

Portfolio
Simon Zimmermann

Ausbildung	2022	Austauschsemester École Nationale Supérieure d'Architecture de Paris La Villette
	2020-2023	Bachelorstudium Architektur, ETH Zürich
	2019-2020	Gestalterischer Vorkurs, HSLU Design & Kunst
	2012-2018	Gymnasiale Matura, Kantonsschule Alpenquai Luzern
	2006-2012	Primarschule, Schulhaus Hofmatt Horw

Arbeitserfahrung	2023-	Kita Kids & Co, Zürich, Springer Betreuung
		TempStaff AG, Zürich, Mitarbeiter Gastronomie
	2020	Lussi+Partner Architekten, Luzern, Architekturpraktikum
	2018-2022	Zivildienst in Kitas und Altersheimen
	2014-2018	Skischule Riederalp, Tätigkeit als Skilehrer in den Sportferien

Computer	Adobe InDesign	sehr gut
	Adobe Bridge	sehr gut
	Vectorworks	sehr gut
	Blender	gut
	Adobe Photoshop	gut

Sprachen	Deutsch	Muttersprache
	Englisch	fliessend
	Französisch	fliessend

Simon Zimmermann

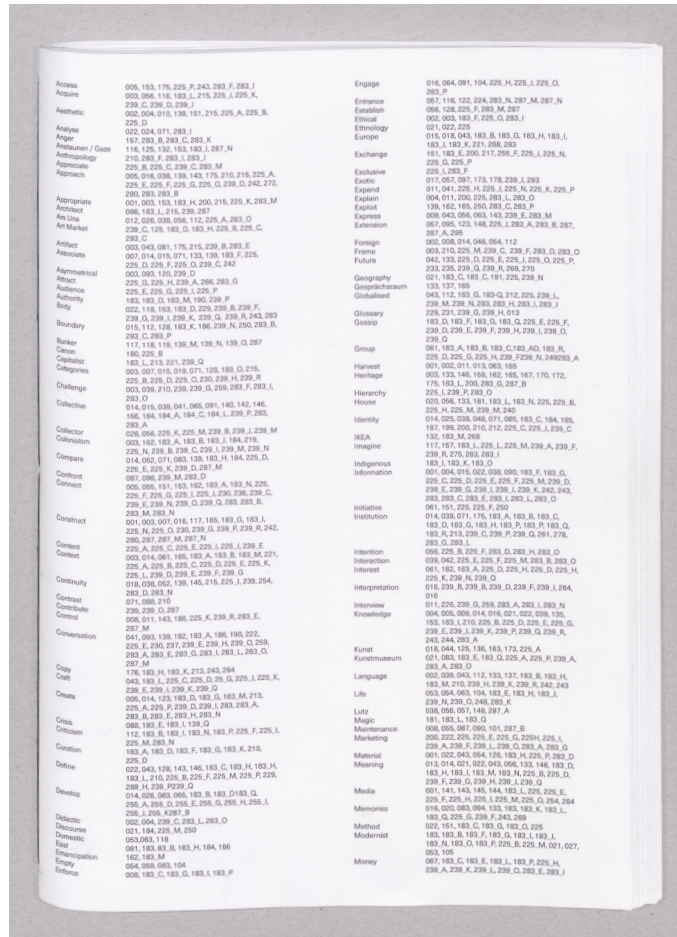
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Breitensteinstrasse 21
8037 Zürich

079 555 61 87

szimmermann@student.ethz.ch

001
Redesigning Museums (Research)
 Professur Adam Caruso
 HS 2023
 mit Maud Haas, Blanca Bosshard,
 Chiara Chan, Baldouin Bee und
 Leander Aerni

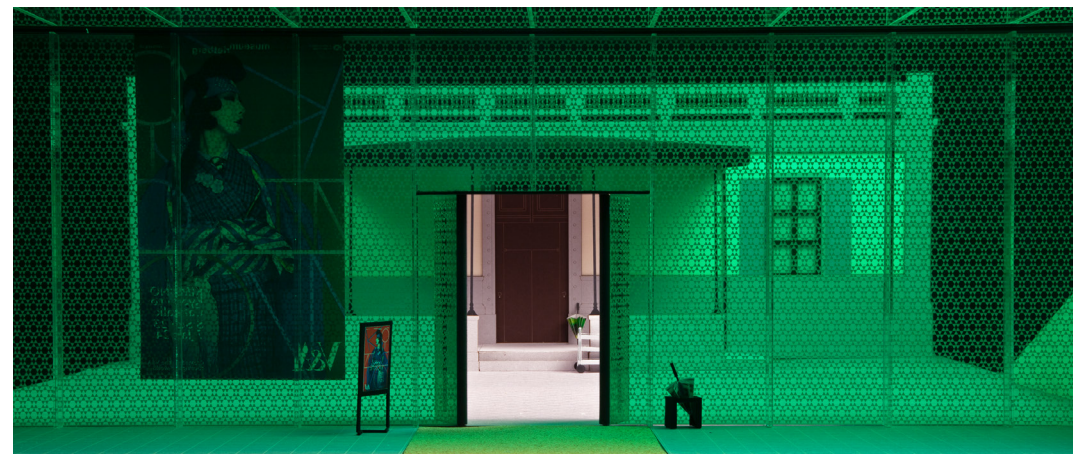
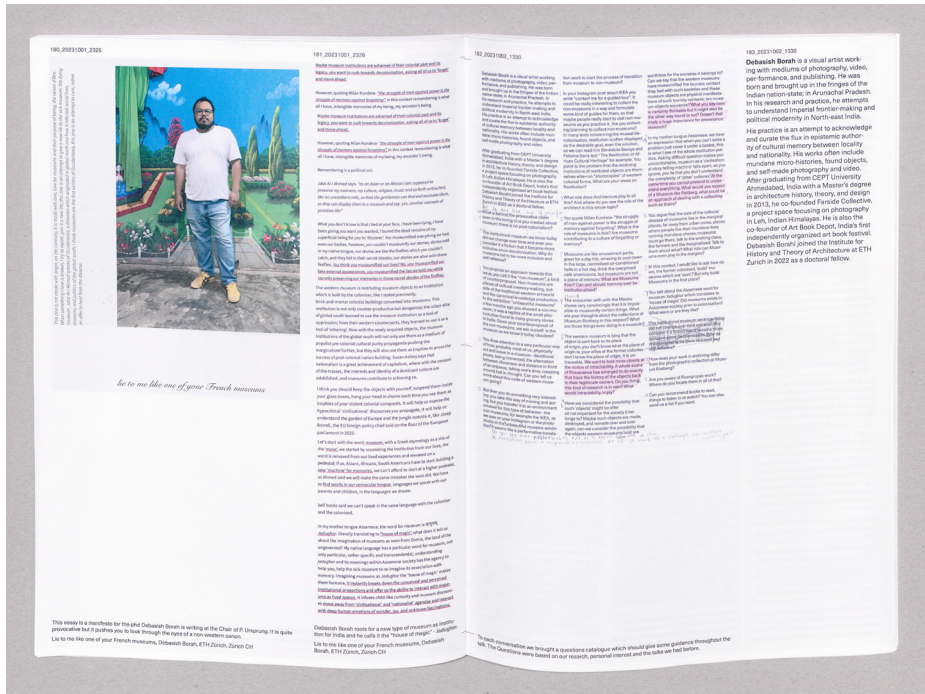
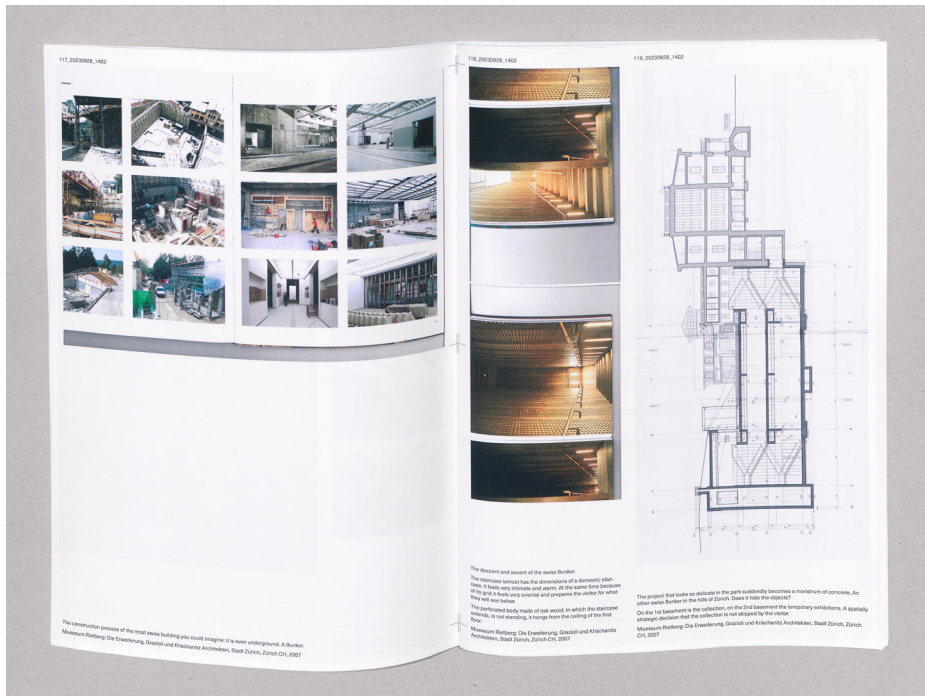


The research about Museum Rietberg we did in a group of six consists of a booklet and two model photographs.

In a first layer, the rules for the booklet are rather simple - everything we encountered is saved on a common folder, with a tag that orders it chronologically according to the time found. The books layout displays the documents in exactly this chronological order, leaving away page numbers and focusing rather on the specific tag for each drawing, photo, text or note. During the five weeks we had five conversations with an architect, an artist, an educator, a director and a PhD Candidate working both at and around Museum Rietberg. The transcripts of the conversations fit into the chronological order alongside the other documents. The research process becomes visible and the booklet provides an insight into how we prepared more and more intensively for each conversation in the days leading up to it.

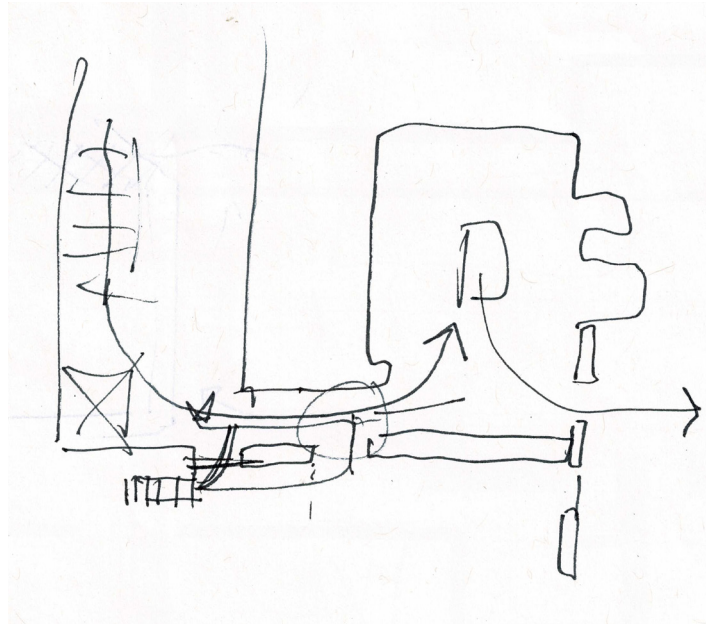
In a second layer, all six of us wrote annotations as footnotes beneath every document. We added to what was there, referred to the other comments or shared our feelings towards the given document. This helped very much to digest everything we have found and read in this short time - to reflect.

In a third and final layer, we analyzed the annotations and conversations, determining the most frequently used words. The most prominent words in the research are listed on the cover of the booklet with the respective references to the documents in which they appear. Which five documents contain the word „architect“, which ten contain the word „boundary“? This allows new connections within the own research, which was very helpful for the start of designing the project.



001

Redesigning Museums
Professur Adam Caruso
HS 2023
mit Maud Haas



When we visited Museum Rietberg at the beginning of the semester, we encountered a beautiful park, villa architecture and precious objects. A very smooth, and perfect surface. At the same time we felt like voyeurists, consumers, not being able to understand more than that can be seen on the surface.

Therefore the behind, the backstage, started to interest us.

Both in a metaphorical way, but too in a spatial sense. Today still, a large system of service spaces coexists next to, behind or beyond the representative exhibition spaces. This system of what are might called secondary spaces forms the base for our project. The beauty of these spaces lies in its dialectical nature of remaining invisible but still touching all the representative spaces. Thus they bear potential to make the façade, the face, the mask of the institution a little more porous and tangible.

Visualizing this idea, the phase drawing helped us locating, organizing and curating interventions for new relations between these two spatial systems.

PHASE 001 BORDER / BOUNDARY

The element that decides over invisibility and visibility, inaccessibility and accessibility, inaudibility and audibility. Boundary to us means a careful curation of division and unification. We located the most significant borders to imagine new thresholds.

PHASE 002 IMPROVE / RECOVER

We encountered many storage spaces that weren't used in an efficient way. Recovering to us means valuing the given space and reorganizing it.

PHASE 003 REVALUE / RECOGNIZE

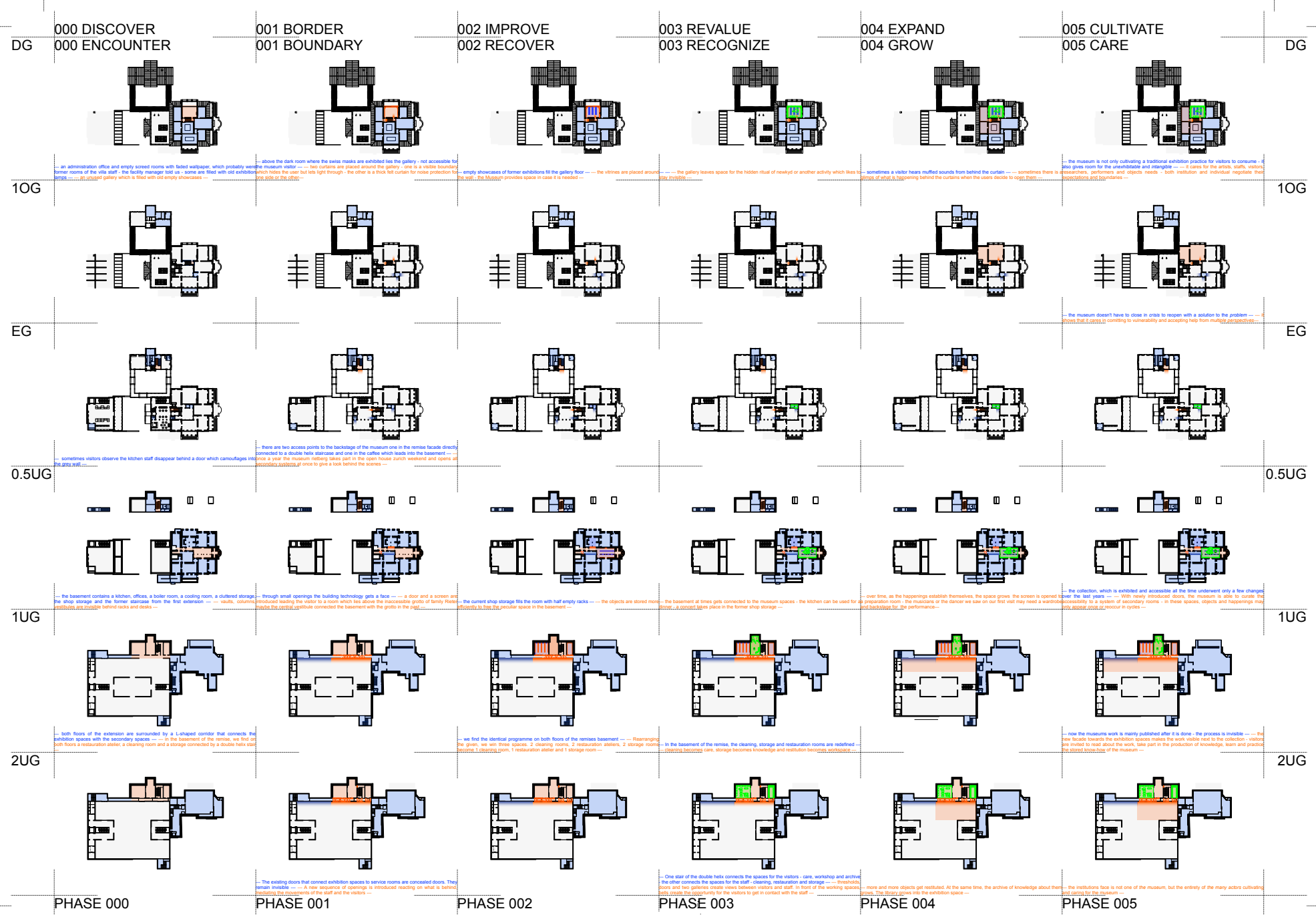
Found spaces are valued, recognized and given new life.

PHASE 004 EXPAND / GROW

As new activities are cultivated in the given spaces, they can grow, reach over the boundary and even appropriate exhibition space.

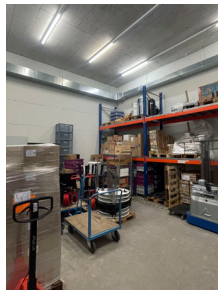
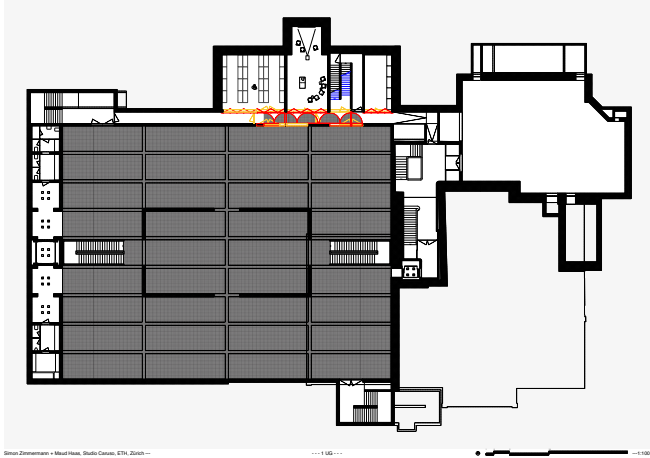
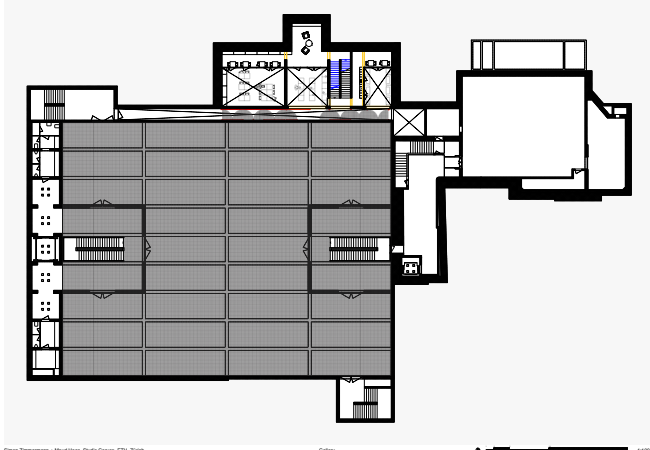
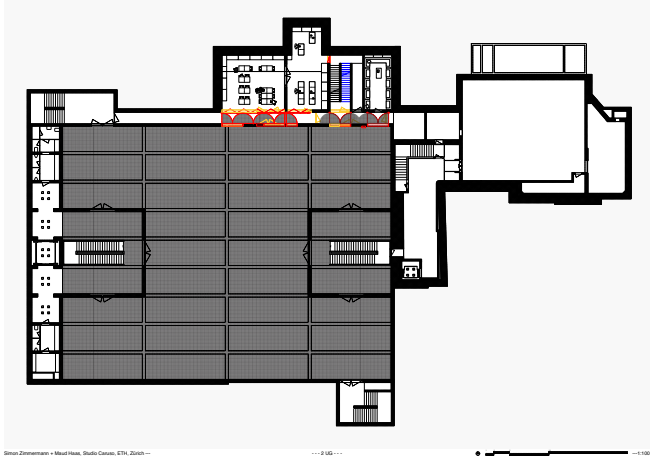
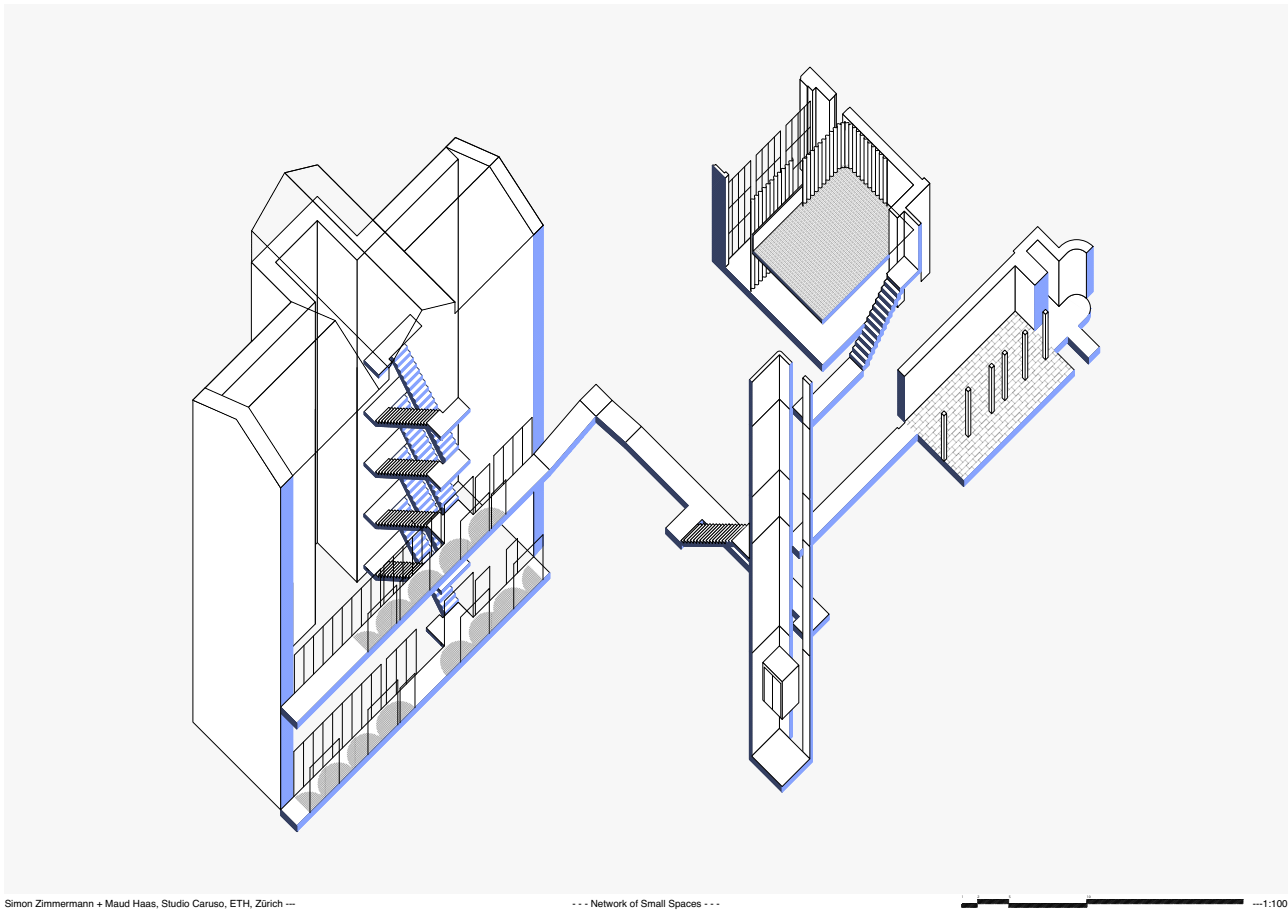
PHASE 005 CULTIVATE / CARE

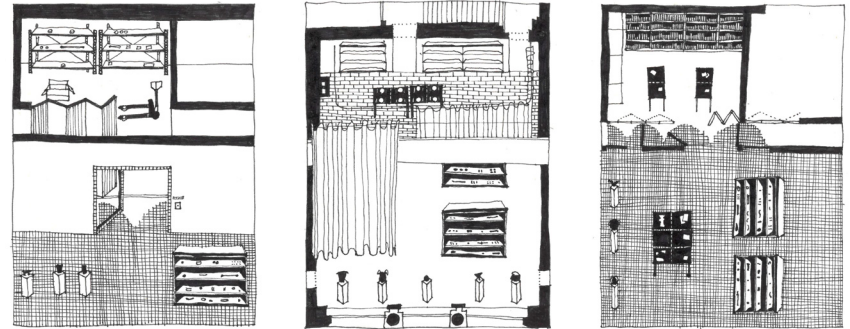
The museum gives space, knowledge and resources to nurture an ongoing process of negotiation, new approaches and recalibrations.



Simon Zimmermann + Maud Haas, Studio Canuso, ETH, Zürich ---

--- Phasedrawing ---





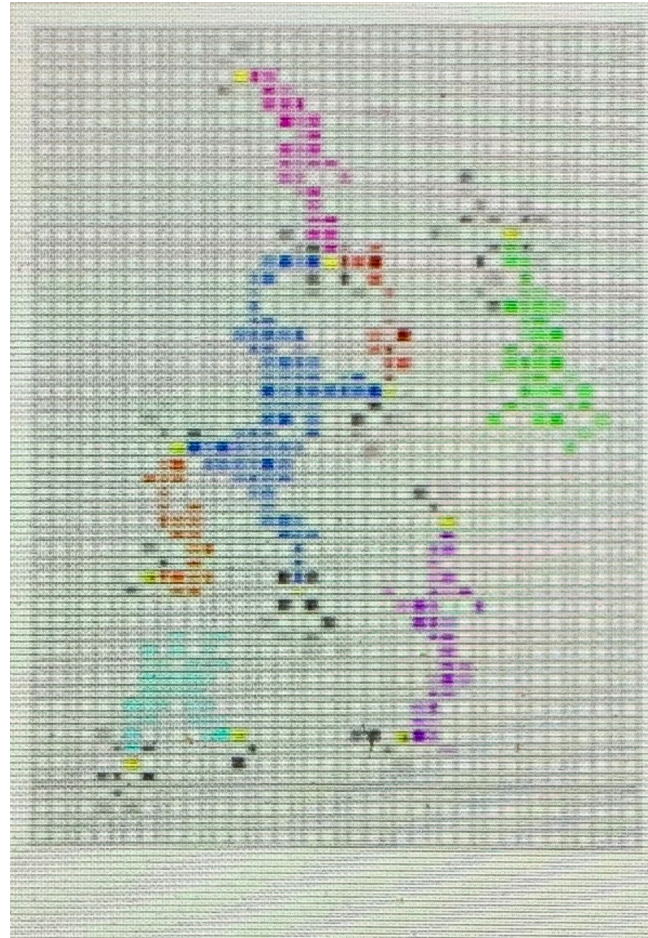
002

333%. - (P)re-Zu-rich (Research)

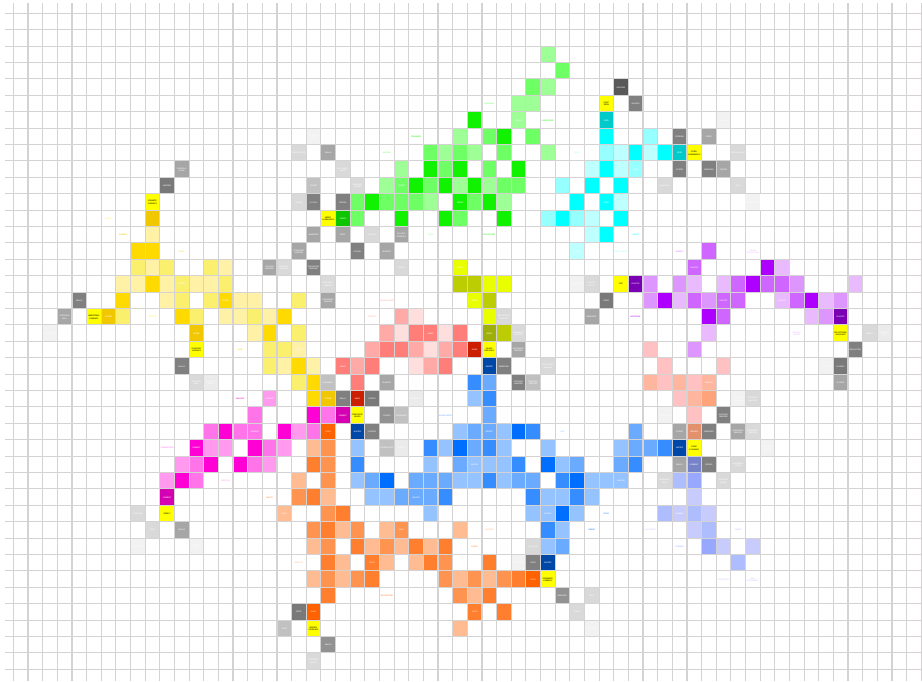
Professur Jan De Vylder

FS 2022

mit Delia Mathys und Sejjad Zameli



In the first few weeks, we developed a record of the building materials in the form of an Excel-list for each of the „ordinary houses“ from the previous semester and for a given reference. We were interested in the fact that basically all the components of a house are made from the same ingredients - water, sand, cement, wood, stone, clay, iron, plastic. Their different combinations result in different elements of a house - for example, we find sand in both glass and concrete; clay in both brick and bathroom tiles. Our schemes illustrate exactly this, after we have made a quantitative recording of all materials. In one scheme per house, the basic ingredients are thought as clouds, which occur in different frequencies and combinations in each building. Dismantling a house to its basic ingredients allowed us to recombine them in new and free ways in the following project.



	m ³		TOTAL	PIECES
CONCRETE	90	Sand 1316	72.125	
		Cement 216	11.25	
GLASS	0.2915	Water 116	0.625	
		Sand 10%	0.29405	
		Lime 10%	0.02915	
		Soda 10%	0.02915	
IRON	0.040385	Steel	0.040385	
CLAY	19.093	Bricks	18.765	4000 bricks
		Ceramics	0.328	3614 roof tiles
PLASTIC	46.738	Polystyrol	46.619	
		Rigid Foam	0.119	
STONE	6.545	Granite	4.025	
		Limestone	2.268	
WOOD	14.28243	Timber	0.252	
		Plastics		
PAINT	3.1249	Plastics		
		Water		

NO	NAME	DESCRIPTION	QUANTITY	UNIT	PRICE	TOTAL	REMARKS
1	CONCRETE	...	90	m ³	...	...	...
2	GLASS	...	0.2915	m ²	...	...	...
3	IRON	...	0.040385	kg	...	...	...
4	CLAY	...	19.093	m ³	...	...	...
5	PLASTIC	...	46.738	m ³	...	...	...
6	STONE	...	6.545	m ³	...	...	...
7	WOOD	...	14.28243	m ³	...	...	...
8	PAINT	...	3.1249	m ²	...	...	...



002

333%. - (P)re-Zu-rich

Professur Jan De Vylder

FS 2022

mit Delia Mathys und Sejjad Zameli



Albisriederdörfli, “a place where 5'000 of 23'000 inhabitants play village with each other” – as an elder man told us on one of our walks.

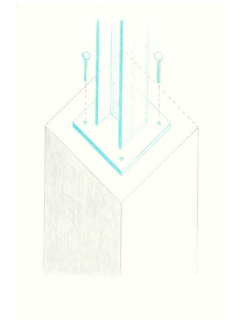
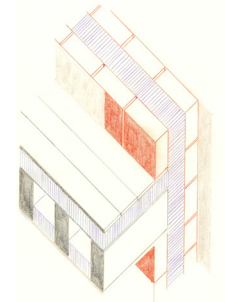
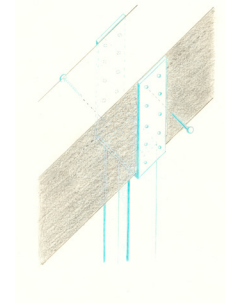
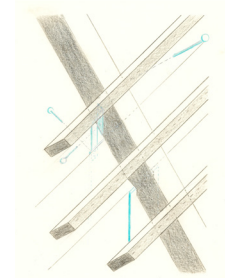
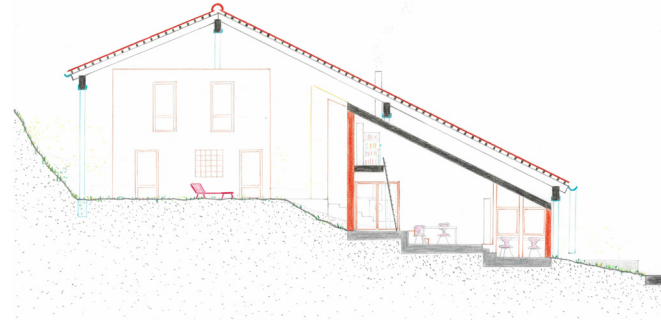
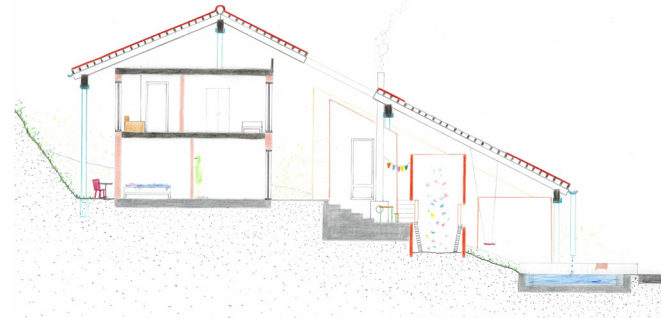
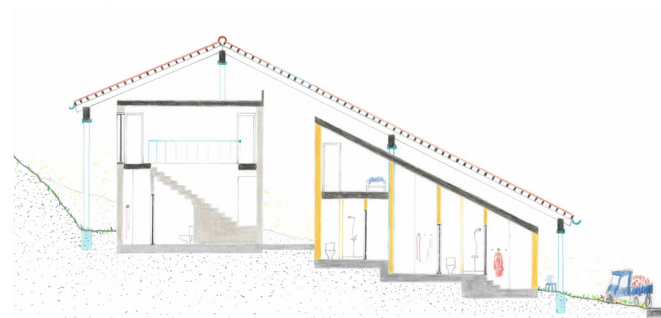
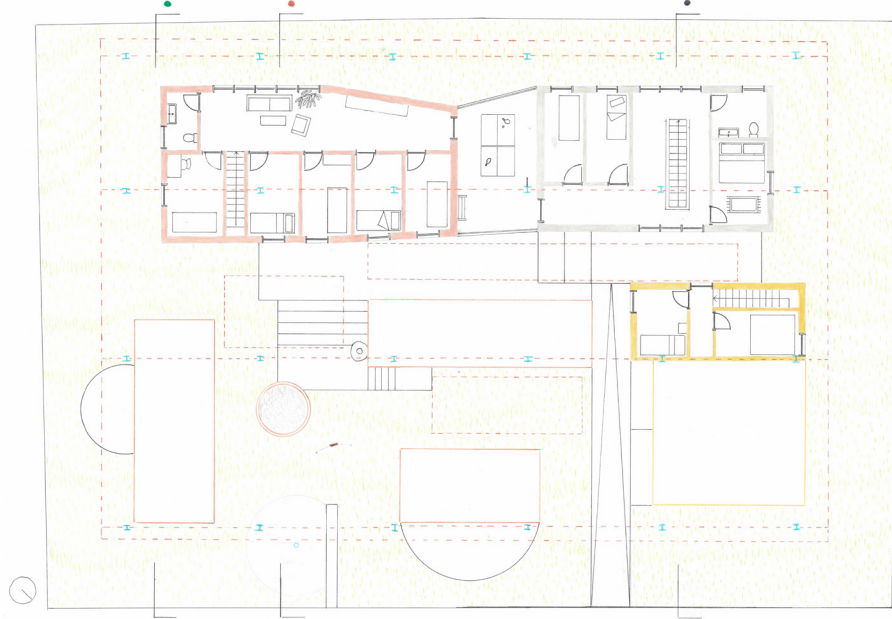
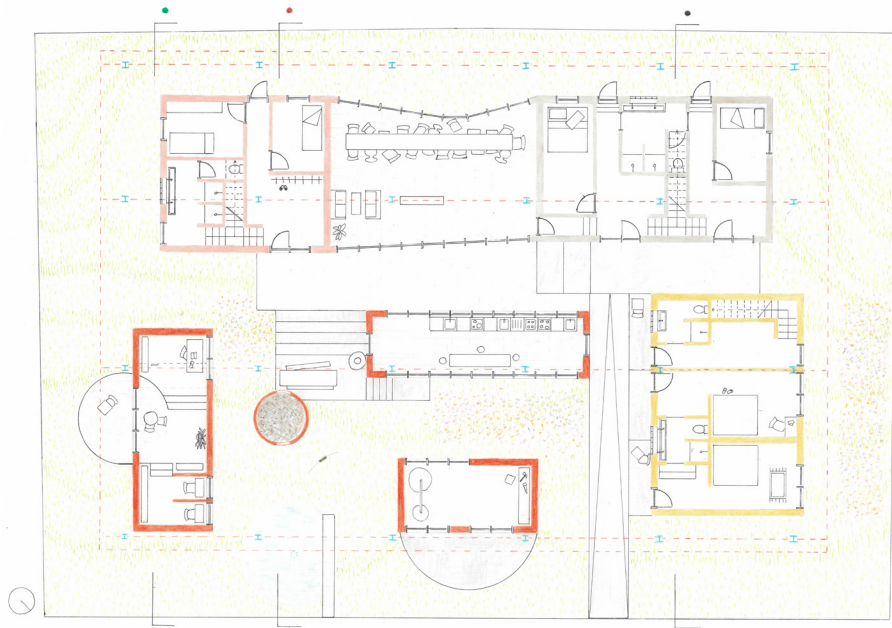
The atmosphere of a village indeed is anchored in this place – traces of small-scale companies, production and semi-timbered farm houses with big roofs give us this impression.

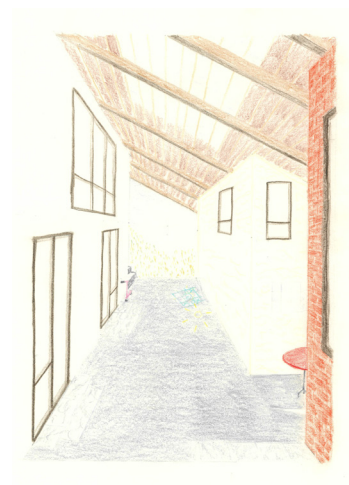
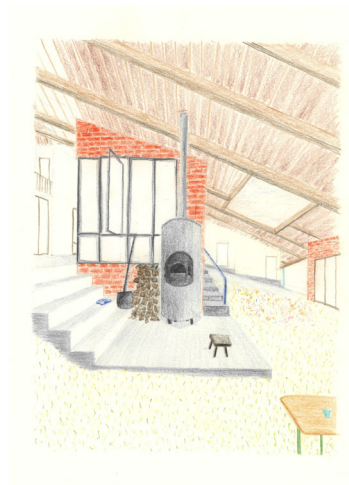
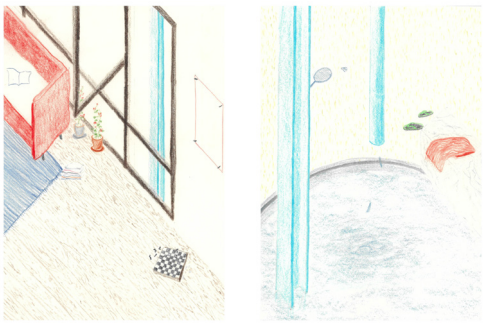
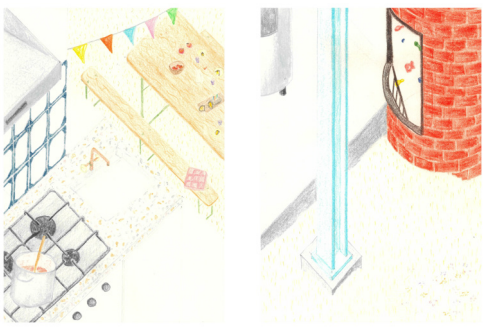
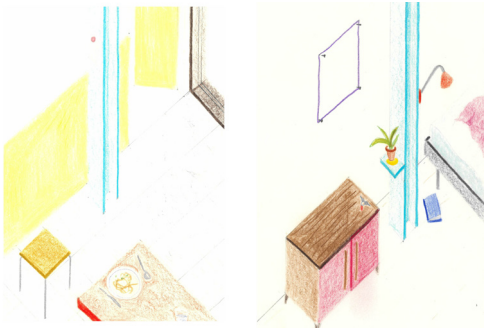
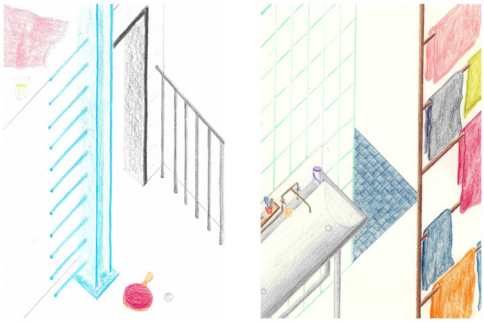
The idea of a productive living together in a way got a bit lost with many garden-city movement developments around Albisriederdörfli in the early 20th century, which lead to a change in living together. Not anymore many people, that live under one big roof, but separate families living under several small roofs. The Lyrenweg settlement, our context, is one of these developments.

In our housing we have the claim to bring this almost forgotten idea of Albisriederdörfli – living together under one big roof – into the Lyrenweg. Creating a productive togetherness.

Under our roof, we address 3 generations, 7 beds for the elderly, 7 beds for families and 7 beds for students.







003

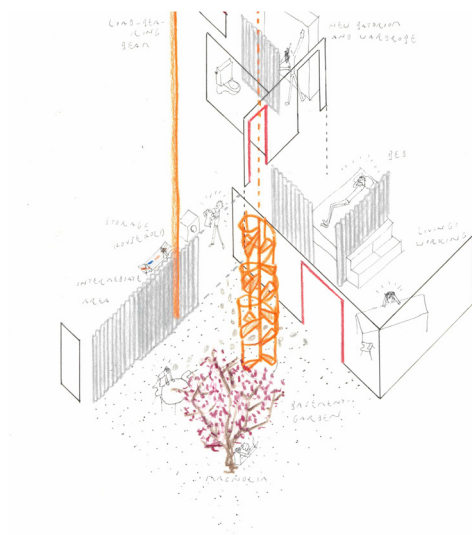
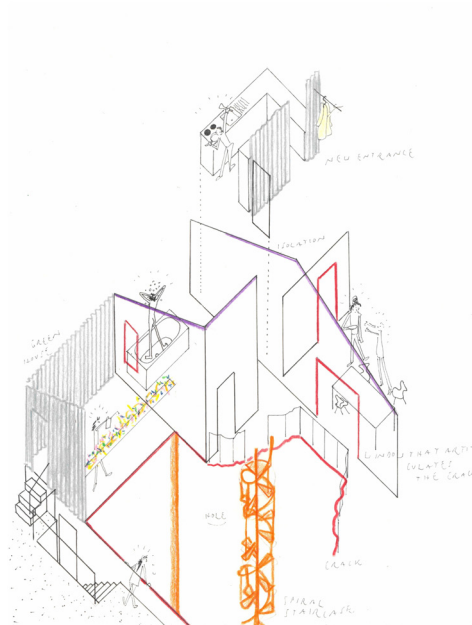
333%. - (P)re-Zu-rich

Professur Jan De Vylder

HS 2021

mit Belma Ahmetovic und Gokulan

Manoharan

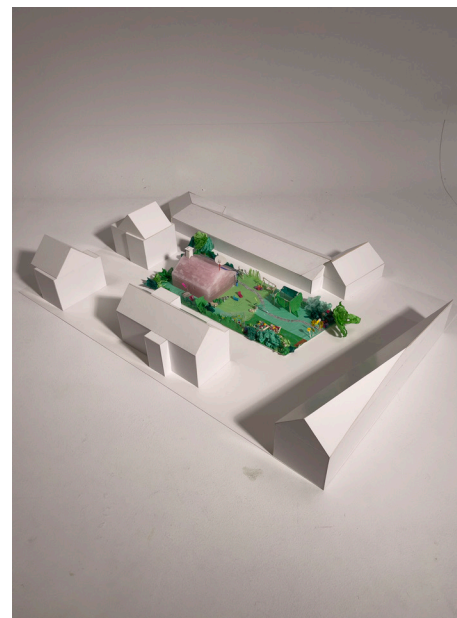


We start to observe a house, an ordinary house. We don't know how it looks inside, but we will find out by creating our own narrative for this house. The plans evolve out of our imagination. The journey of this semester can begin.

After developing the narrative and studying a given reference, it is about refurbishing the ordinary house of our protagonists and building a new house on the plot next to it.

Belma, Gokulan and I focused on the relationship between „house“ and „garden“, inside and outside and how we can blur this border. In my refurbishment, I open up a quarter of the house to bring the garden to the basement. In our new house, we detach rooms from each other, to place them as clusters in the existing garden.

We thought the new-build and re-build plot as one garden with living in between or as one house with garden in between.

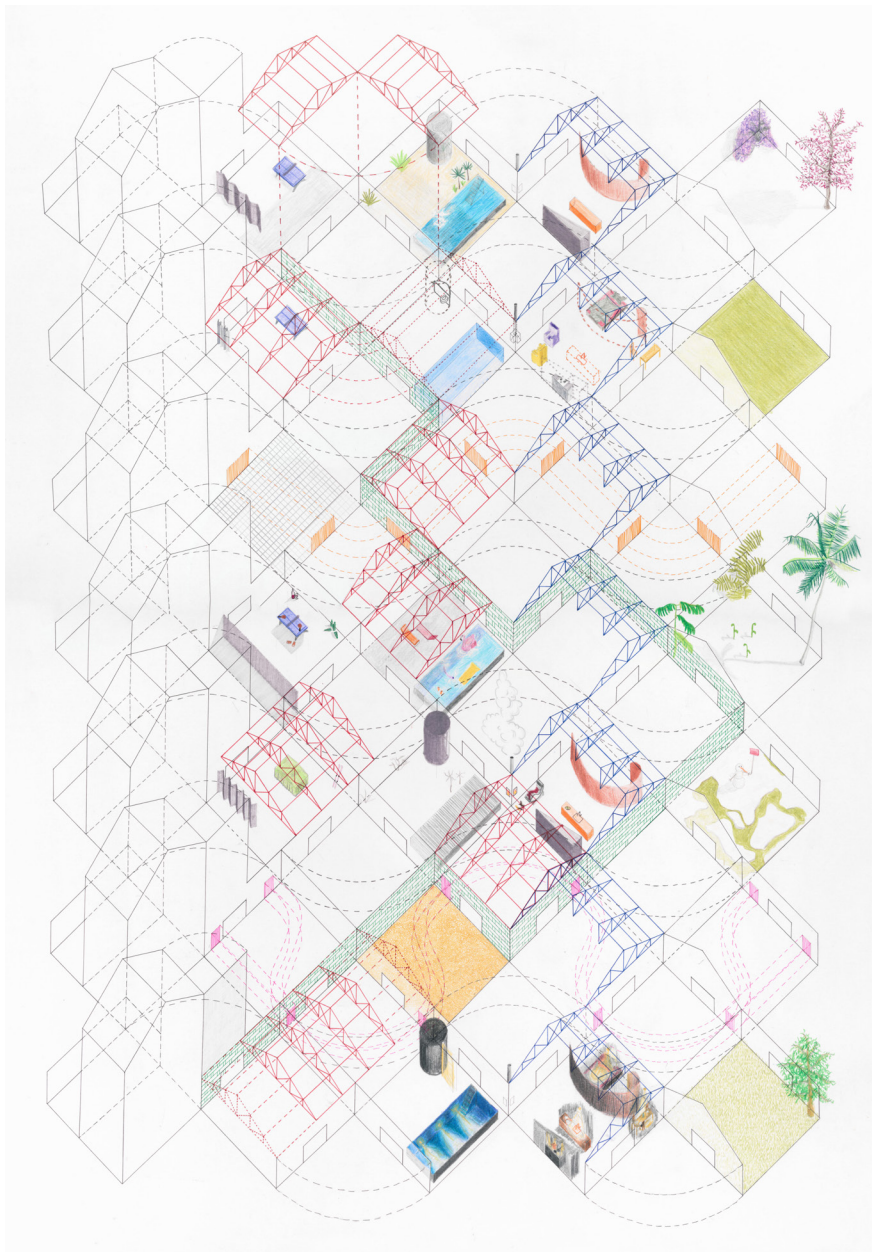


The house stands out in its neighborhood.
 Big garden,
 many plants,
 flowers of all colors.
 An *accumulation* of handcrafted and collected objects grace the garden,
 forming small places.
 The house is a shining, a radiant,
 a friendly *outsider*.
 A *jewel* in the middle of the city,
 as the owners name their universe.
 They like to *collect*.
 They like to treat their garden like their living room,
 they like to treat their living room like their garden.
 The borders of inside and outside are *blurred*.
 Pipes that collect the rainwater on the outside,
 come inside to water the plants.
 Plants grow beyond the walls of the house.
 The cat's ladder continues its path in the house,
 bringing her from room to room or
 from drawing to drawing.
 The place is appropriated physically,
 by a very particular way of living,
 an *organized mess*.
 This particular way of living,
 distinguishes the house from its neighborhood,
 but at the same time is slowly starting to
 change her point by point.
Appropriation is visible.
 The owners treat their plot, their garden, their house
 in a playful way.
 They do what they like to do,
 their house is their *playground*.

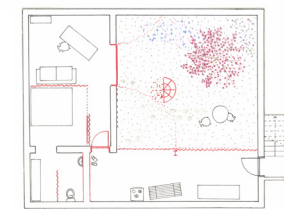
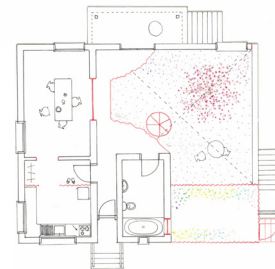
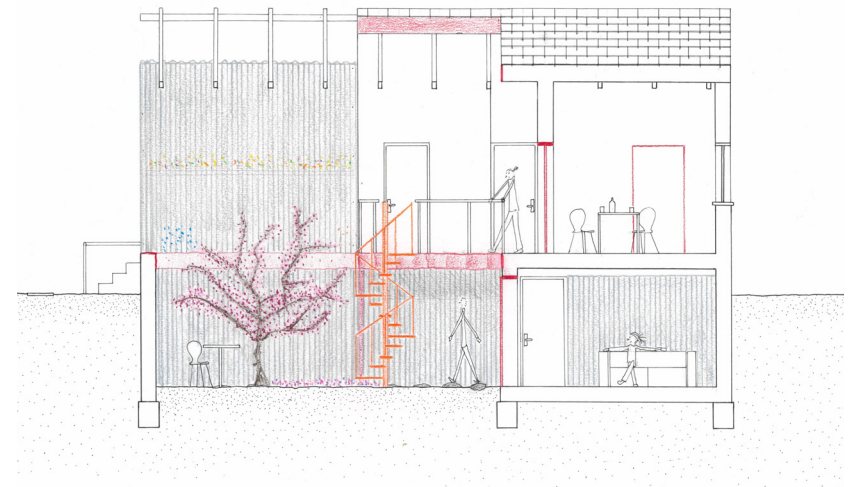
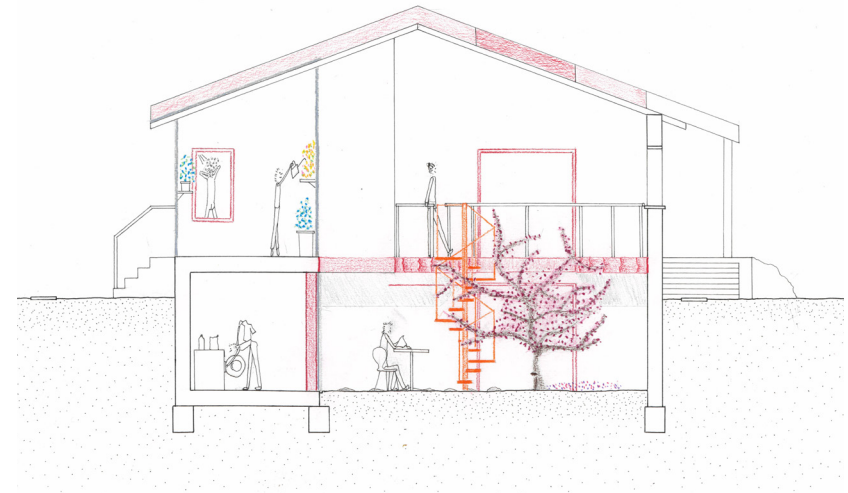
Look how they lay the pipes,
 to bring the garden inside.
Look how they start to paint the basement pink,
 because they don't like the white walls anymore.
Look how they sit on pipes,
 instead of chairs while eating dinner.
Look how they left the attic in the cat's paws,
 enabling her to create her own paradise.

A *colorful world*,
 whose parts are interconnected,
 forming structure,
 forming rhythms,
 forming an *organized mess*.

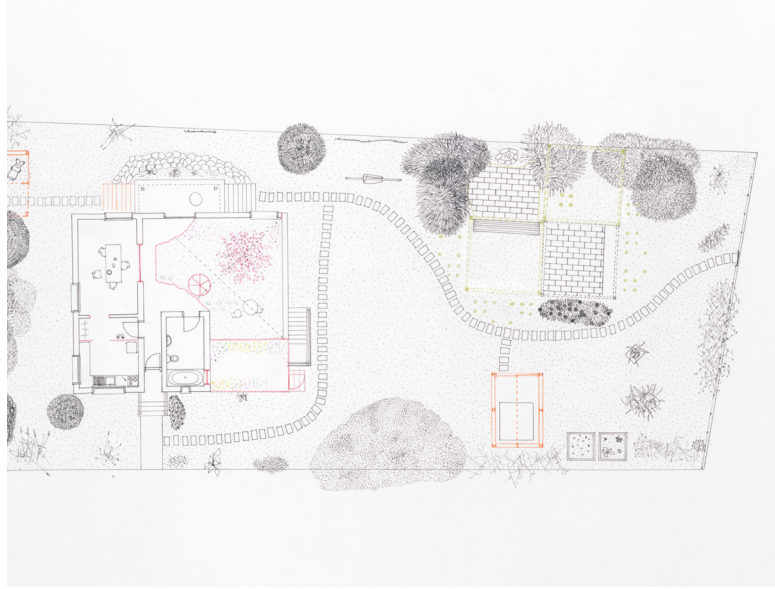
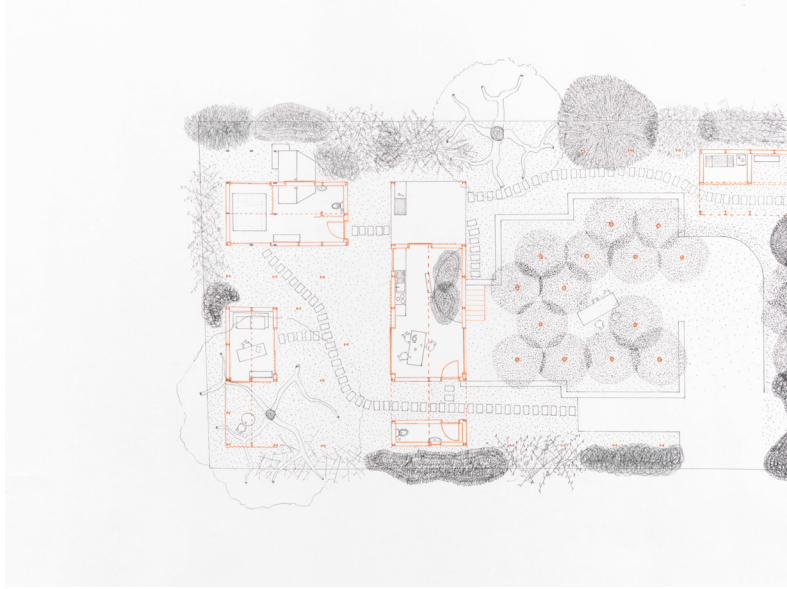
developing a narrative



studying a reference, the weekend house by Office KGDVS



refurbishing the house of our protagonists



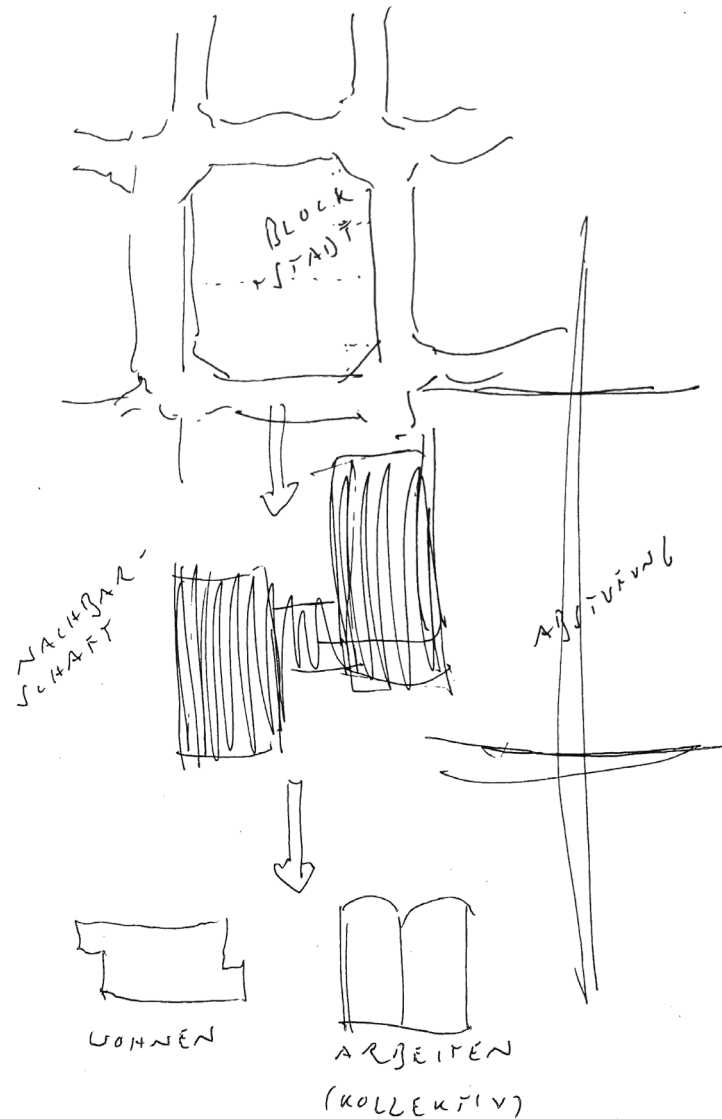
building a new house on the plot next to the

refurbished house



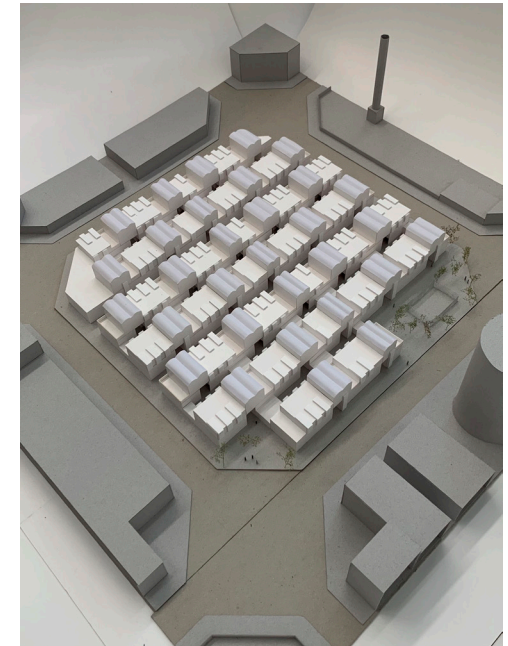
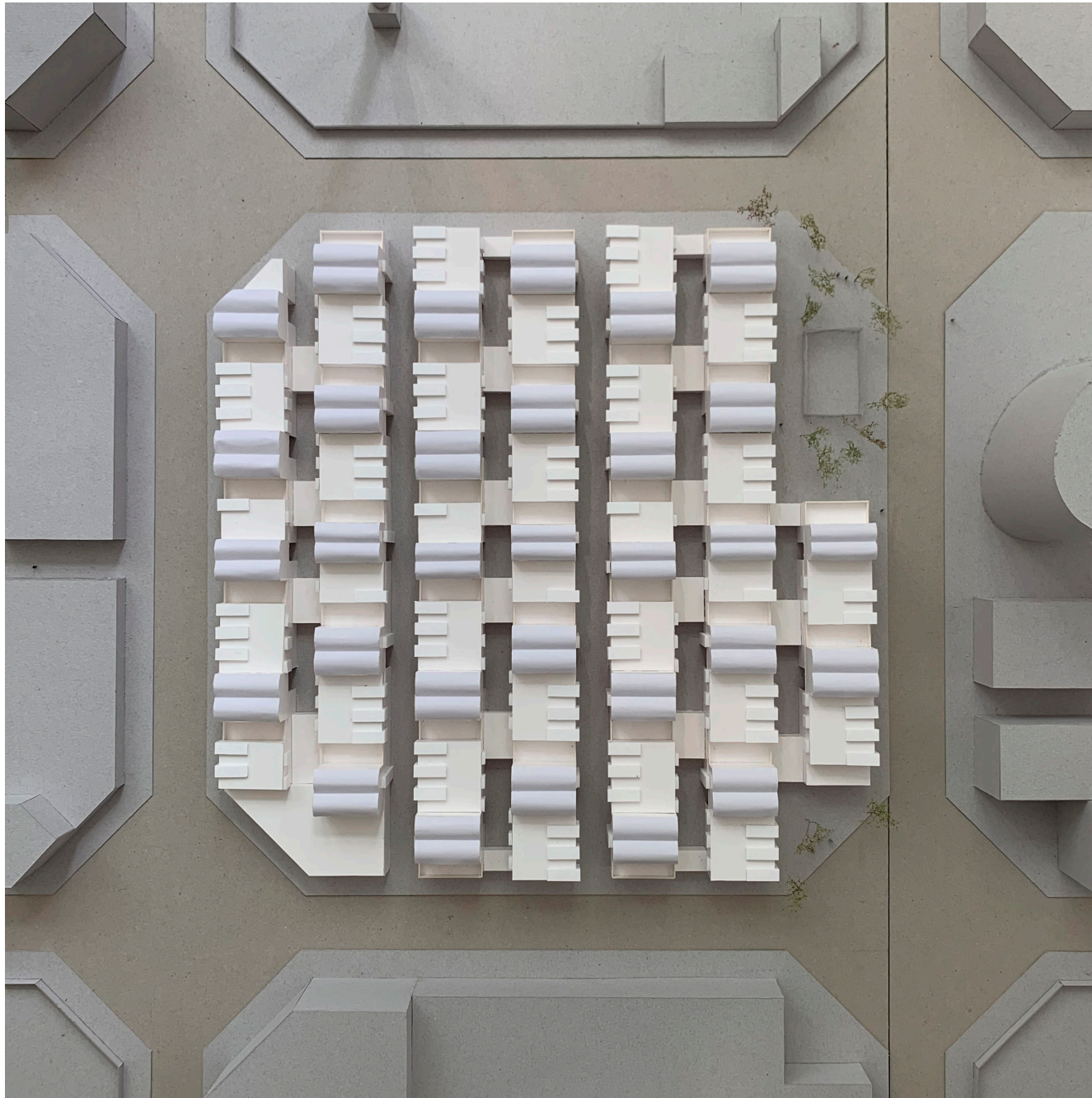
004

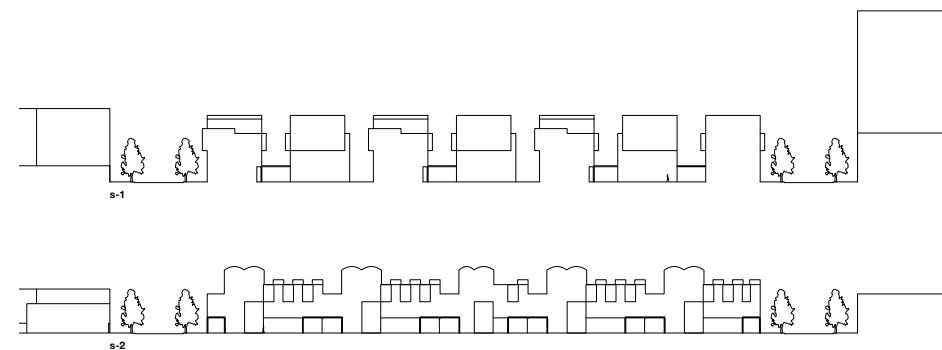
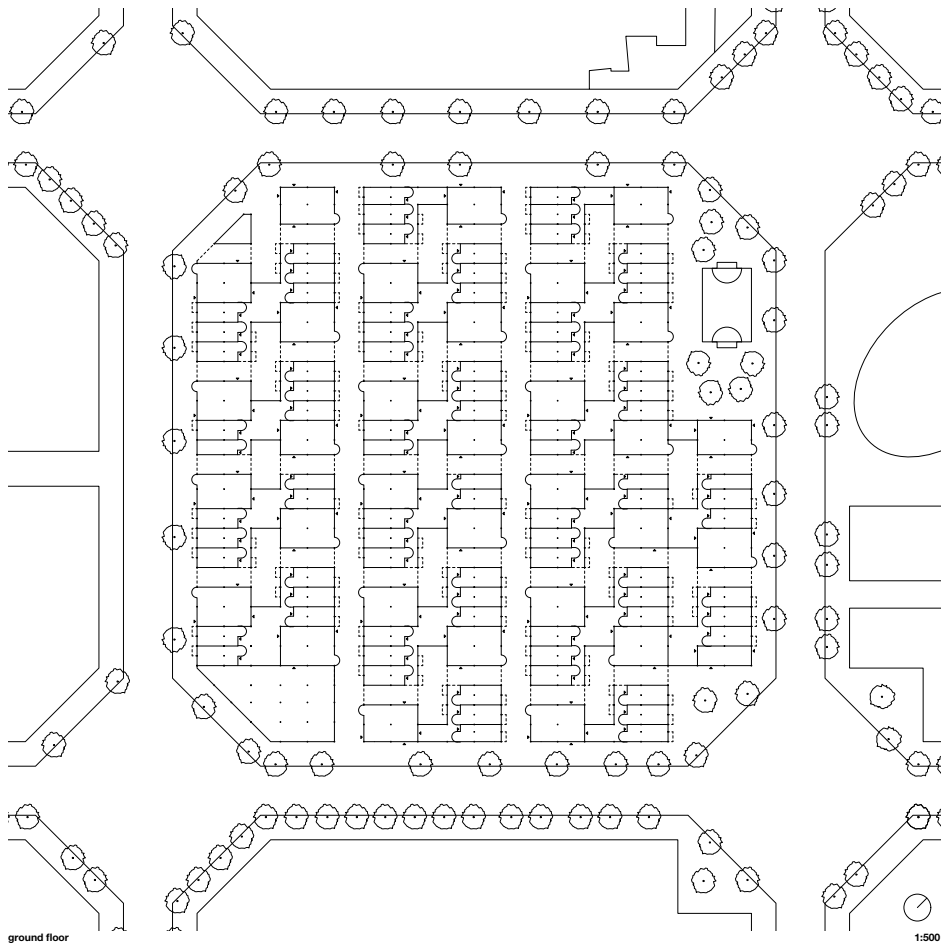
Ein städtisches Quartier im Poblenou
Professur Andrea Deplazes
FS 2021



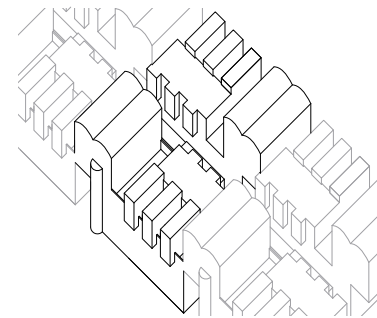
The block we are looking at is located in a rather lifeless environment in the eastern part of Poblenou, Barcelona. There's little public space or places to stay. I want to create alleys and squares - room for interaction and a vital city-atmosphere. The project subdivides itself into neighborhood-units, which are accessed through shared intermediate areas. A neighborhood-unit contains private living-units and shared studios, where the people are working side by side. The column-grid of the steel-skeleton-structure enables flexibility in forming these shared spaces. Grading the project into smaller neighborhoods creates orientation and a layer, which is between „house“ and „block“. At the corners and edges, the project refers to its surrounding area. In the north, it captures the Eixample torn up by the skyscraper with a square. At the eastern corner, it forms a small square like its neighbors. With buildings that are not part of a neighborhood-unit, the project points to the crossroads at the southern and western corner.

I hope that these reactions are quality-bringing for both inhabitants of my project and people that live nearby; and maybe bring something to the place, that is still missing.

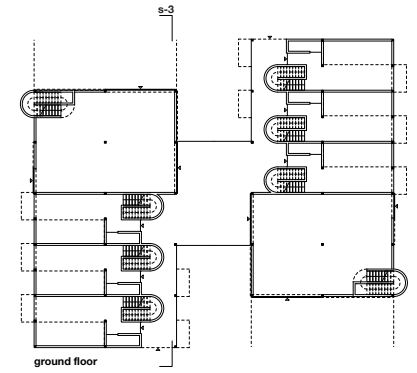




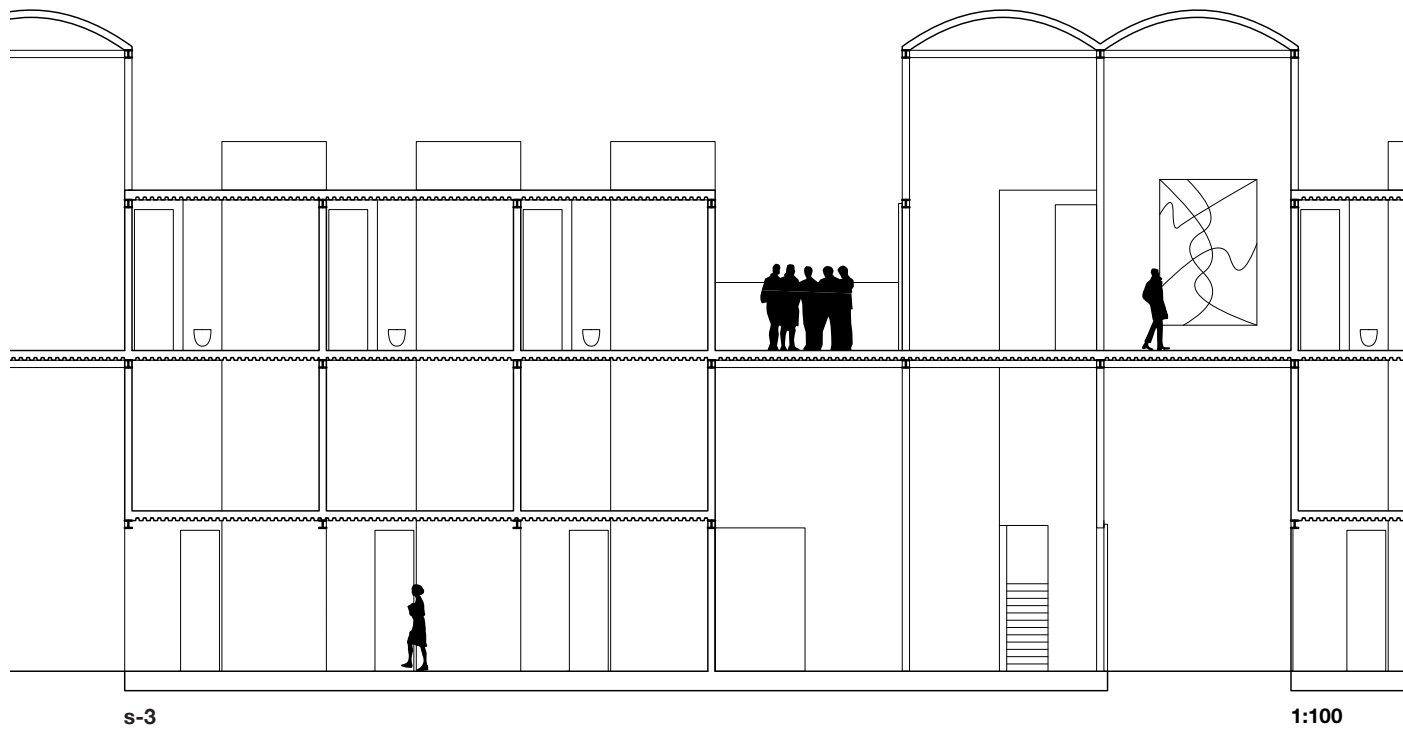
neighborhood-unit



axonometry



shared studios

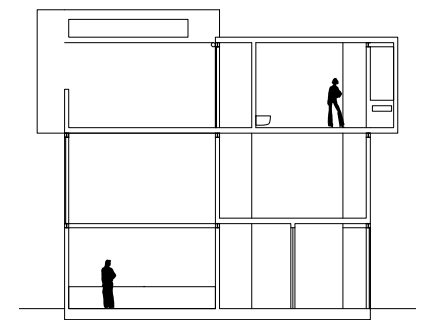
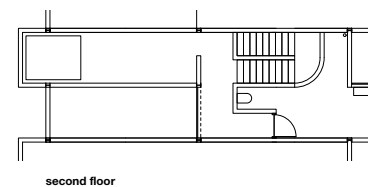
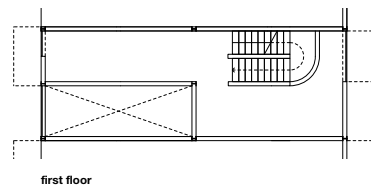
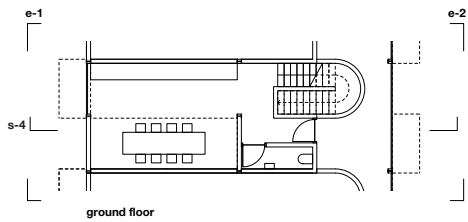


e-1

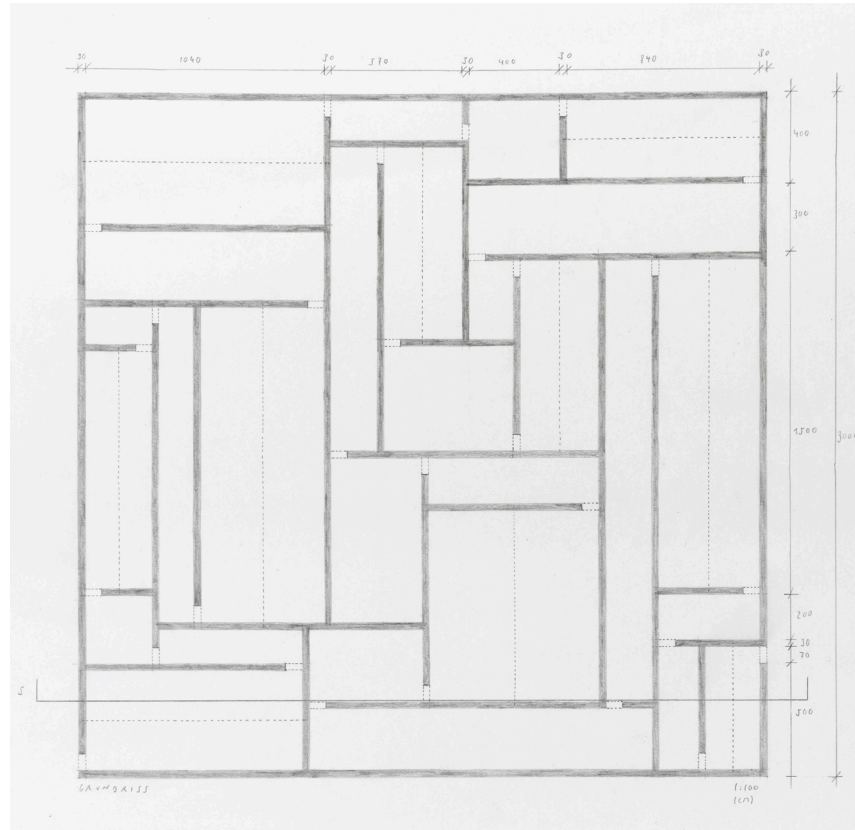
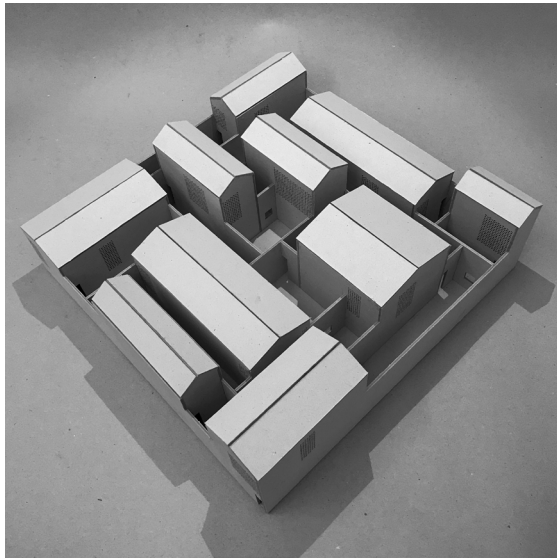


e-2

living-unit

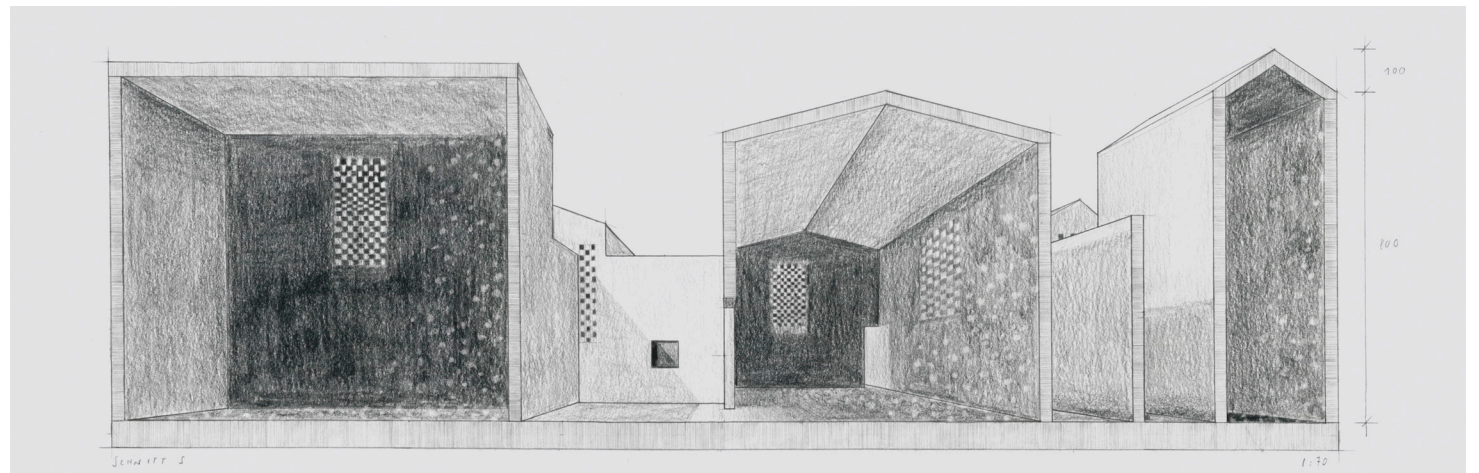


s-4

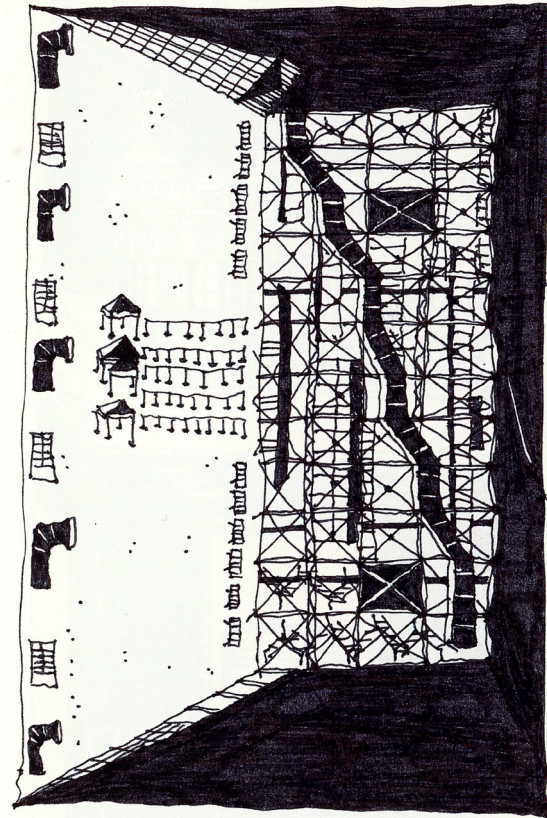


005
Das architektonische Labyrinth
 Professur Andrea Deplazes
 HS 2020

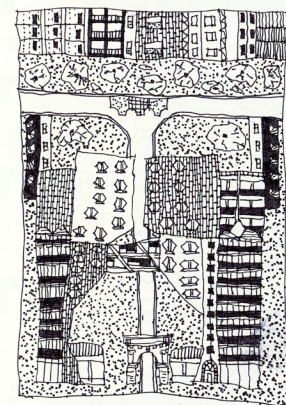
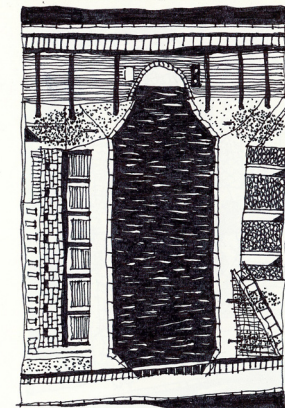
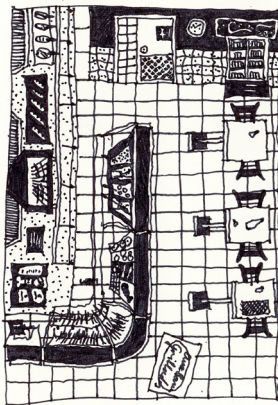
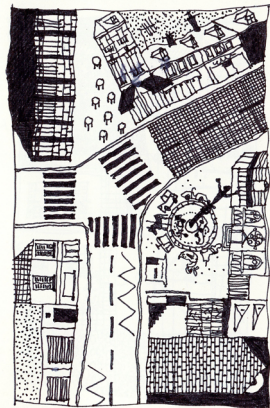
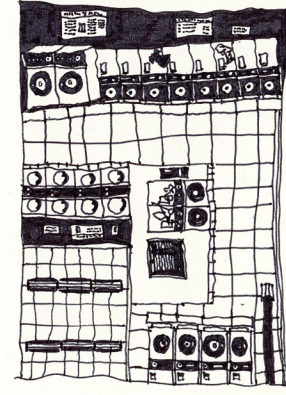
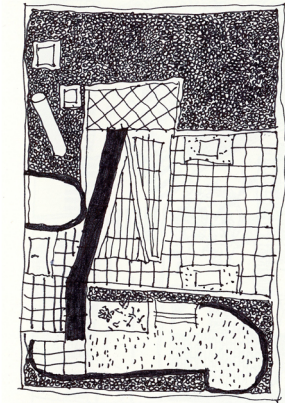
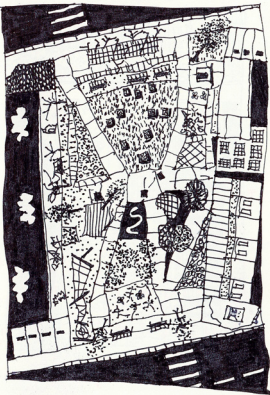
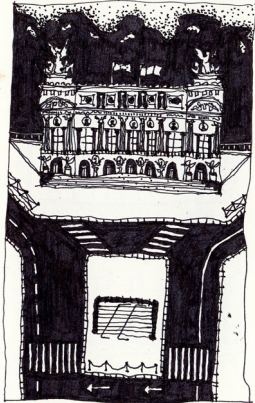
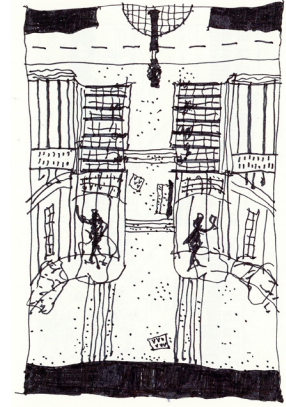
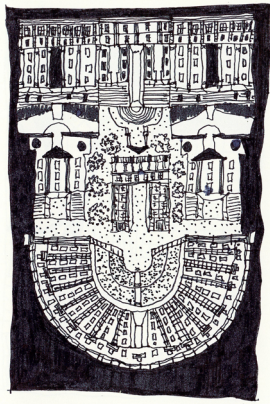
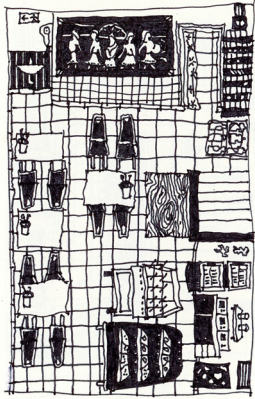
Auf unserem Weg durchschreiten wir abwechselungsweise hohe, dunkle Hallen und korridor- bis platzartige Patios. In den Hallen erleben wir ein aus dem perforierten Sichtmauerwerk entstandenes Lichtspiel. In den Patios begegnen wir quadratischen Öffnungen, welche einen Einblick in einen anderen Hof gewähren. Waren wir in diesem Hof schon, oder werden wir ihn erst noch betreten?



006
ParisKrokis
Skizzen (eine Auswahl)
HS 2022



Immer wieder beginne ich Skizzenbücher - meistens höre ich irgendwann auf zu zeichnen. Ohne wirklichen Grund nimmt die anfängliche Motivation ab. Ich wollte nicht, dass mir das während meines Austauschsemesters in Paris passiert und gab mir darum klare Regeln für mein Skizzenbuch. Das Format des Buches war A6, ich nahm immer den gleichen Fineliner und ich zeichnete nur kleine Karten von Orten, an denen ich gerade verweile. Dieses Regelwerk half mir, über die gesamten fünf Monate immer wieder Skizzen zu machen. So entstand ein Atlas dieser Miniaturkarten meiner Zeit in Paris, welche sehr stark mit meiner Erinnerung verknüpft sind. Schau ich eine an, bin ich gleich wieder da und zeichne.



007

A2

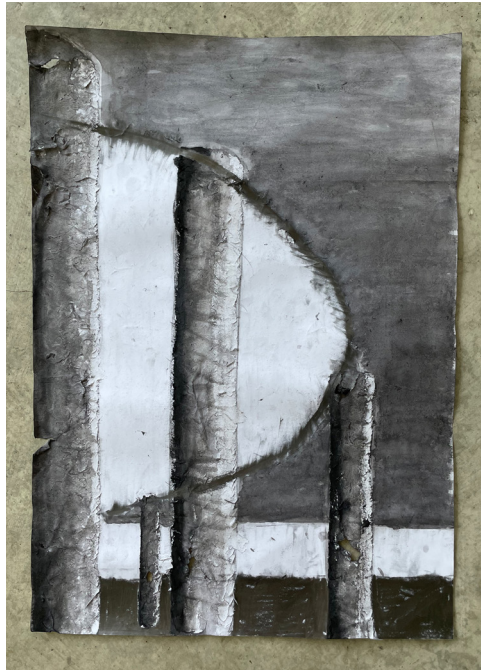
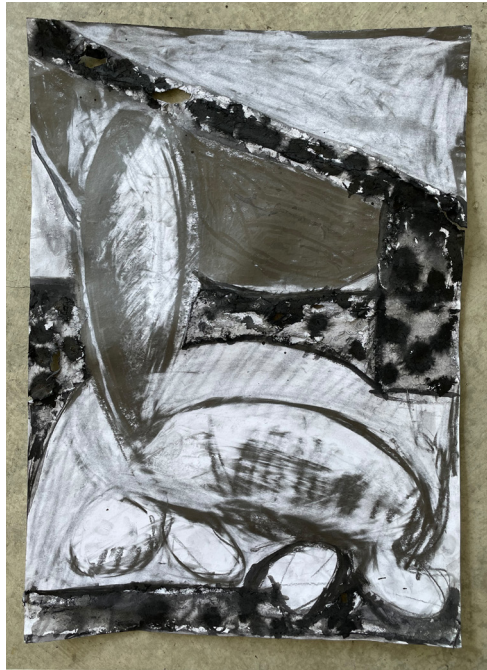
Vertiefungsarbeit (eine Auswahl)

Professur Karin Sander

FS 2023



Verglichen mit den Skizzen aus Paris ist diese Arbeit von letztem Frühling in der Herangehensweise das komplette Gegenteil. Die einzige Konstante war das Format A2, Graphitstift, Tusche und Pinsel. Was ich zeichne und was am Ende des Semesters rauskommt war nicht definiert. Definiert war, dass es um das Zeichnen an sich geht. In meinem Zimmer entstanden dutzende Zeichnungen. Ich versuchte mich zu erinnern, zu erfinden, zu iterieren, ich radierte, verwischte, riss und schmierte - wahrscheinlich war ich dem Zeichnen noch nie so nahe wie während dieser Arbeit.



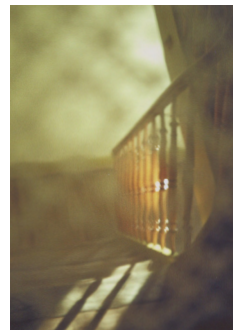
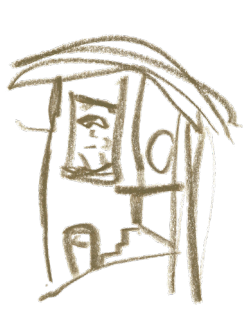
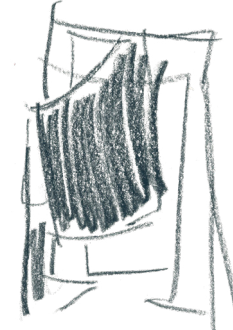
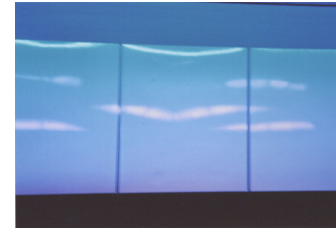
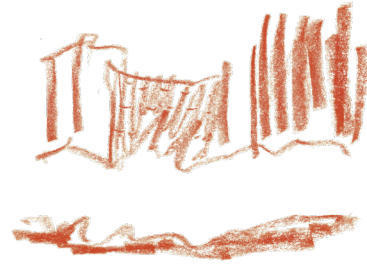
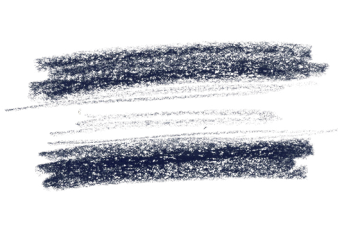
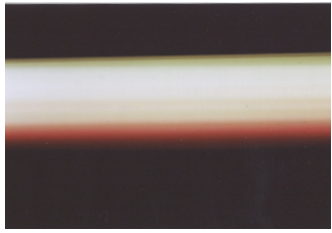
008

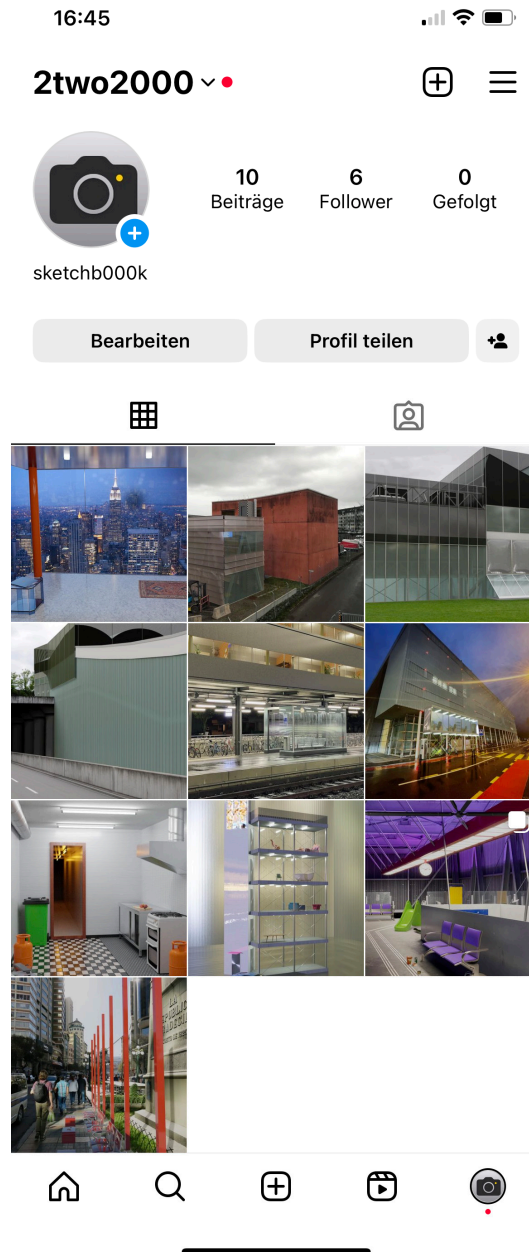
*Alltagskompositionen - fotografiert
und gezeichnet (eine Auswahl)
Professur Karin Sander
HS 2020*



Die Mandarine in der gleichfarbigen Liftkabine oder das Zusammenspiel von Lappen und Putzhandschuh. Jeden Tag stellen sich mir Situationen ein, an denen ich gefallen finde. Sie berühren, inspirieren und regen an.

Mich durch zwei unterschiedliche Medien mit diesen Momenten auseinanderzusetzen, steht im Zentrum der Arbeit. Fotografie und Zeichnung des Gesehenen in der Gegenüberstellung. Unmittelbar, nachdem ich auf den Auslöser der Analogkamera gedrückt habe, skizziere ich. Zweimal nacheinander geschieht die Aufnahme oder das Festhalten desselben auf unterschiedliche Weise.





Vor einem Jahr begann ich mir in einem entwurfsfreien Semester Blender beizubringen. Vor Allem interessieren mich hybride Renderings aus 3d-Modellen und Fotografien. Es wurde zu einer Freizeitbeschäftigung, durch Blender mit der Realität zu spielen. Plötzlich bekommt das Stellwerk an der Duttweilerbrücke einen Nachbar, das KKL in Luzern wird um ein kleines Bürovolumen erweitert oder der Bahnhof Hardbrücke wird mit Mobiliar ausgeschmückt. Die Renderings poste ich auf einem Instagram-Kanal, welchen ihr auf dem unteren Link findet.

<https://www.instagram.com/2two2000/>