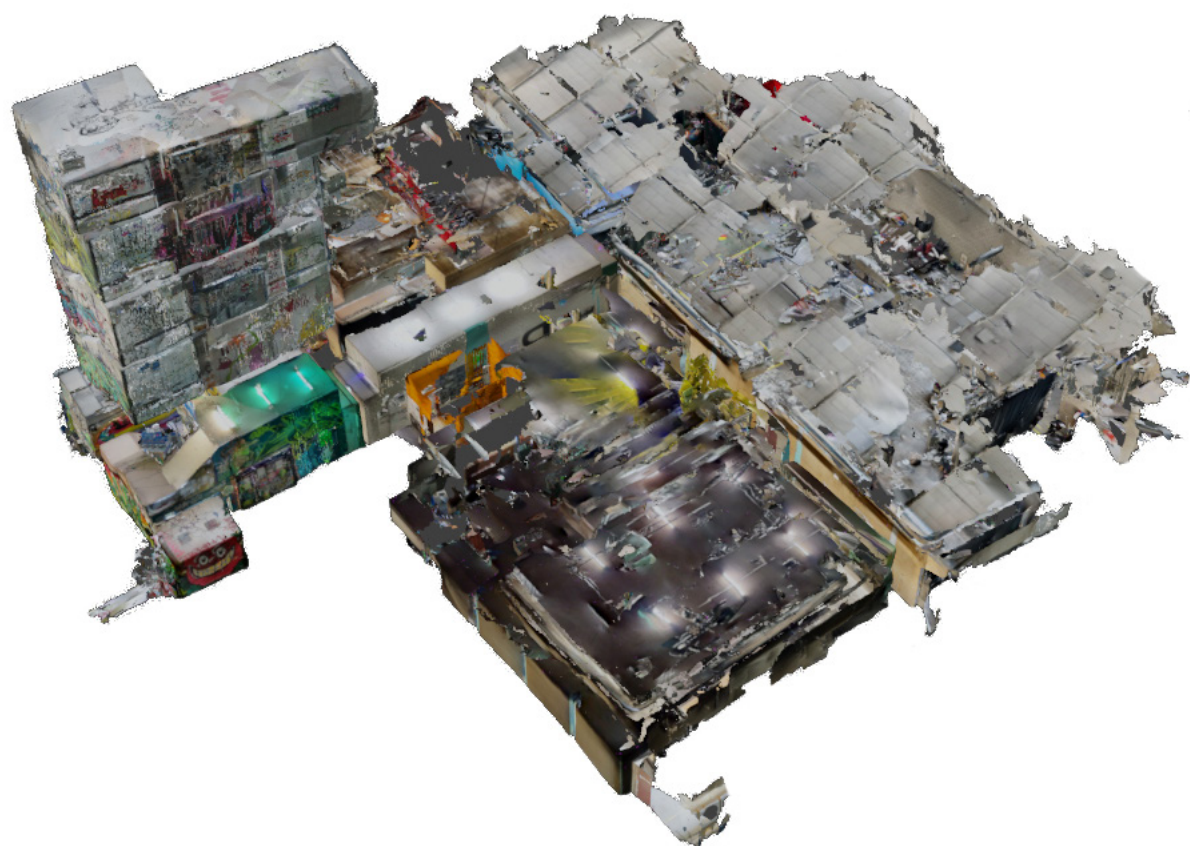
Douglas Crimp in October Files, p.10



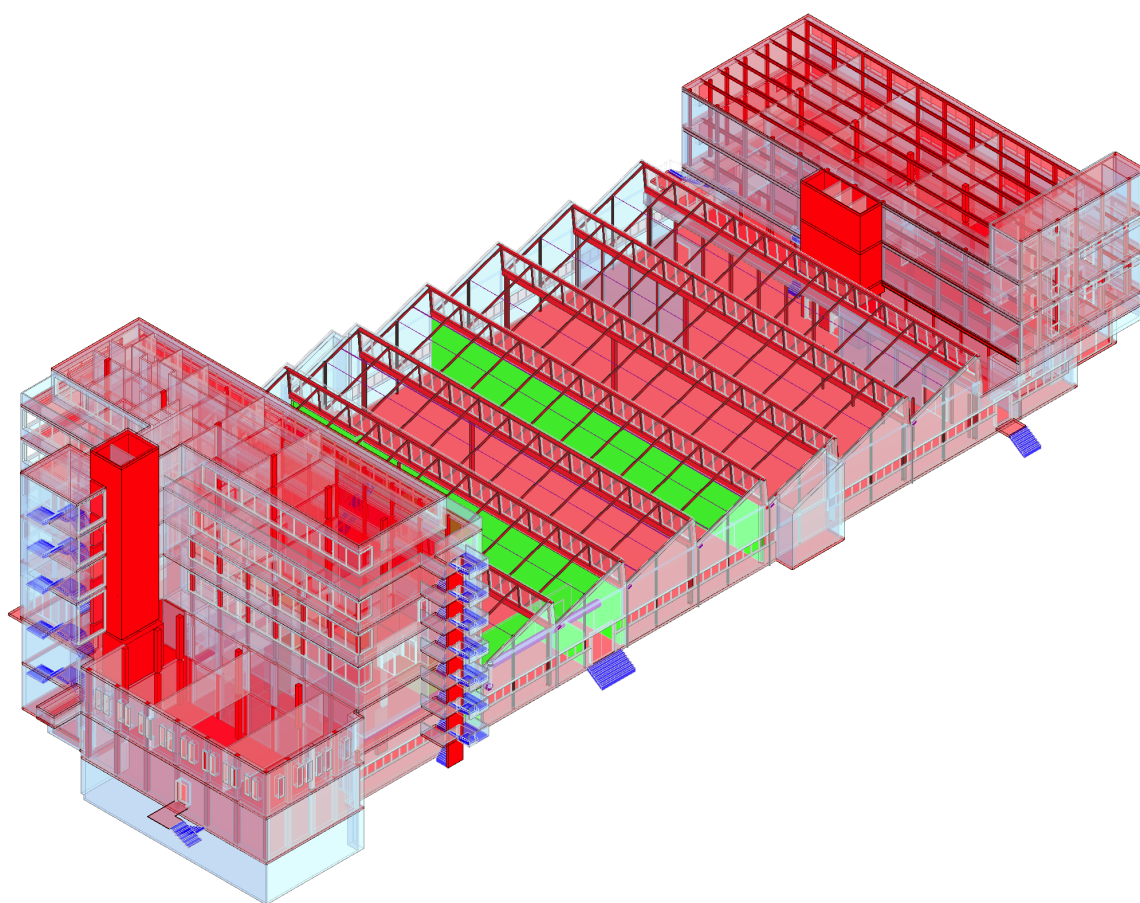
Us, *Constructive Outline*, 2023. 3D-Model. Courtesy the authors.



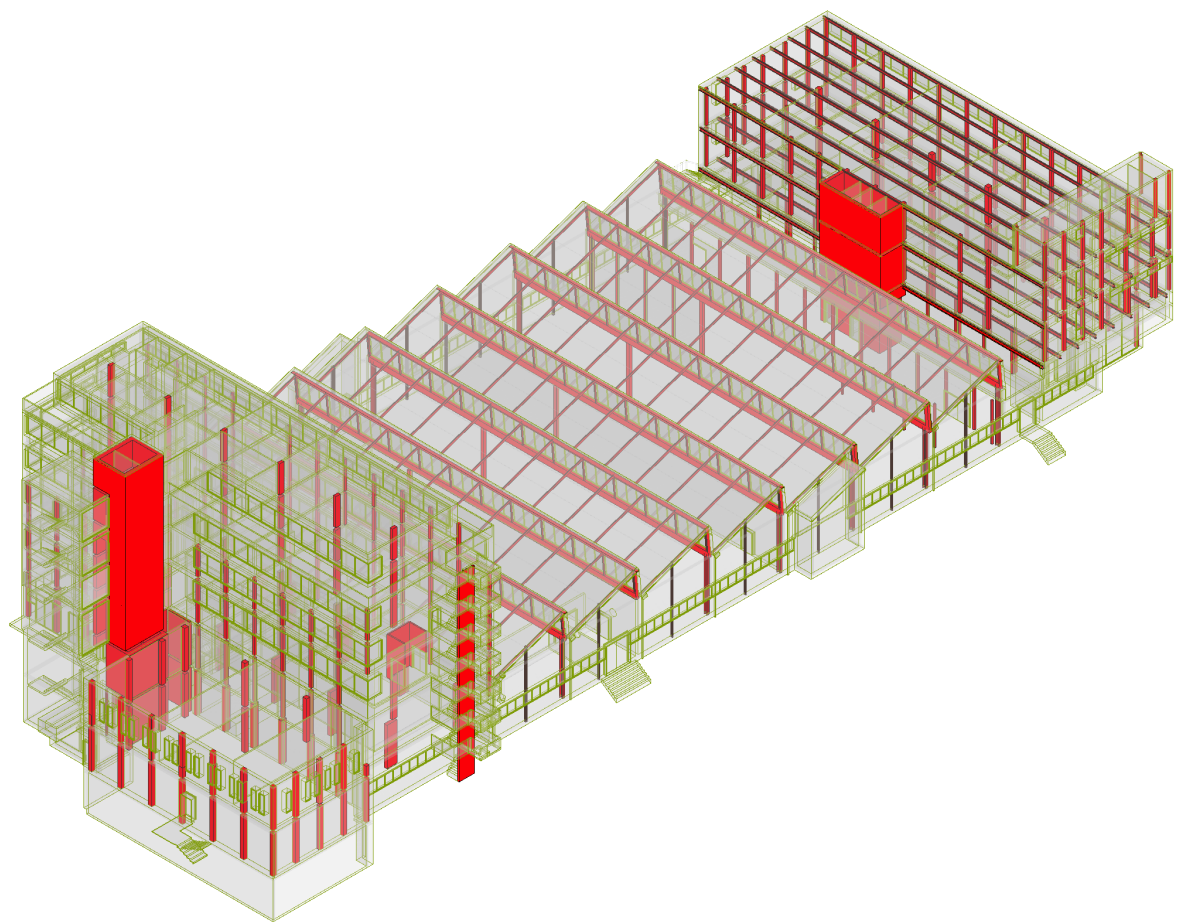
Us, *Functional Outline*, 2023. 3D-Model. Courtesy the authors.



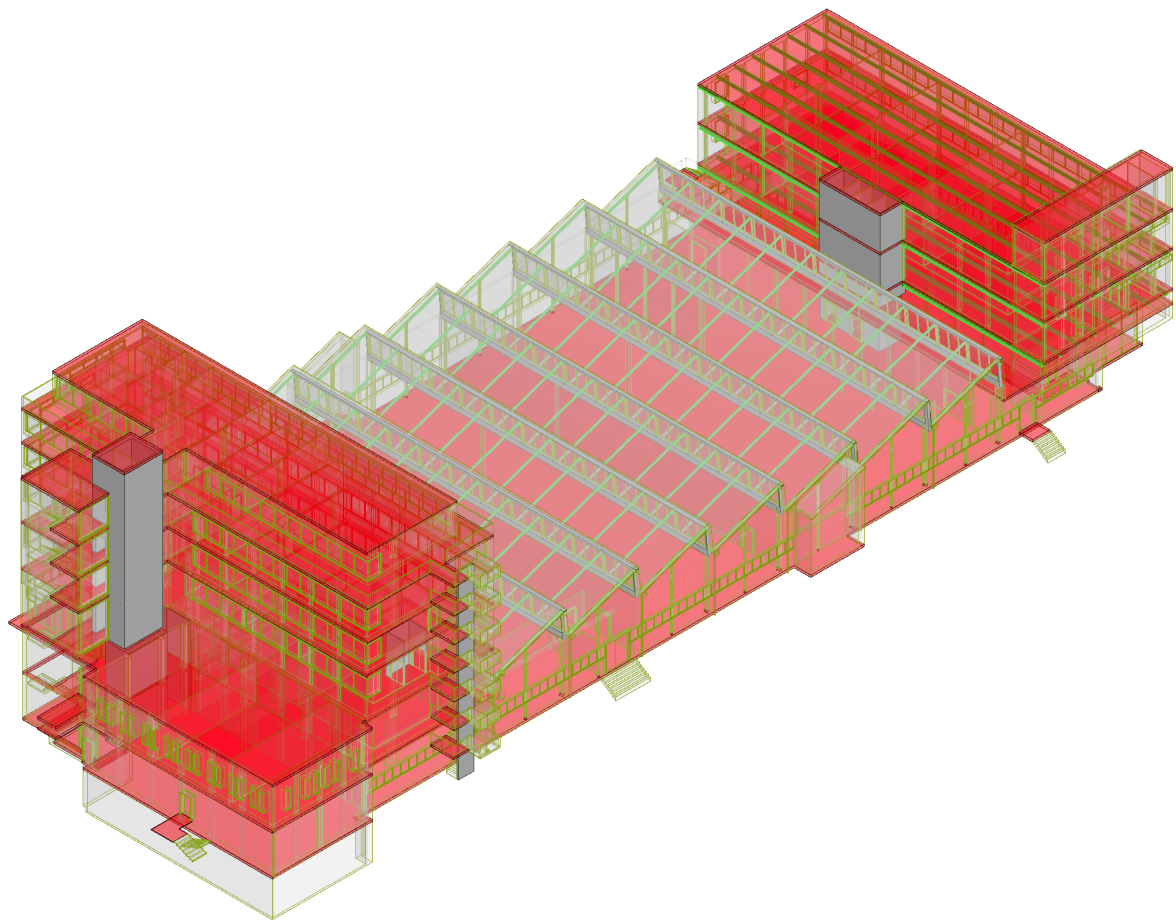
Us, *Digital Sculpture (Skin)*, 2023. 3D-Model. Courtesy the authors.



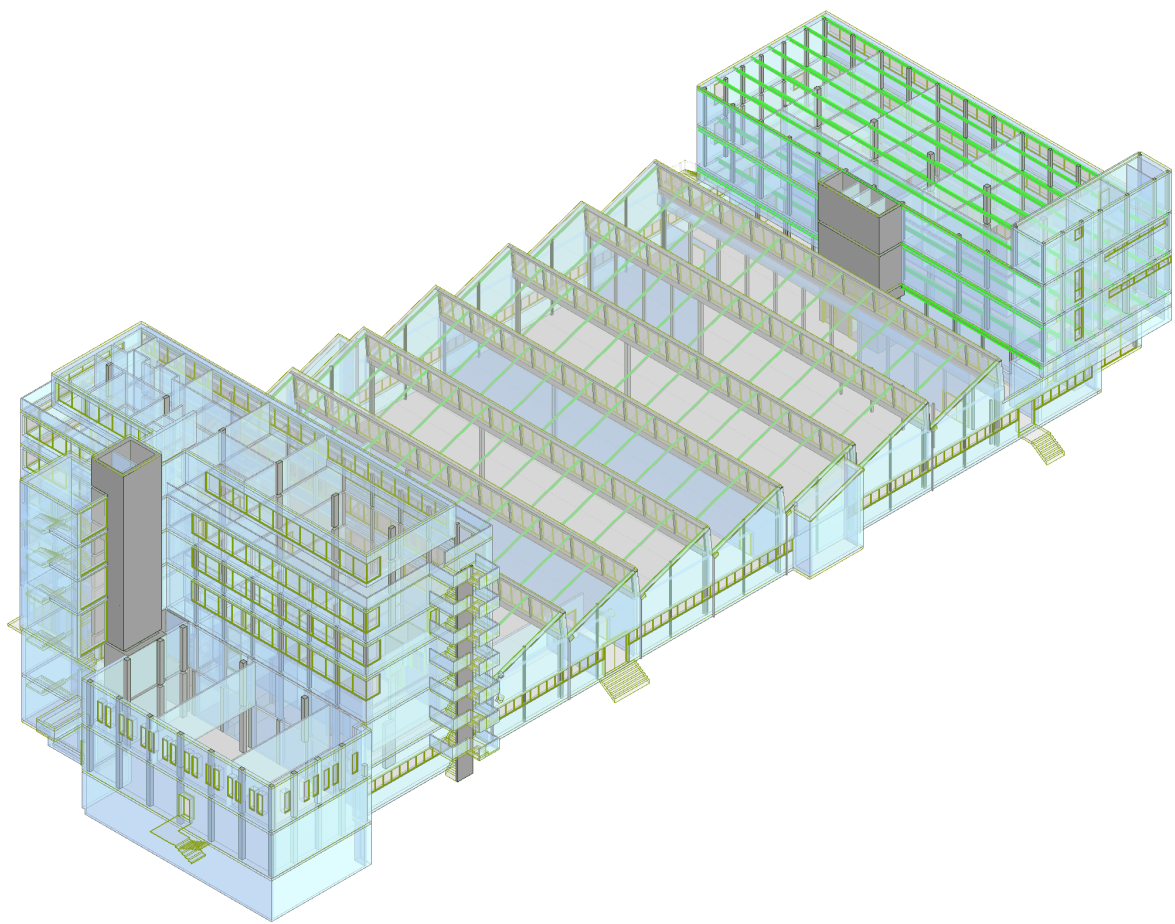
Us, *Digital Sculpture (ALL IN)*, 2023. 3D-Model. Courtesy the authors.



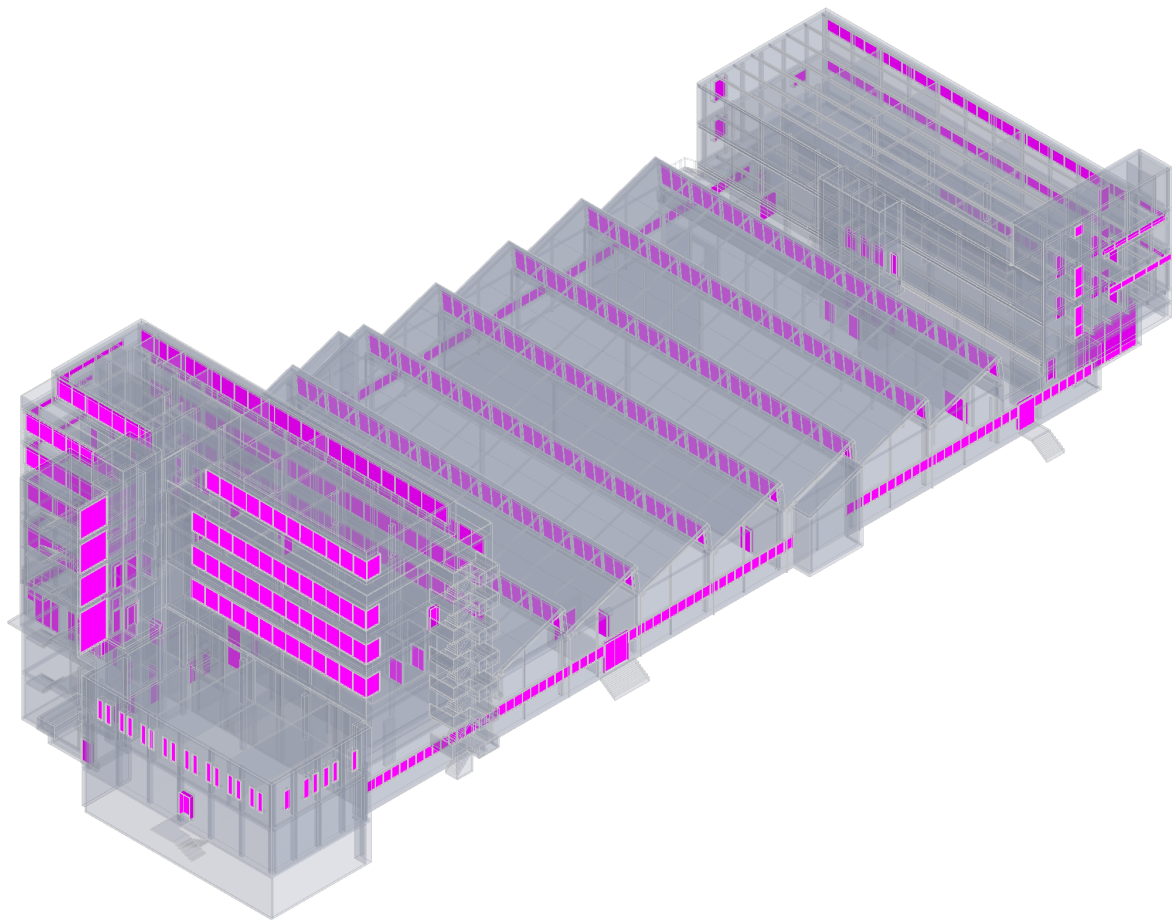
Us, *Digital Sculpture (Load-bearing Structure)*, 2023. 3D-Model. Courtesy the authors.



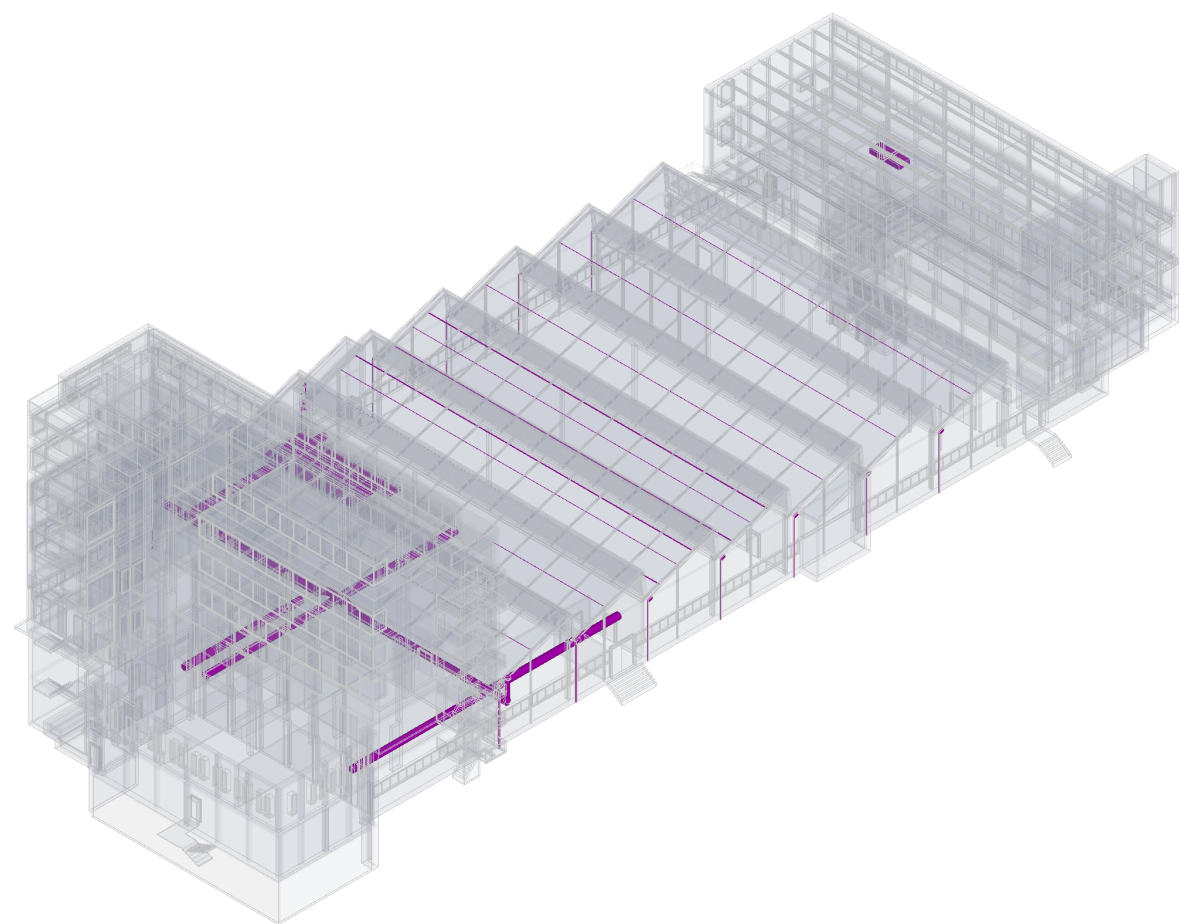
Us, *Digital Sculpture (Slabs)*, 2023. 3D-Model. Courtesy the authors.



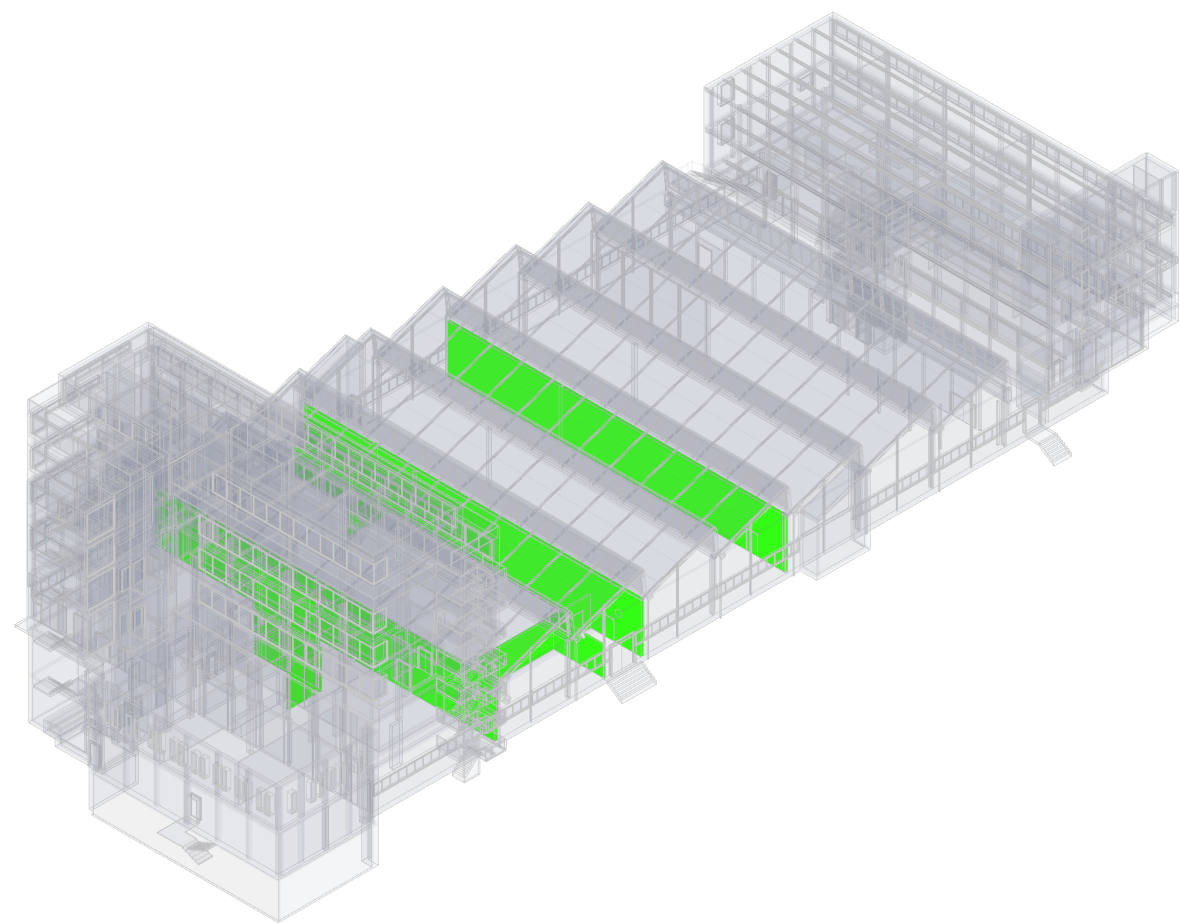
Us, *Digital Sculpture (Non load-bearing structure)*, 2023. 3D-Model. Courtesy the authors.



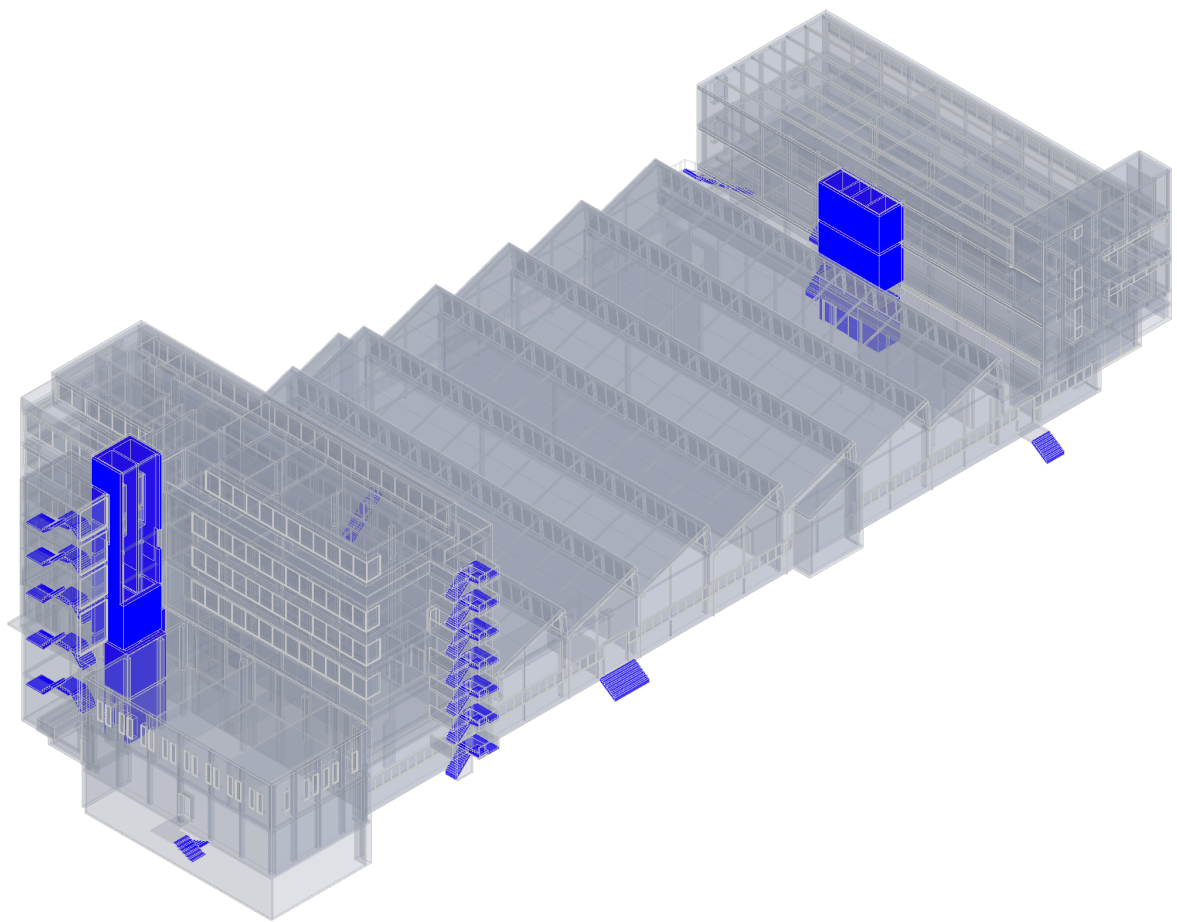
Us, *Digital Sculpture (Openings)*, 2023. 3D-Model. Courtesy the authors.



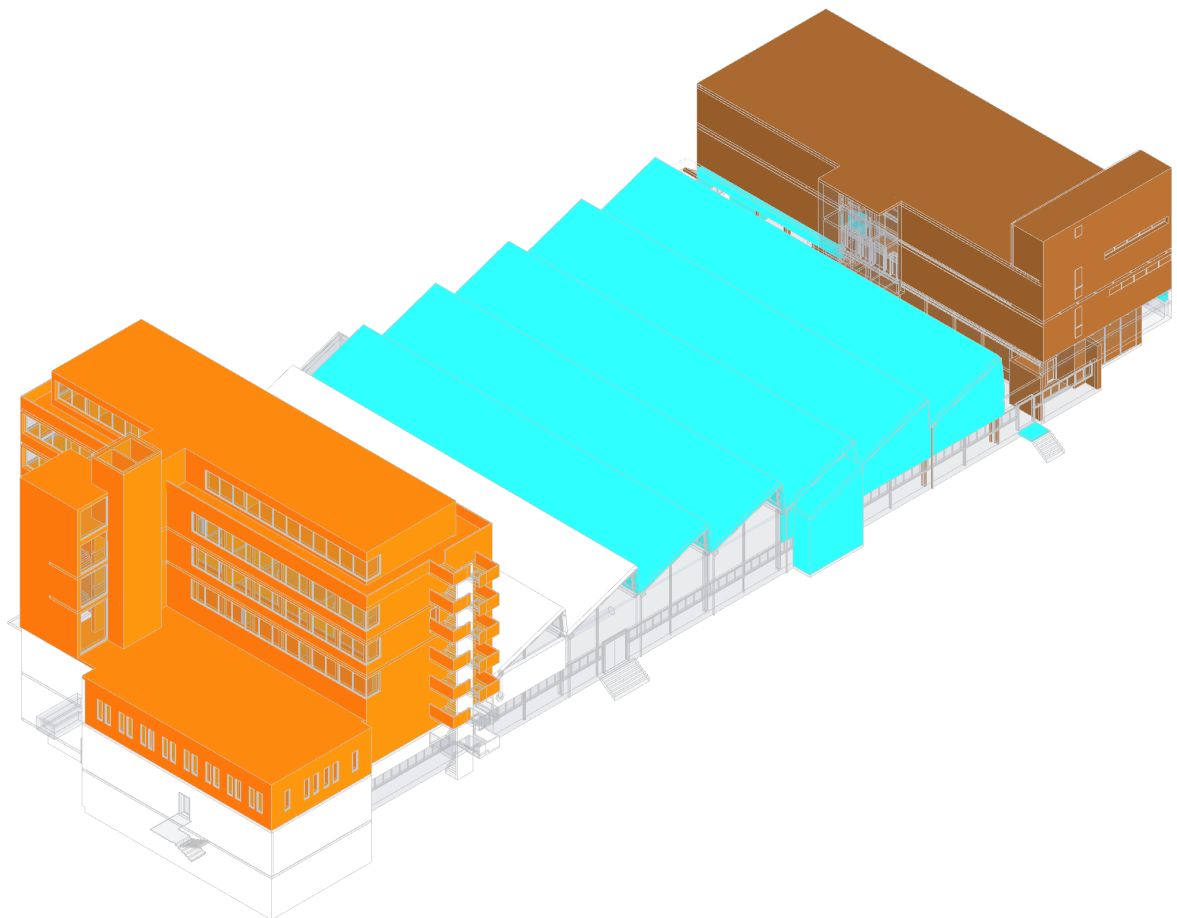
Us, *Digital Sculpture (Infrastructure)*, 2023. 3D-Model. Courtesy the authors.



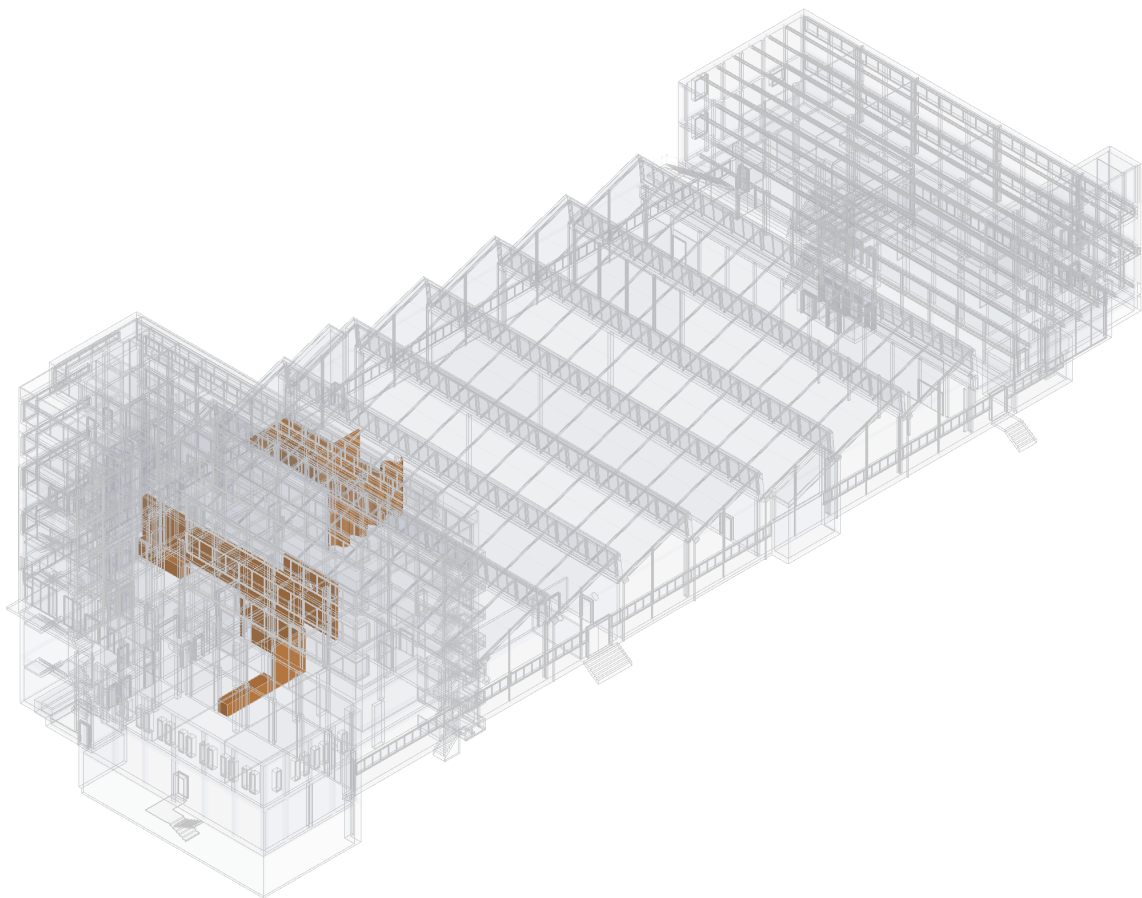
Us, *Digital Sculpture (Added Walls 2019)*, 2023. 3D-Model. Courtesy the authors.



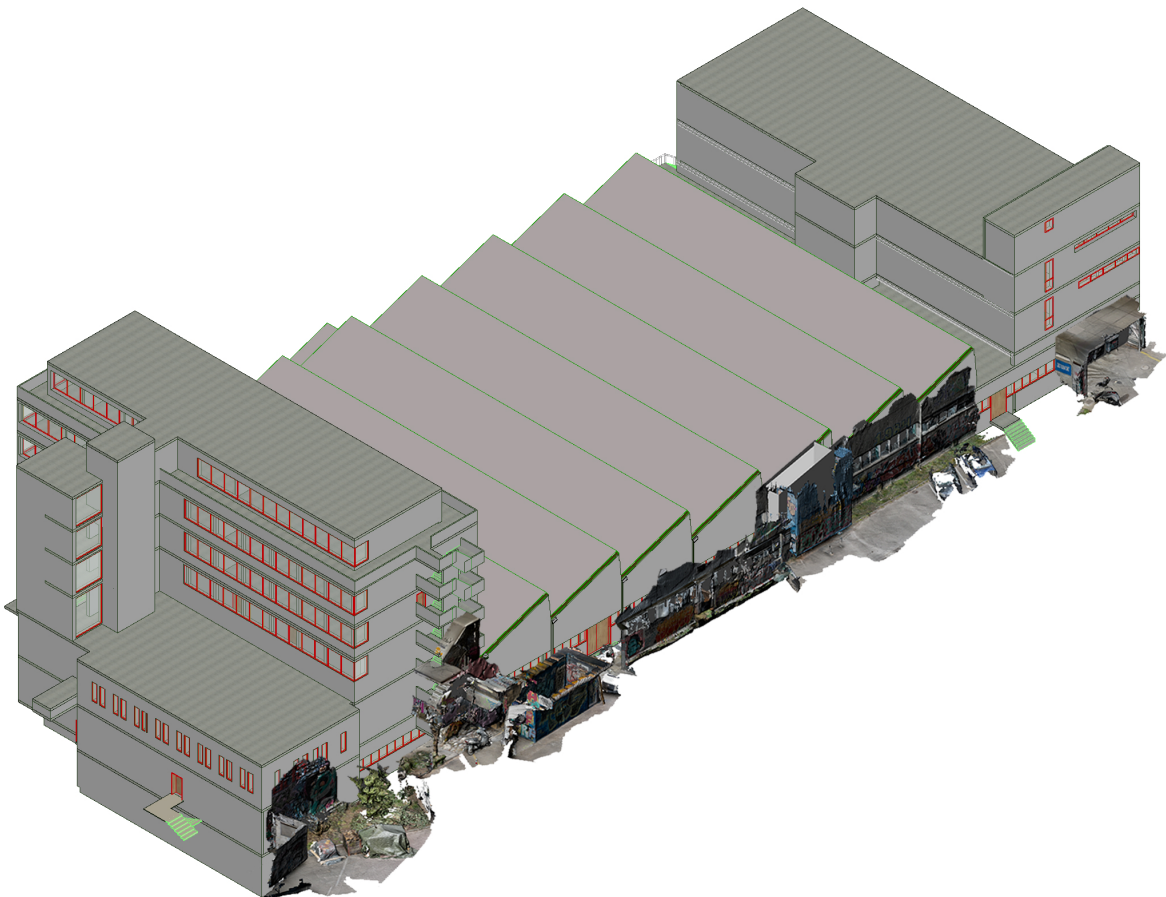
Us, *Digital Sculpture (Vertical Circulation)*, 2023. 3D-Model. Courtesy the authors.



Us, *Digital Sculpture (Appartenance)*, 2023. 3D-Model. Courtesy the authors.



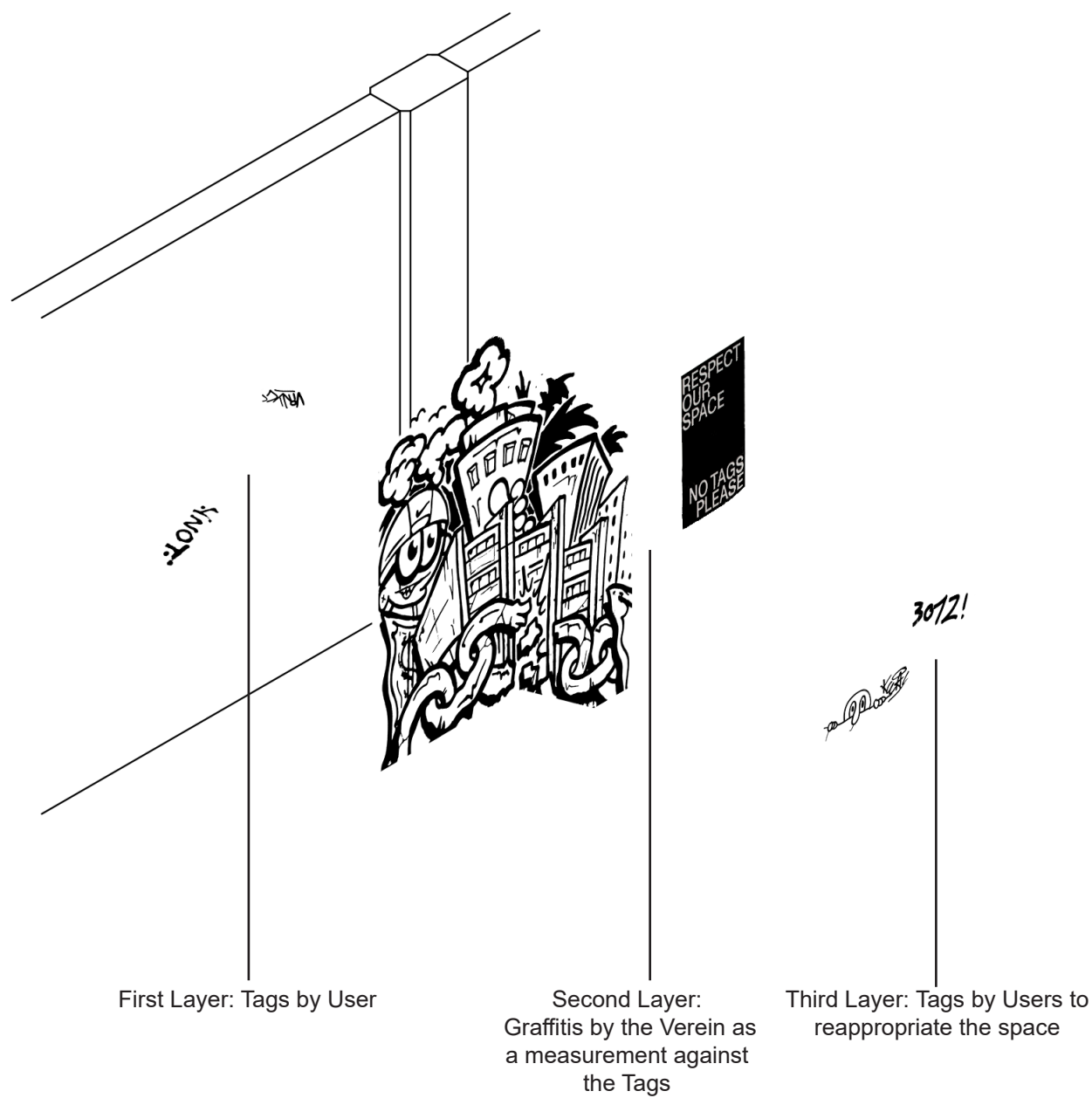
Us, *Digital Sculpture (Architectural Appropriation)*, 2023. 3D-Model. Courtesy the authors.¹²



Us, *Digital Sculpture (Spontaneity)*, 2023. 3D-Model. Courtesy the authors.^{8,9}

Architecture is also taxidermic in the sense that architecture outlines specific spaces with specific skins in order to “animate” that space.

Catherine Ingraham in October Files, p.109



Us, *Graffitis as Infill*, 2023. Digital Collage. Courtesy the authors.



Sherrie Levine, *Human Skull*, 2001. Cast bronze, 5 x 4¼ x 7¼ inches. Courtesy the artist.

Notes

Werkstatt

1.



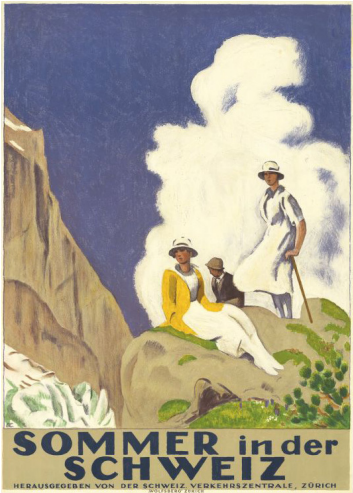
1890



1895



1914



1921



1916



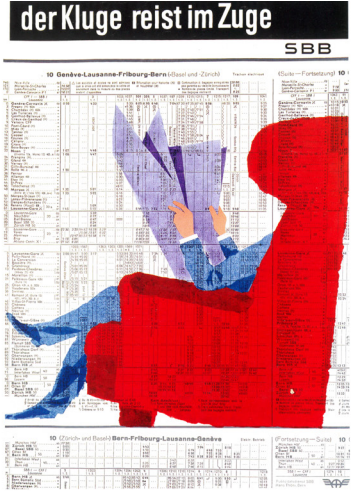
1921



1921



1927



1958

2.

1804	Erste Dampfloek
1847	Erste Eisenbahnstrecke komplett in der Schweiz Zürich - Baden
1848	Bundesverfassung proklamierte Rechtsgleichheit, verfügte die allgemeine Wehrpflicht und gewährte allen Männern christlichen Glaubens dieselben staatsbürgerlichen Rechte.
1853	Eisenbahngesetz = Eisenbahnboom
1863	Tourismus durch England; Thomas Cook
Ab 1870	Bau Gotthardtunnel; verbindet Norden und Süden, es war das Ende der Pferdepost über den Gotthard (Schweiz als Herz Europas)
1895	Abstimmung zum ‚Bundesgesetz betreffend Erwerbung und Betrieb von Eisenbahnen für Rechnung des Bundes und die Organisation der Verwaltung der Schweizerischen Bahn‘
1898	Einführung GA (Boom aber erst ab 1980er), Zugfahren in den Klassen 1 und 2 galt als Luxus
1902	Offizielle Gründung der SBB
1905	Bau des Verwaltungsgebäudes und Magazin
1909	Lötscherbergtunnel = weiteres Jahrhundertbauwerk
1911	Wohlfahrtshaus mit Speisesaal und Duschen
1914	Start 1. Weltkrieg
1915	Transport von Kriegsverletzten (Franzosen), Schweiz als Neutraler Vermittler
1918	Umstellung auf Weisse Kohle; Kohlemangel während dem Krieg bringt SBB dazu alle wichtigen Strecken auf Elektronik umzustellen – Krokodil-Lokomotive
1939	Start 2. Weltkrieg
1945	Autoboom nach Weltkrieg; Individualverkehr als Zukunft
1968	Letzte Dampfloek wird ausrangiert
1971	Gleichstellung von Mann und Frau (formal und rechtlich)
1984	Sondersession (1 Woche lang) aufgrund von Waldsterben und Luftverschmutzung – Einführung des Halbtax für 100.- und Bahn 2000
1990	S-Bahn und Tarifverbünde
2005	Rauchverbot im Zug
2007	Eröffnung Stadion Letzigrund
2008	Gründung SBB Immobilien
2018	Start von Vermietung bereits freistehenden Räumlichkeiten
2021	Digitaler Boom spürbar auch bei der SBB (viele Billeter werden online gekauft)
2030	Umnutzung Hardfeld

3.

Swiss Federal Council on service public

Public service comprises the basic provision of infrastructure goods and services, which should be available to all sections of the population and regions of the country on equal terms, in good quality and at reasonable prices.

Passenger transport and rail infrastructure

Percentage of state ownership:
100%



Schweizerische Bundesbahnen SBB

Basic postal services

Percentage of state ownership:
100%



Die Schweizerische Post

Civil and military air traffic

Percentage of state ownership:
99.9%



Skyguide

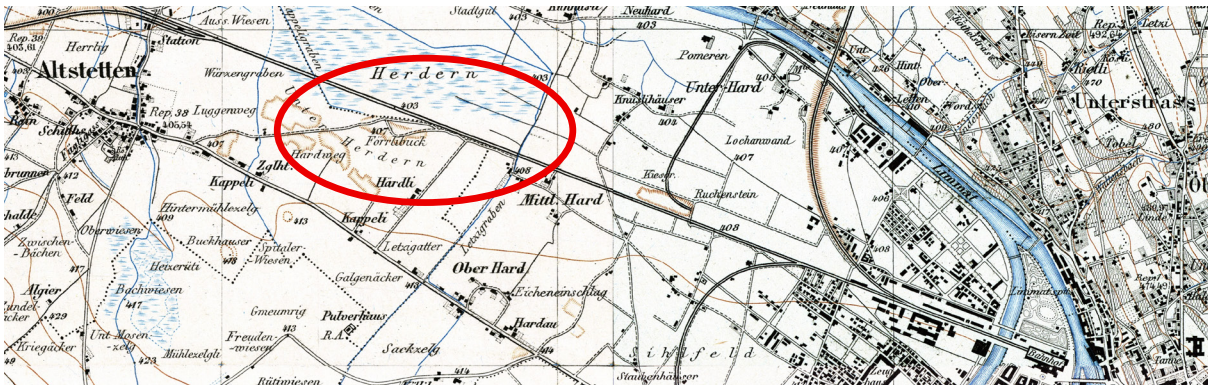
Basic telecommunications and information technology services

Percentage of state ownership:
51.2%

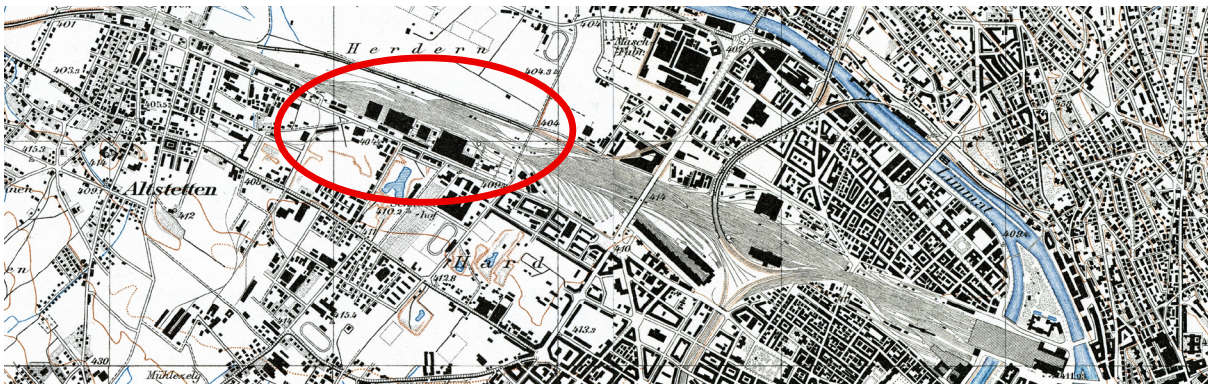


Swisscom

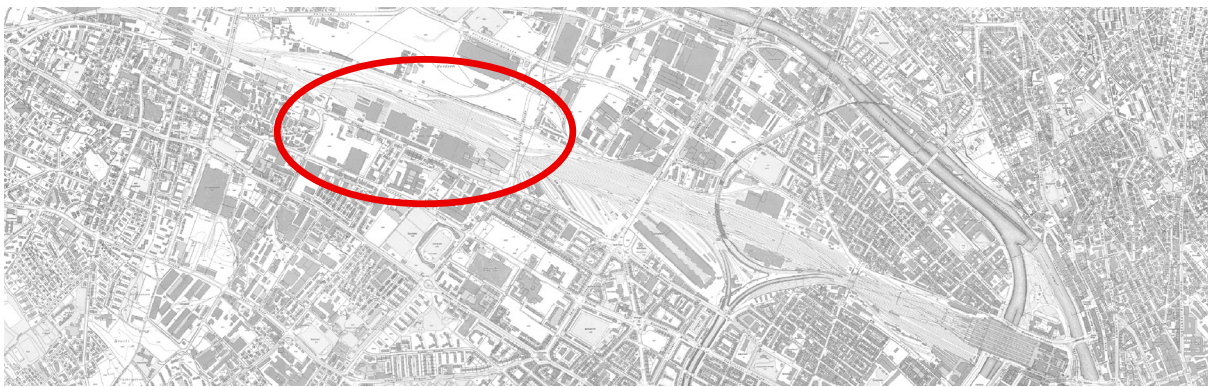
4.



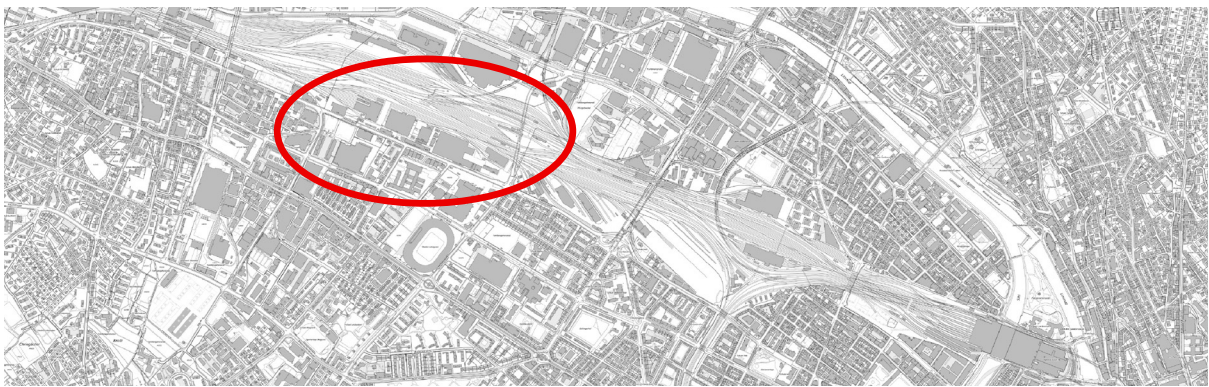
1885



1945

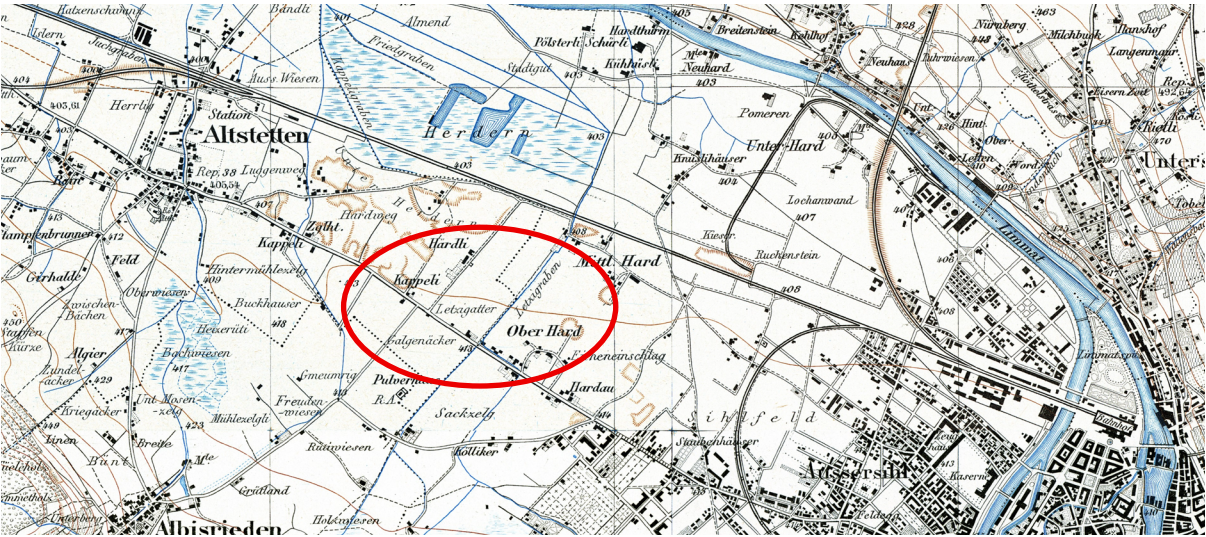


1978

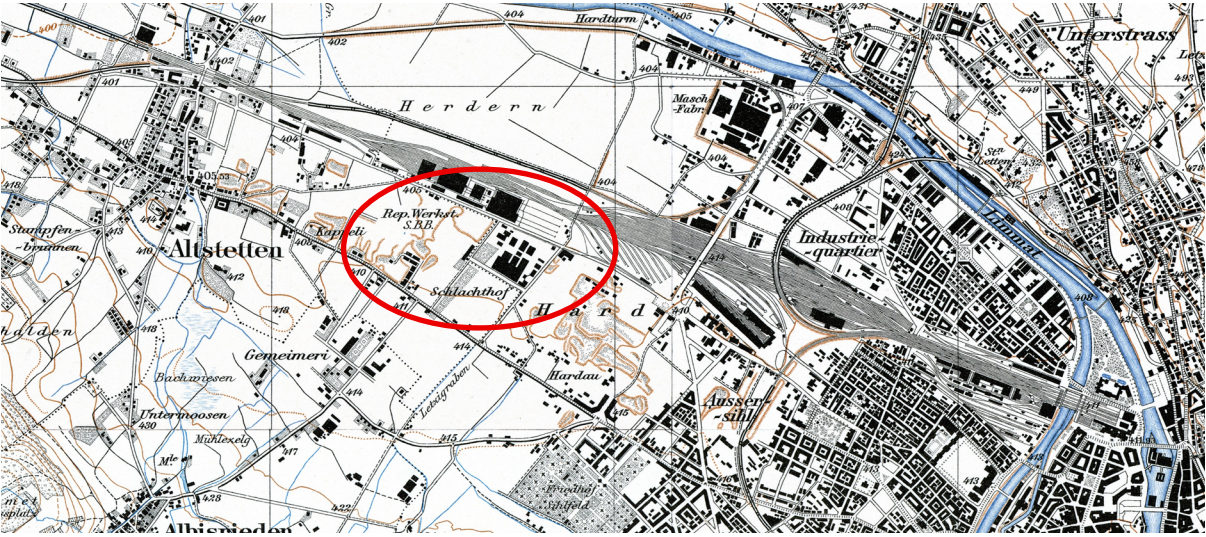


2014

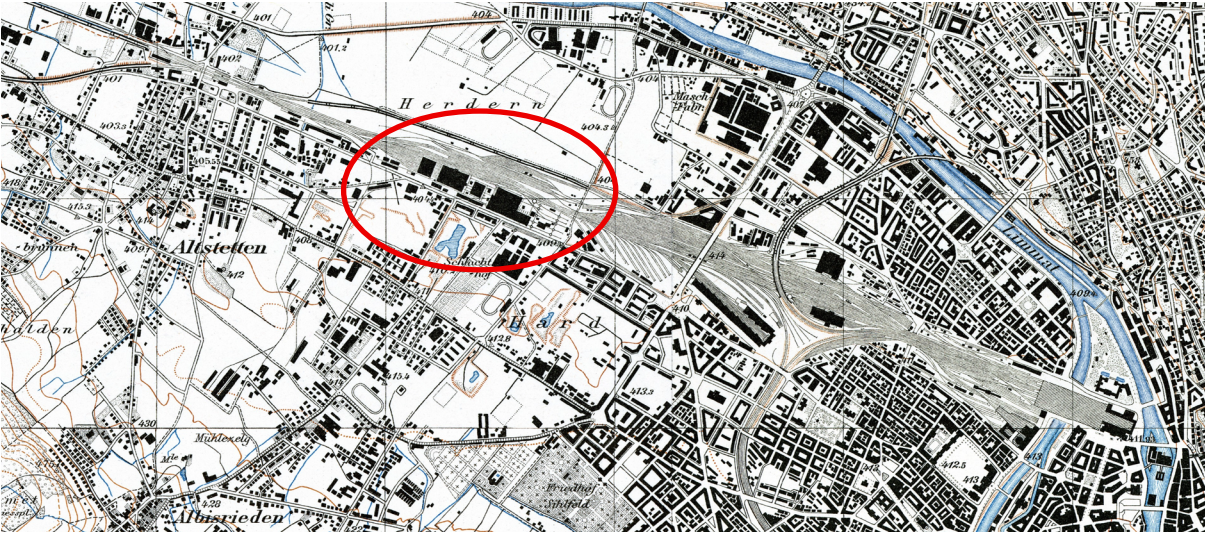
5.



1900



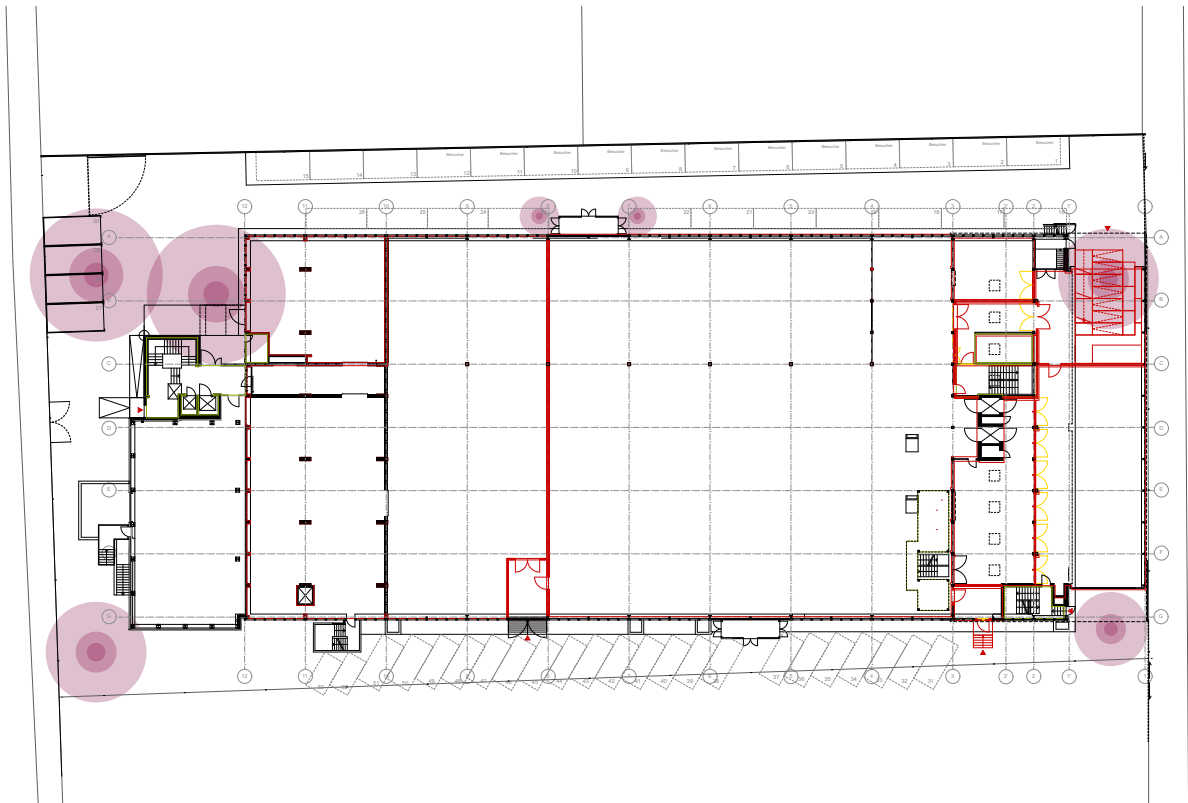
1915



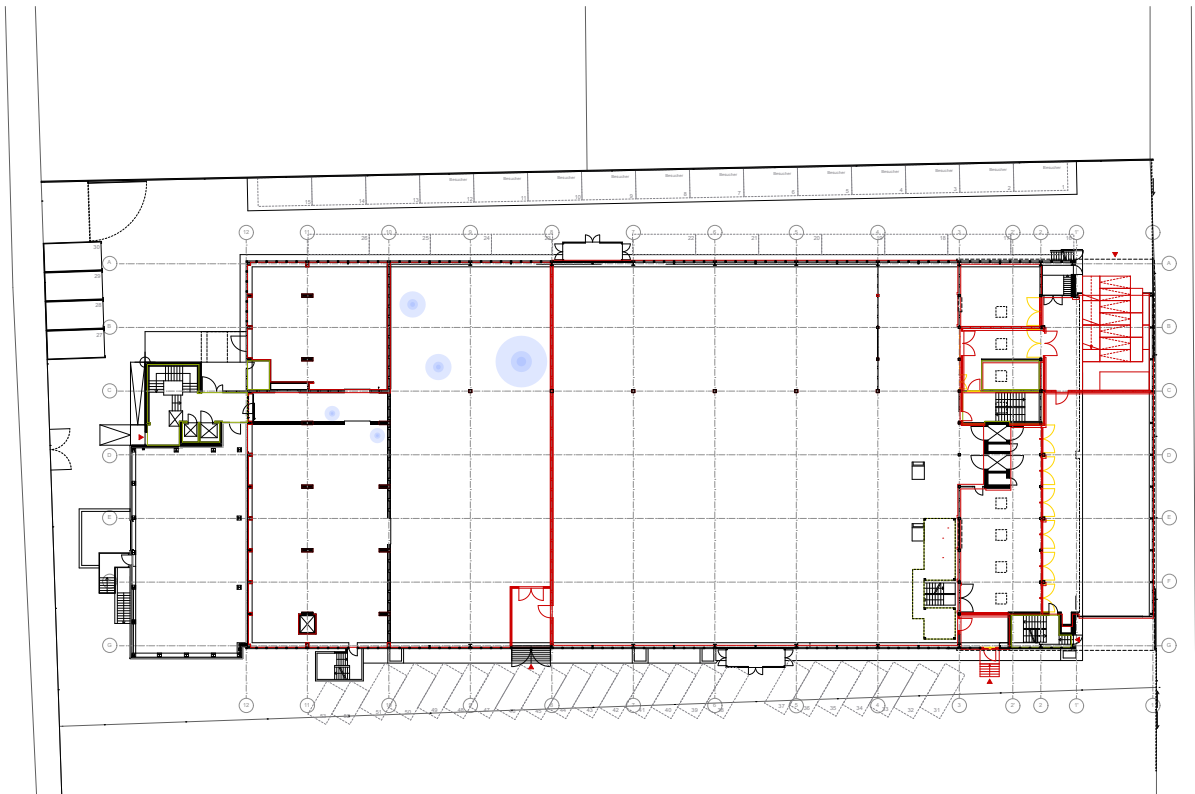
1945

Zentralwäscherei

8. Us, *Connected Spontaneity (Outside)*, 2023. Digital Map, 16 x 10.5 cm. Courtesy the authors.



9. Us, *Disconnected Spontaneity (Inside)*, 2023. Digital Map, 16 x 10.5 cm. Courtesy the authors.



10. Us, *Outline of the City*, 2023. Digital Map, 16 x 9 cm. Courtesy the authors.



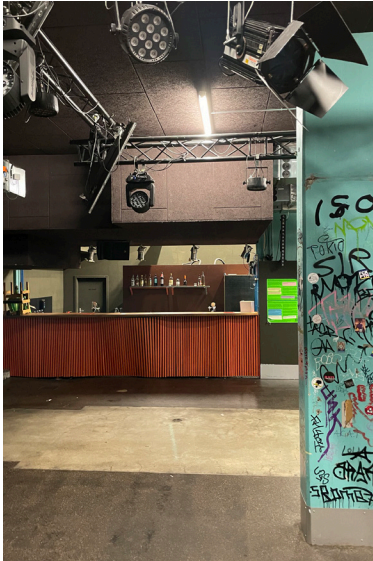
11. Poem - Lucian Blaga - I don't crush the world's corolla of wonders

I don't crush the world's corolla of wonders
and kill
With my mind the mysteries I find
in my path
in the flowers, in eyes, on lips or graves.
The light of others
chokes the spell of the hidden unknowable
in depths of darkness,
but I,
I with my light enhance the world's mystery-
and just as with her white rays the moon
does not shrink, but trembles
it increases still more the mystery of the night,
so do I enrich the dark night
with broad shivers of holy mystery
and all that is incomprehensible
changes into greater incomprehensibilities
before my eyes-
for I love
and flowers and eyes and lips and graves.

12. Designed Parts by the Collective



1. Modeled Wall



2. Bar Club



3. Curtain



4. Bar Bistro



5. Double Level Situation