



This is not a love song



Busbahnhof Sihlquai

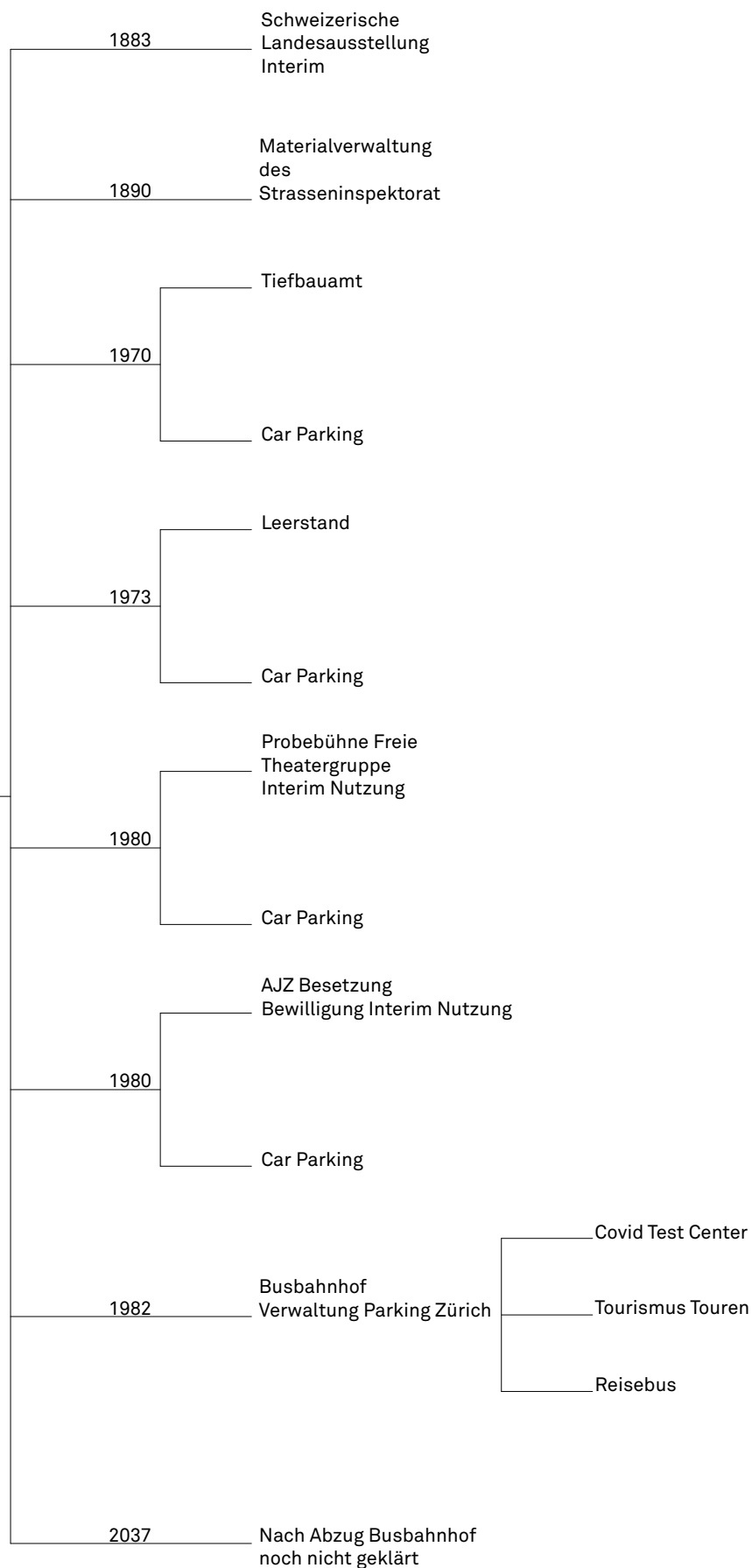
Charlotte Bitter
Chair of Affective Architectur
Diplom 2022

I grew up as an average building. A part of an industrial neighborhood. I grew in 80 years to a facets rich character. Part of an industrial district. In 80 years I have grown into a multi-faceted character. I worked as a collector, repairer and host for all types of vehicles. The 80 years passed very quietly and I had the feeling that it could go on forever. One day my neighbor moved to another place. The new neighbor was a car host, but I felt he wasn't very busy. An intense time began for me with his arrival. I lost my job as a repairman and collector. I had no strength to go forward. After a few years of inner emptiness, a new passion emerged overnight. I don't really like to say it, but I started working more illegally, but my intentions were always good. I got it into my head to host people instead of cars and one day I wanted to be as famous as the opera. For that I needed a stage, a cinema, a workshop, fire protection and so on. I started my work with a lot of power, always out of the way of the police. But with good thoughts in my head, I never considered giving up. I started to care again, even in a more creative and inspiring way. Even if I was less organized. I started caring again, even in a more creative and inspiring way. Even if I was less organized. I learned my love for colors. Different materials and quick and easy solutions. I started collecting less useful stuff and had a lot of fun with it. Sometimes I woke up with a headache from the

fire the night before. But with a little time I liked the leftover traces. You don't get any younger, I thought, and I had enough to do with the leaks that my now old body was getting, but with small care measures I made my life worth living. Over time, I got a lot of newspaper attention and I thought I had almost reached my goal of becoming as famous as opera. I think I was, but oddly enough, it turns out I wasn't as well received by some as I thought I would be. Somehow they didn't like me. Sure, I never looked as shiny as opera, but in my heart I was good and open to everyone. A friend of mine, Helmi, started the same illegal business as me, even though she was putting people up for the night there. She never became as famous as I did, but she managed to break into legal territory, she's now a housing association and I see a great future for her. Anyway, after 3 years I got really into trouble, maybe because I couldn't manage to take care of everyone who visited me and also felt a bit overwhelmed the last few months. I got a bit tired of the self care that doesn't last and my money has run out. In any case, I didn't want to give up and tried to keep the fragile situation stable. Unfortunately, one day I could no longer hold my head up. My time was up on March 23, 1982.



Liegenschaftsbesitzer
Stadt Zürich



Stadt Zürich as owner

The city of Zurich is the owner of the Sihlquai bus station property, Liegenschaft 7074, formerly Liegenschaften 1919 and 1920. The city has always been the owner.

In the beginning, the city used the property as exhibition space for the temporary Schweizerische Landesausstellung and later as its own storage and workshop space for the maintenance of Zurich's streets. A smithy, a locksmith's shop, an office and a warehouse for vehicles and spare parts were part of the property's programme.

With the parking came the first user who was not connected to the city administration, and after a while the city decided to move the whole administration left to another place.

Some of the remaining houses were left empty and after a while were made available to a free theater group as a rehearsal stage.

The movement of the Opern Revolten decided to occupy buildings. The city as the owner also means the property belongs to all Zurich citizens.

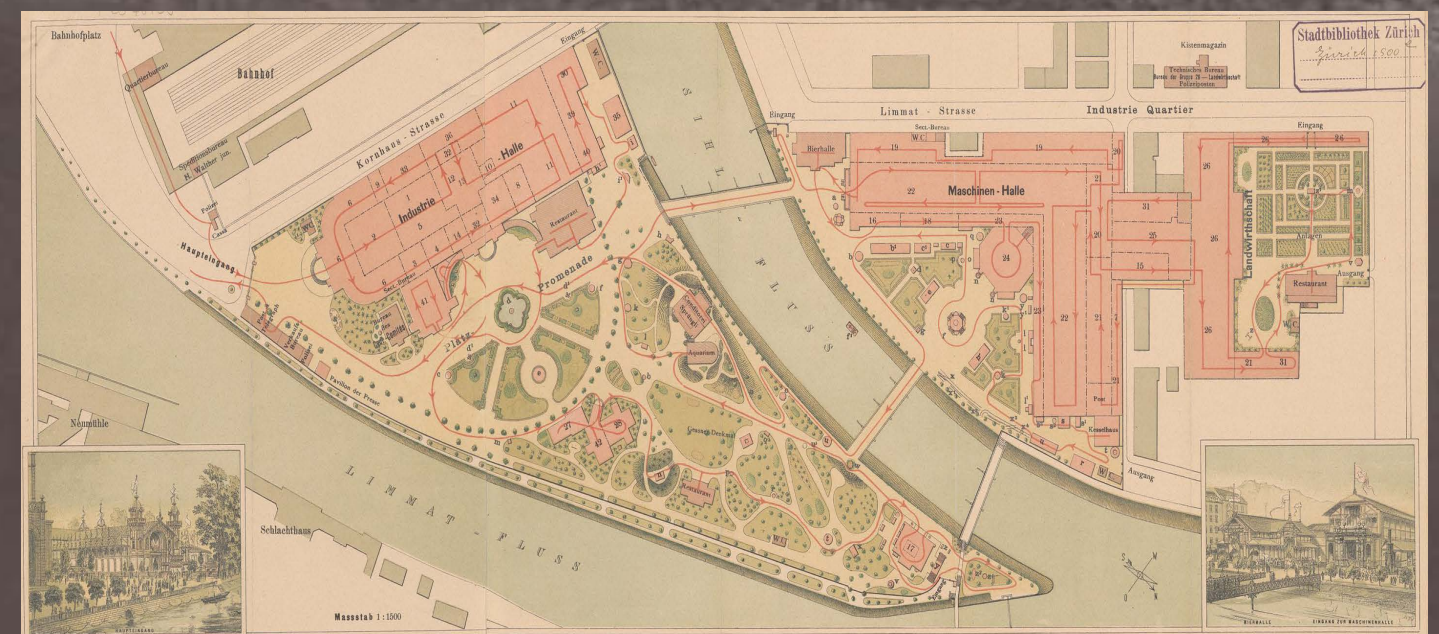
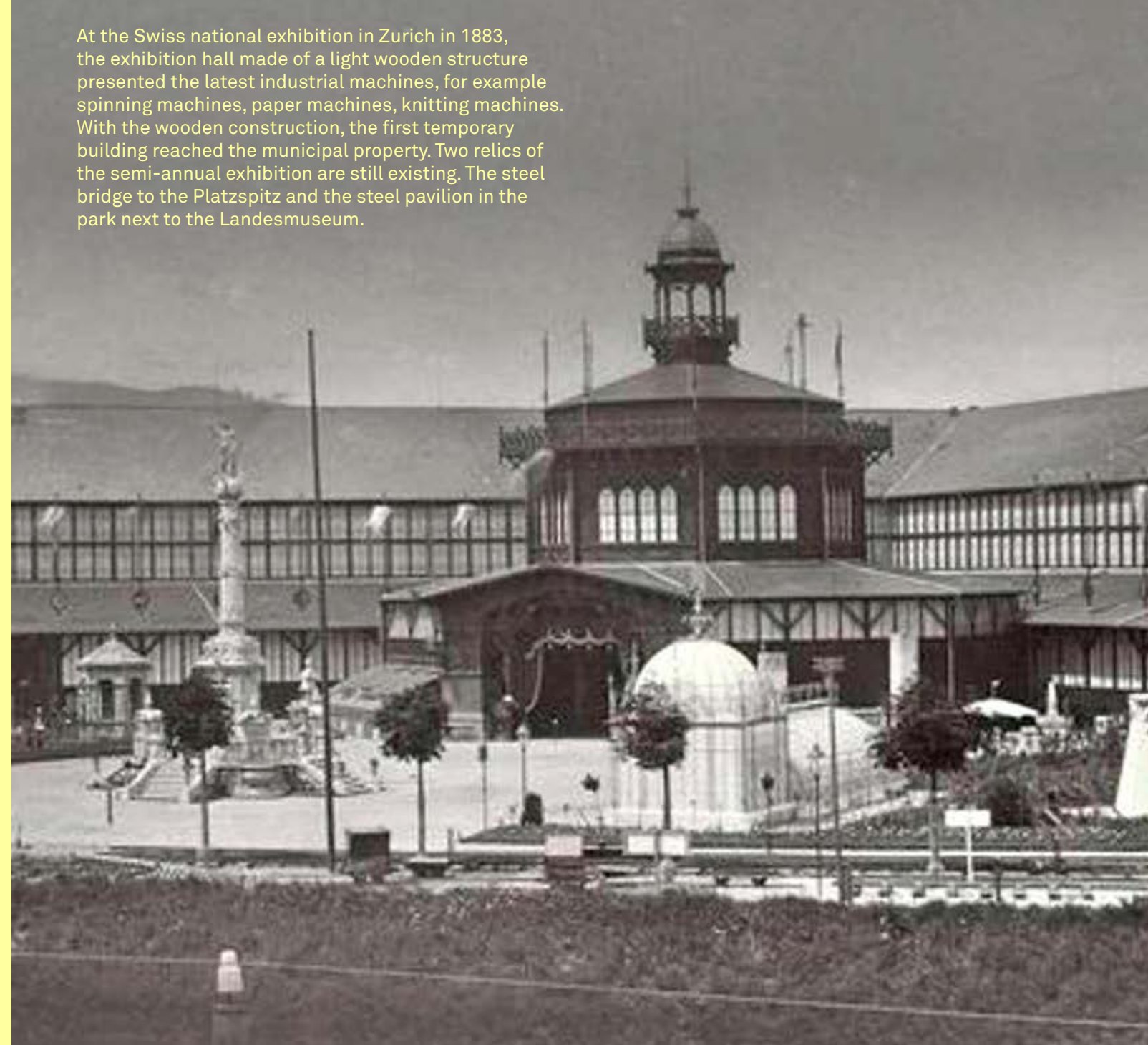
Therefore, in the event of an occupation, as happened at the AJZ in 1980, the city's representatives are willing to negotiate. In comparison to a private property, which is processed in an investment matter, the interest was more on a social basis. In this way, the discussions and the protest partly achieved the goal of creating a space for the younger generation. Even building permits to convert the old buildings into an AJZ were

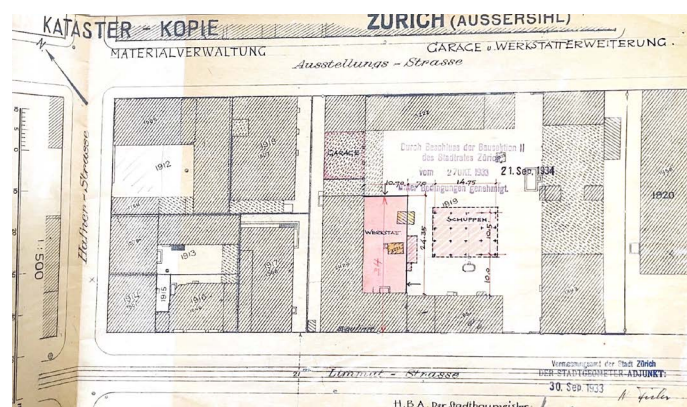
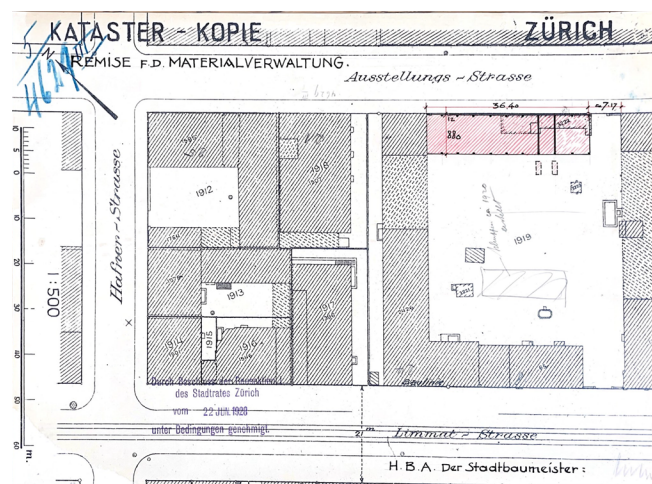
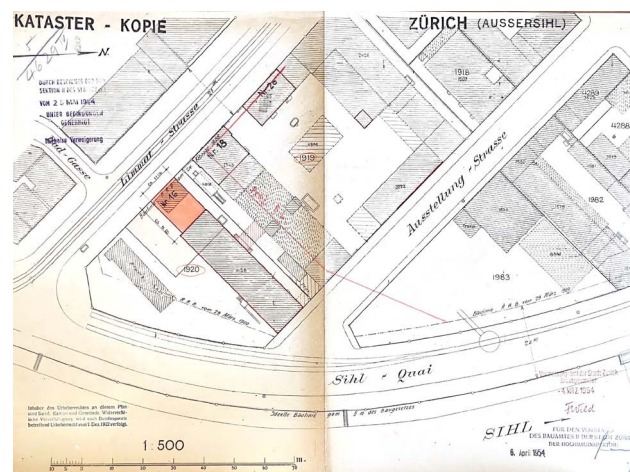
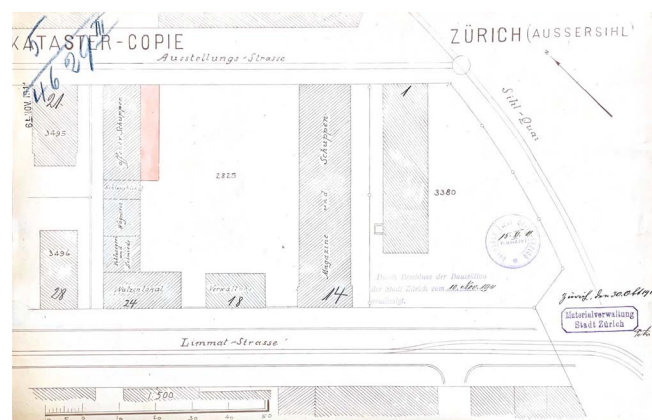
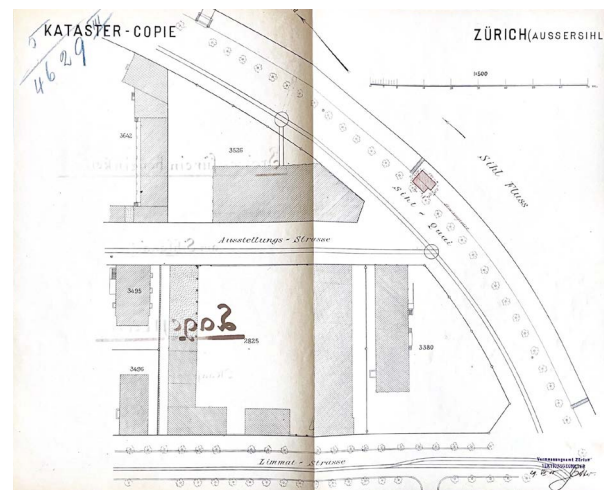
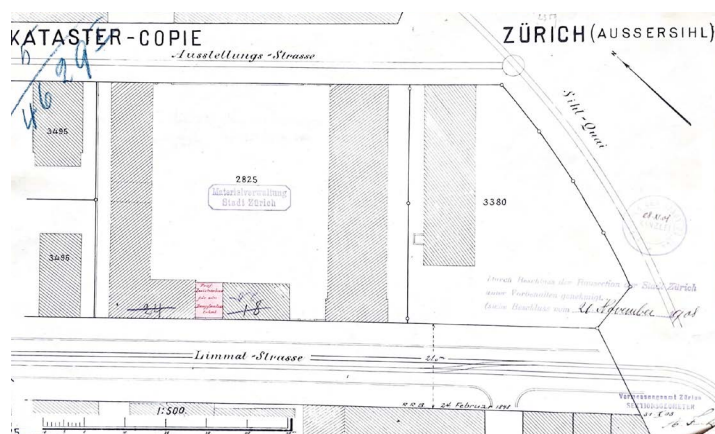
obtained. The construction plans submitted by the AJZ Baugruppe show a formulated program with a cinema, a stage, toilets, a kitchen, social rooms, meeting rooms, workshops and a care room. The construction should be managed by the fire protection department and the health department. The budget for the renovation is 2 million Swiss francs. Unfortunately, the initial euphoria evaporated. On the one hand, the AJZ organization was overwhelmed with the building task and the entry of the drug scene into the AJZ, and on the other hand, the city's help in overcoming the problem was lacking. After the AJZ had been cleared and the buildings dismantled, the city declared the property a parking zone. The car park has been managed by the company Parking Zurich for 40 years and the bus companies pay the rent for their ticket containers and parking spaces to this company. The company Gamma Renax takes care of the facilities.

A temporary bus station building is to be erected next year, as the current car park is not barrier-free. As a city property, a new construction project or a new use usually has to be accepted by the citizens of Zurich, but the special needs preclude a competition or a vote. The parking lots came to the site through votes in 1975, the planned congress center was never built, and in 15 years the bus station will move to Altstetten. As the a owner of the plot the city has the chances to plan something non comercial, open for everyone.

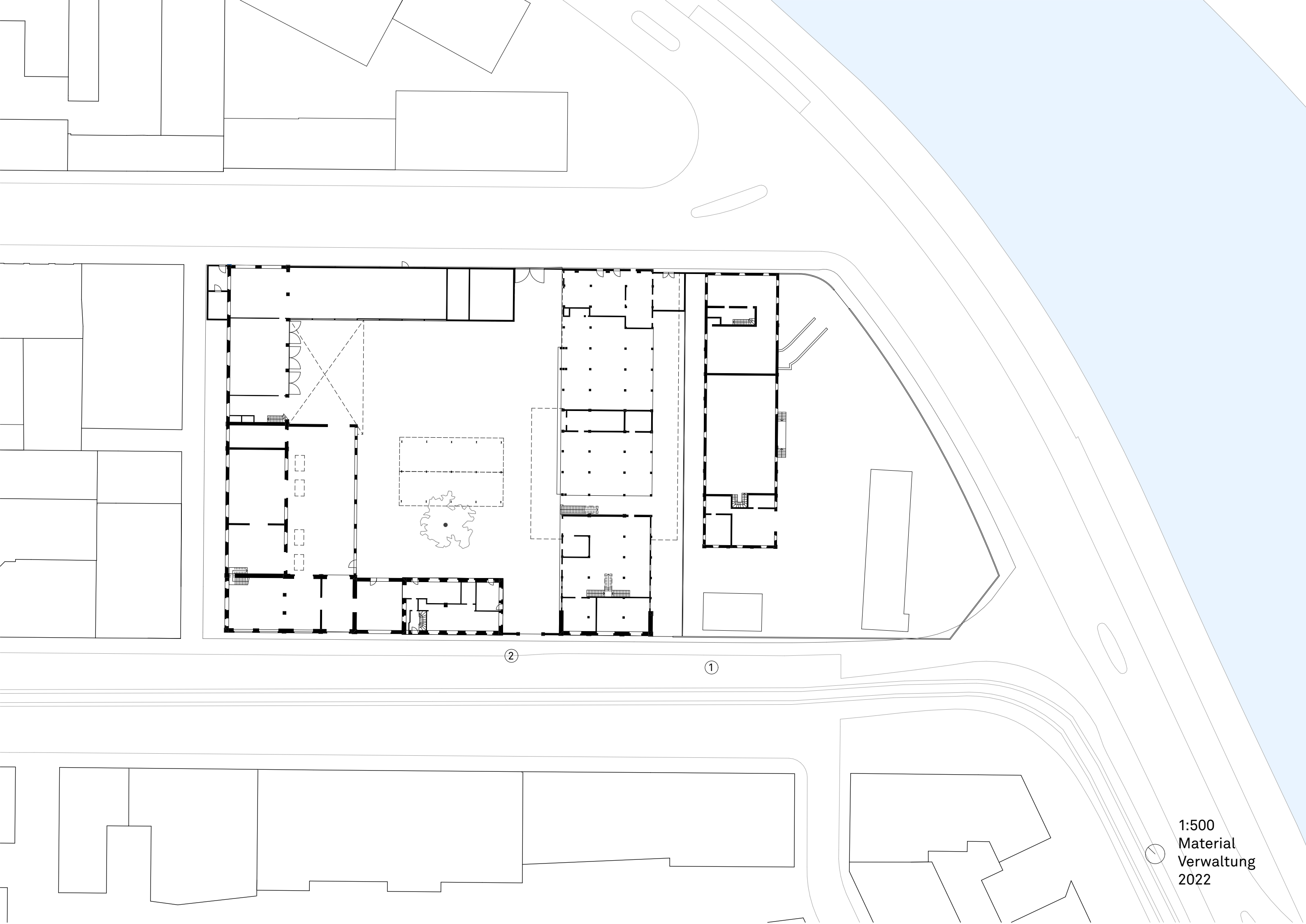
1883

At the Swiss national exhibition in Zurich in 1883, the exhibition hall made of a light wooden structure presented the latest industrial machines, for example spinning machines, paper machines, knitting machines. With the wooden construction, the first temporary building reached the municipal property. Two relics of the semi-annual exhibition are still existing. The steel bridge to the Platzspitz and the steel pavilion in the park next to the Landesmuseum.





1890 - 1970



1:500
Material
Verwaltung
2022



①



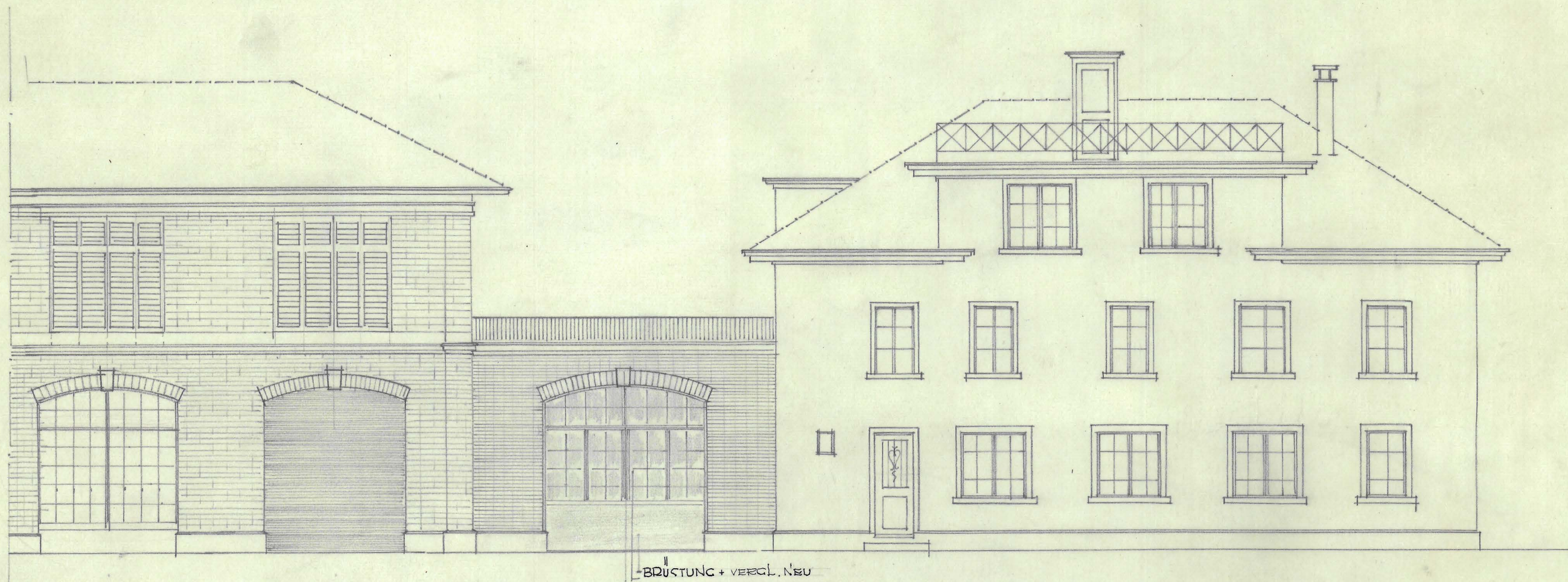
②

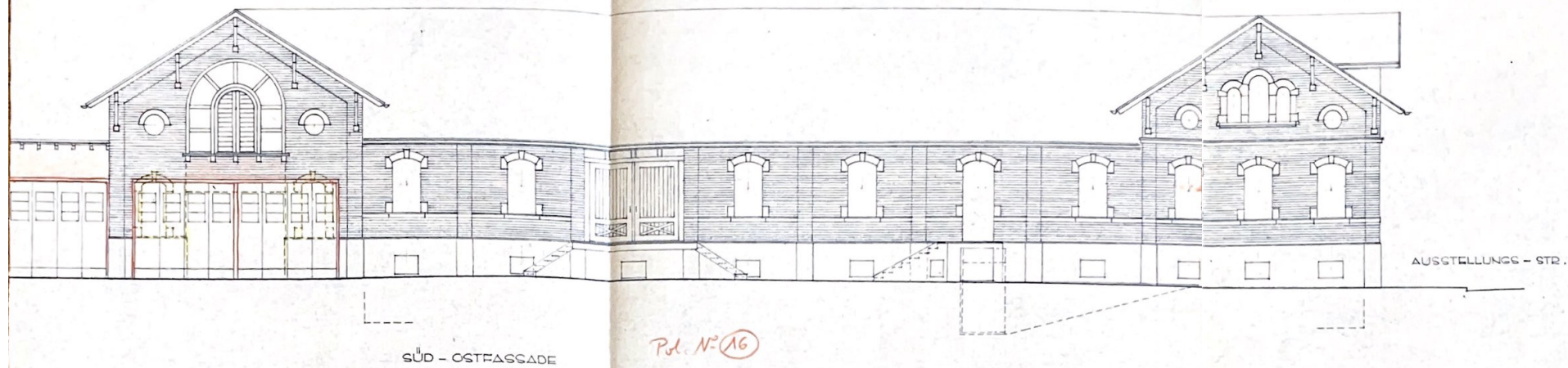


From 1889 on the Materialverwaltung of the Strasseninspektorat built up a conglomerate of brick houses, garages and simple roof covered spaces. There were workshops, storage spaces and adminstration. 1975 the buildings (pic. 2) in the front part were destroyed to make space for a carparking.

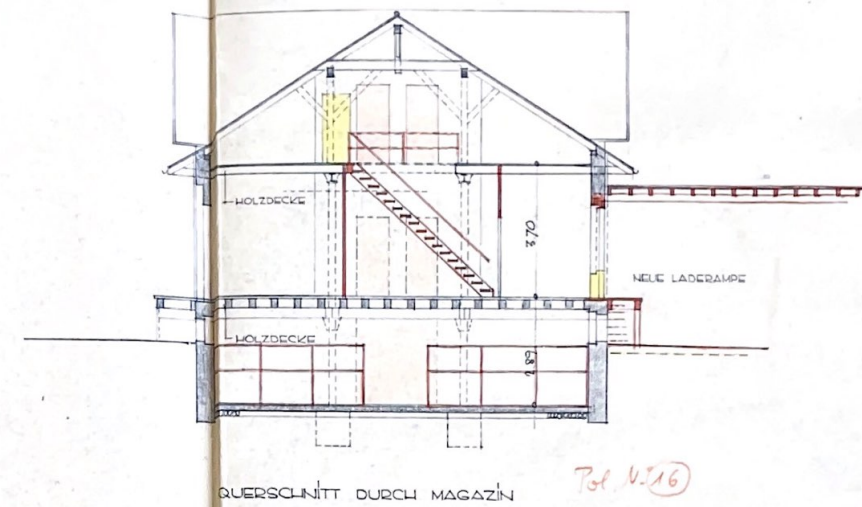
MATERIALVERWALTUNG DER STADT ZÜRICH AN DER LIMMAT-UND
 AUSSTELLUNGSSTRASSE FASSADE-LIMMATSTR. MST:1:100
 VERGLASUNG DER TORÖFFNUNG VOR PROJ. AUFENTHALTSRAUM

HOCHBAUINSPEKTORAT DER STADT ZÜRICH DER HOCHBAUINSPEKTOR: <i>Kieny.</i>	DATUM	GEZEICHN:	PLAN NR.:
	15. APRIL 1950	<i>Kieny.</i> PLANCD: 297/42	

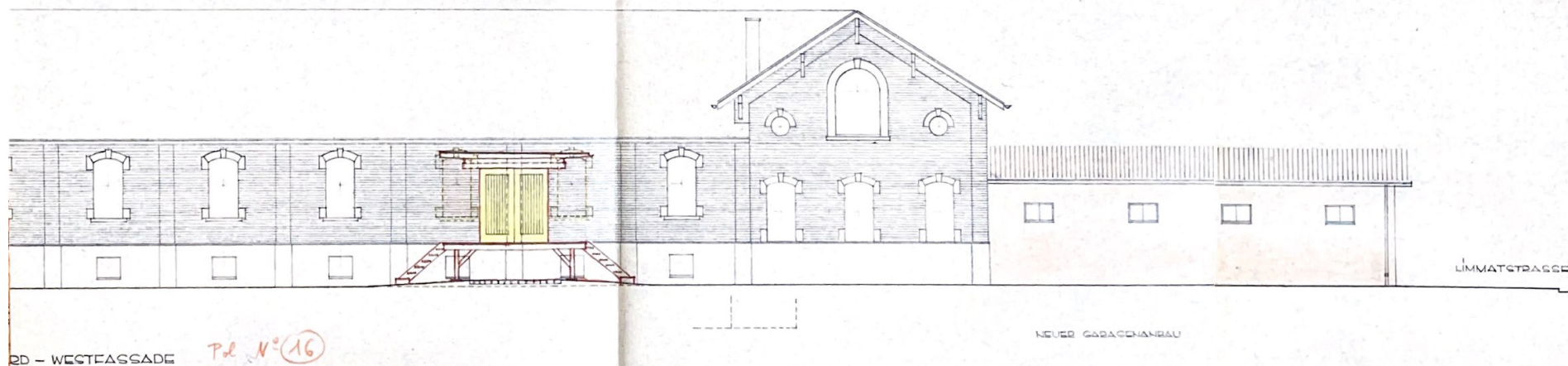




Pl. N° 16

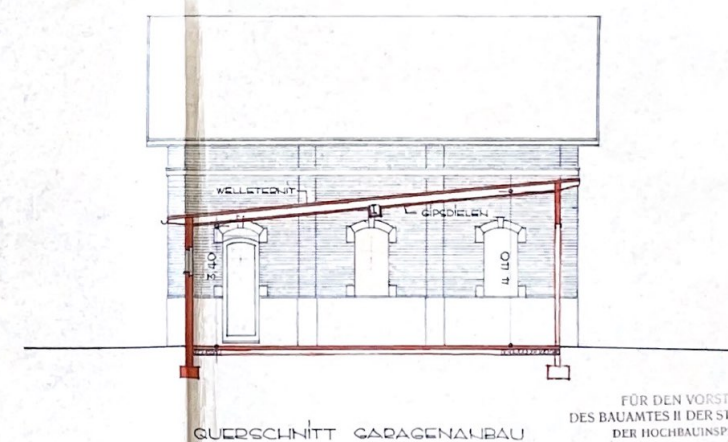


Pl. N° 16



Pl. N° 16

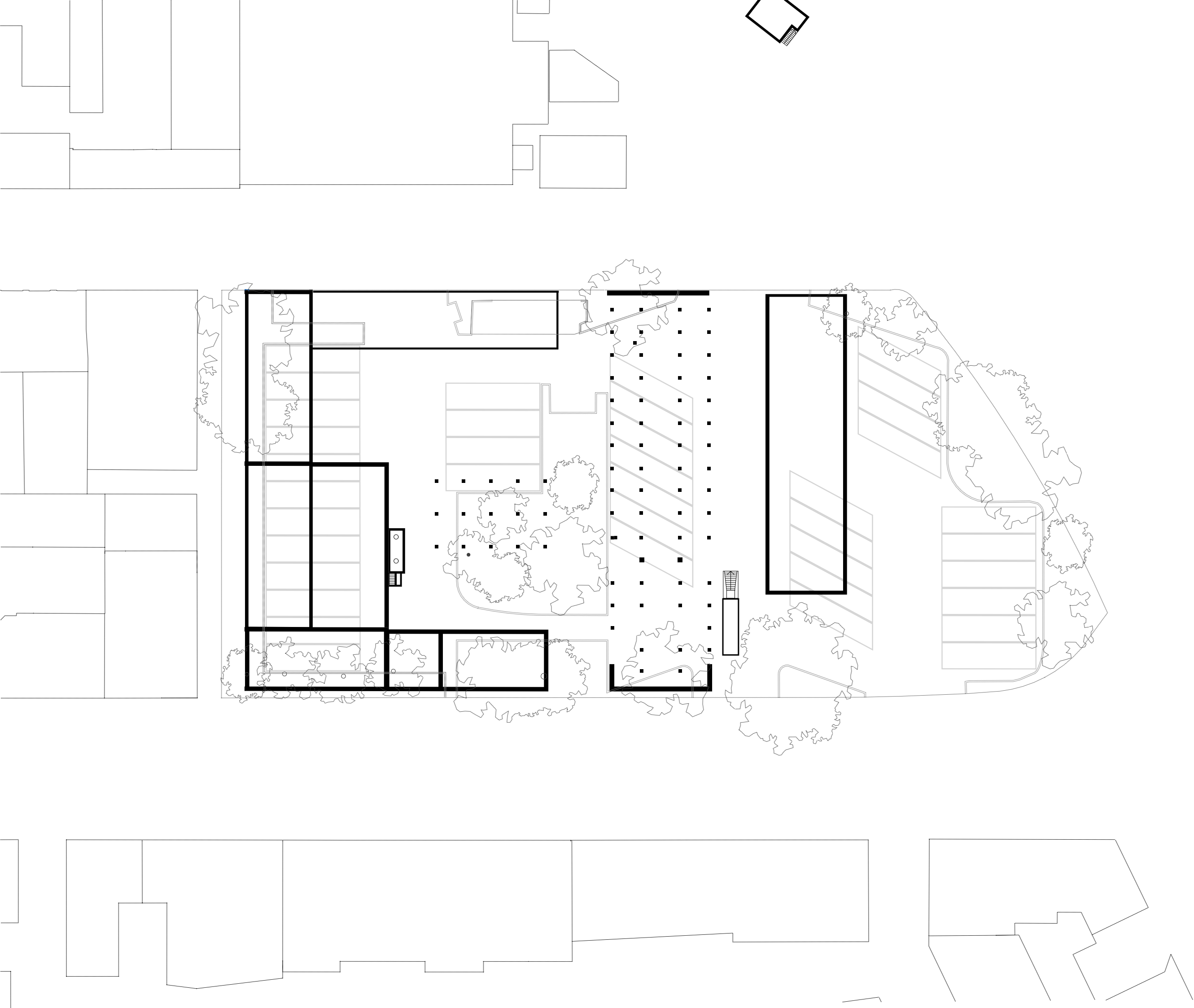
NEUER GARAGENANBAU



Pl. N° 16

FÜR DEN VORSTAND
DES BAUAUSSCHUSSES II DER STADT ZÜRICH
DER HOCHBAUINSPEKTOR:

6. April 1954



1980 - 1982

Excerpts from an interview with
Stéphane Maeder Actor and witness of what is
happening in the AJZ. His free theater group used the
AJZ rooms as a stage. They've never had such a great
audience before.

Stéphane Maeder: „Das wäre schon irgendwie witzig,
das hat so einen Reiz. Das denke ich auch bei anderen
Sachen, das wäre verrückt da einfach mal wieder da zu
stehen. Gucken wie es war.“

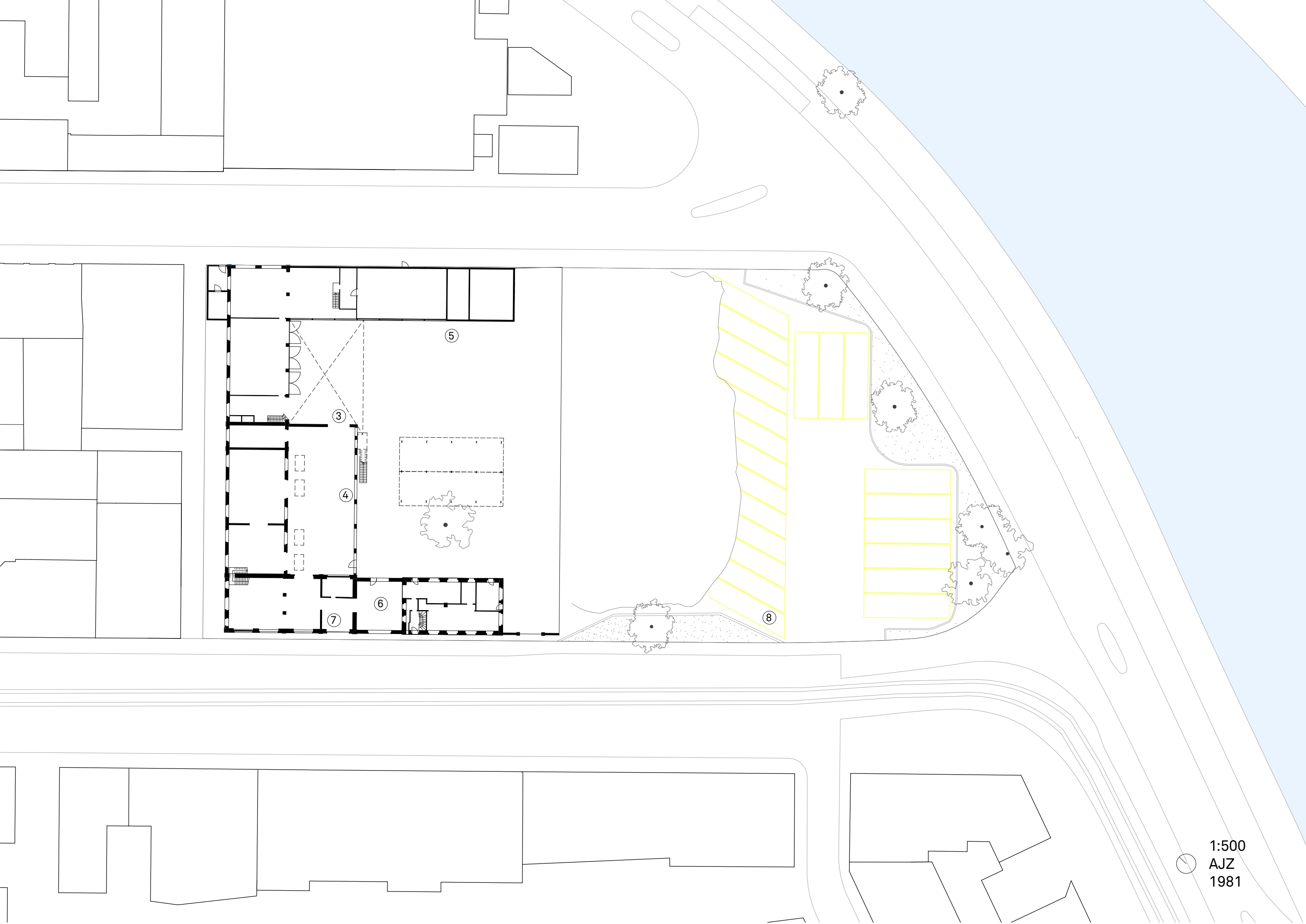
SM: „Wir haben dann als es das AJZ war, ich erinnere
mich vor allem an diesen Raum, das war so fast
gesetzlose Ebene. Es war eigentlich wie eine große
Kommune wo sich alles gleichzeitig abspielte. (lacht)
Also wirklich alles. Es wurde ganz viel Sperrmüll
darein geschleppt, Tische, Stühle, es war so ein wildes
Gelage, also in jeder Hinsicht. Du konntest quasi alles
erleben, da gab es kein Halten. Es war ein verrückter
Ort und ich muss auch sagen, aber trotzdem war es ein
sehr kreativer Ort. Also es gab auch so eine Sprache,
es gibt Sprüche, viele davon sind mir geblieben. Paar
wurden auch viel skandiert, weißt du, auf den Straßen
und so weiter. Es war aber auch eben Musik mäßig,
ständig Konzerte, manchmal auch zwei gleichzeitig,
im gleichen Raum. (Lacht) Also dieses Chaos, der
Drang sich den Raum zu nehmen. Und ich weiß noch
bei einer dieser Großdemos, wurden wir für danach
von den anderen gefragt, spielt ihr eine Vorstellung.
Und dann hatten wir ein Publikum. Also unglaublich,
hinten im Platzspitz in dem Ding, hatten wir dann 3000
Leute Publikum, das hatten wir sonst nie, mit unserem
kleinen Strassentheater. Das hat dann natürlich da
auch eine große Verbrüderung stattgefunden. Und
einer der Auslöser war ja auch, kann ich mich erinnern,
es gab ein Jimi Hendrix Konzert und das hatte dann
da auch irgendwie, weil die Demo da vorbeikam vom
Opernhaus, und das clashte dann natürlich komplett.
Das war eigentlich eine Polarisierung der Gesellschaft.
Es gab die, die das Opernhaus für 60 Millionen
restauriert bekommen und dann gabs die, die nicht mal
ein Jugendzentrum zur Verfügung gestellt bekommen
kriegten und zum Jimi Hendrix Konzert gehen. Und das
war dann so polarisierend und es gab dann auch diese
Gefälle in jeder Hinsicht und da fühlte sich so eine
Jugend auch zu Recht vernachlässigt.“

SM: „Da war ein Pärchen, dass hat miteinander
geschlafen und daneben saß einer der sich die
Spritze reingeschossen hat. Also das passierte alles
gleichzeitig. Das war ein irres Tempo in dem ganzen
Ding, also es war eigentlich wie ein Bienenstock das
ganze Ding. Es war immer und überall, die Leute saßen
auf dem Dach, in den Fenstern, es war so bevölkert. So
ein Bild, man könnte fast sagen, es war wie bevölkert
von Insekten. (Lacht) Es hatte sowas.“

Stéphane Maeder: „That would be kind of funny, it's so
appealing. I think the same about other things, it would
be crazy just to stand there again. See how it was.“

SM: „We then, when it was the AJZ, I remember
this room above all, it was almost a lawless level. It
was actually like a big commune where everything
happened at the same time. (laughs) So really
everything. A lot of bulky waste was dragged in, tables,
chairs, it was such a wild feast, in every respect. You
could experience almost everything, there was no
stopping. It was a crazy place and I have to say, but still
it was a very creative place. So there was also such a
language, there are sayings, many of which have stayed
with me. Couples were also chanted a lot, you know, on
the streets and stuff like that. But it was also moderate
music, constant concerts, sometimes two at the same
time, in the same room. (Laughs) So this chaos, the urge
to take the space. And I remember at one of these big
demos, when we were asked by the others, do you put
on a performance. And then we had an audience. So
unbelievably, in the back of the Platzspitz in the thing,
we then had an audience of 3000 people, we never
had that before with our little street theatre. Then, of
course, there was also a great deal of fraternization.
And one of the triggers was, I can remember, there was
a Jimi Hendrix concert and that happened somehow,
because the demo came by from the opera house, and
then of course it crashed completely. That was actually
a polarization of society. There were those who got the
opera house restored for 60 million and then there were
those who didn't even get a youth center and went to
the Jimi Hendrix concert. And that was so polarizing
and then there were these differences in every respect
and so young people rightly felt neglected.“

SM: „There was a couple that slept together and next
to them was one who shot himself the syringe. This
all happens at the same time. It was a crazy pace in
the whole thing, so it was actually like a beehive the
whole thing. It was always and everywhere, people were
sitting on the roof, in the windows, it was so crowded.
Such a picture, one could quickly say it was populated
by insects. (laughs) It had something like that.“

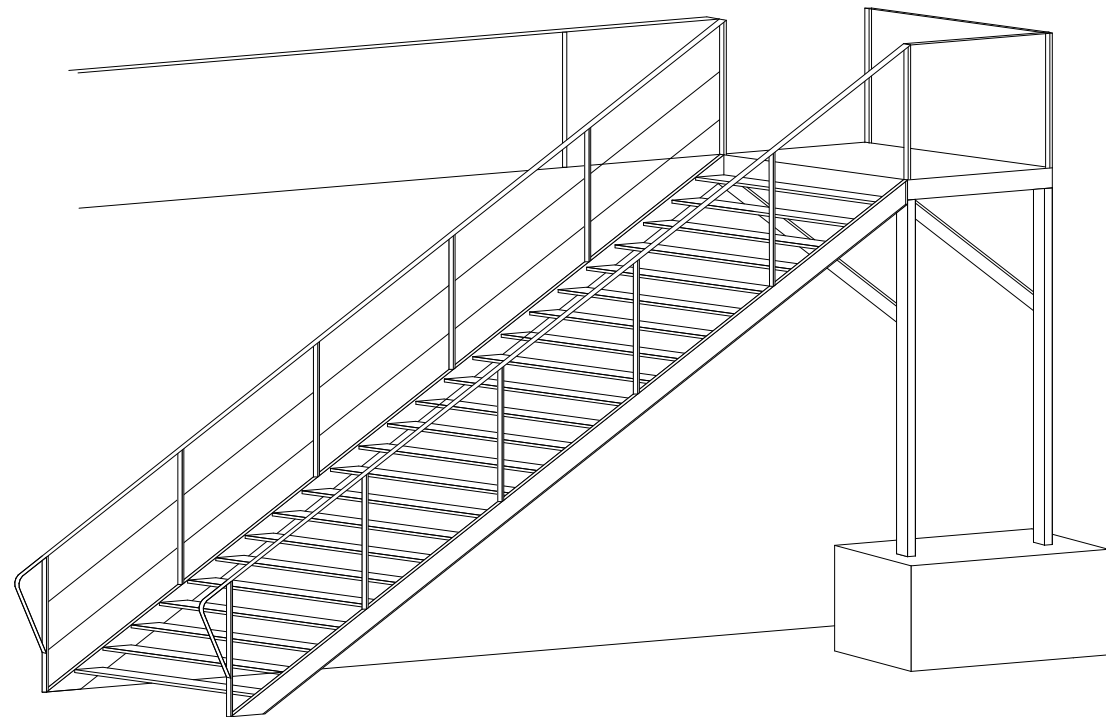




Even if the AJZ seemed overloaded with rubbish, the preservation of the building and the care was always in the foreground.



3



The stair were added by the AJZ Baugruppe, to create a second connection between the two floors. The stair inside was too small for a public use. The stair became a central element of the AJZ.

4



baz.e-pics.ethz.ch

5



The rooms of the former storage spaces, with high ceilings, big rooms and windows, offered freedom in using it. In the two years nearly everywhere appeared paintings.

6



7



Most of the pictures come from unknown photographers, all collected in the ETH e-pics archive. In addition to the unnone artist, many members of the AJZ movement now work as photographers or filmmakers.

Interview by Videoladen Zürich
with Thomas Krempke
(Regie: Züri brännt)

„Ich hab mich dann auch erholt von dem ganzen Stress (nach dem Erscheinen von Züri brennt). Ich arbeitete viel im AJZ, Autonomes Jugendzentrum. Ich kochte dort, einmal in der Woche für 400 Leute.“

„I then recovered from all the stress (after Züri brennt came out). I worked a lot in the AJZ, Autonomous Youth Center. I cooked there, once a week for 400 people.“

8





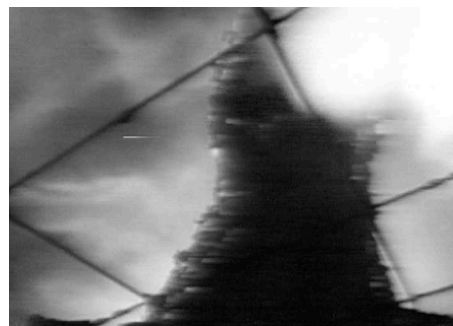
The north facade of the AJZ was the most public. The Limmatstrasse leads to the main train station. At that time, many protests took place along the street and the parking lot next to it was always a place where many people gathered.

„Ist's euch zu schmutzig, zu schwierig im AJZ?
Ihr faulen Bewegungs- Leichen, gebt's ruhig
zu, das ist bei Leibe keine Schande. Mir selbst
und vielen, geht es keinen Dreck besser. Die
Zeit der großen Euphorie, wo alles fröhlich
und von alleine zu laufen schien ist vorläufig
vorbei, was wir brauchen ist Zähigkeit und ein
gehöriges bisschen Trotzkopf. Denn einfach so
das AJZ abgeben, einfach Schwanz einziehen
und kleinlaut abschleichen, dass wollen wir nun
doch nicht oder?“

Keine Zeiten sich auszuruhen
by Christoph Schaub, Thomas Krempke, 1981



Züri brännt by Videoladen, 1980
The film *Züri brännt* accompanied the youth movement
around the AJZ and the opera revolts. In 2000, a remake
of the film was made. Those involved were also all part
of the movement. The clips shown here are excerpts
from the original film.



Keine Zeiten sich auszuruhen
by Christoph Schaub, Thomas Krempke, 1981
The film shows the difficulties the AJZ got at this time
and tiredness in the movement.



Nevertheless the users didn't stop to care about the
building and tried to built up a AJZ.



Radio Lora by Videoladen, 1981
Radio Lora was founded at AJZ 1981. They broadcast
non-stop radio for one week.

„Is it too dirty for you, too difficult, too
dangerous in the AJZ? You lazy movement
corpses, admit it, that's no shame at all. Myself
and many others are not doing a damn better.
The time of great euphoria, when everything
seemed to run happily and by itself, is over for
the time being, what we need is tenacity and a
good bit of defiance. Because just give up the
AJZ, just pull in your tail and sneak away meekly,
that's not what we want, is it?“



Reconstruction of the room with a stage through movie stills.

2022





1:1500
Bus Terminal
2022

15.9.2022 8:00:00 - 10:00:00

It is a Thursday morning, the light of the day is not in full strength and it is rainy. I'm sitting in the bus stop pavilion, which is more or less 32m². Next to me are two women sleeping, dressed in cosy clothes. Others are watching on their phones, eating a snack or drinking a coffee. We are surrounded by big luggages, trolley bags, large sport bags, checkered bags.

A group of people with small backpacks starts to gather. One after the other arrives and makes a round of introduction. One woman seems to be the organizer, she marks on a paper who has arrived.

It is noisy from the construction side next to the Bus stop.

The busses are coming and going. It is looking like a dance how the busses are maneuvering around each other, driving backwards. The two women are still sleeping next to me. Some people just stay for around 15 minutes, for example one old and one young man speaking French. They have laptop bags in their hands and seem to travel only for the day, or they stayed only one night in Zürich. After 15 minutes they arrived, they are entering a bus to Paris.

The Corona Test Center at the end of the plot, facing the river, is guarded by two men. So far no one has entered the Test Center. The Test Center is a provisional construction, plugged together out of 90cm light, silver facade panels and covered by a grid of tent fabric domes. -A man with in a uniform, wants me to lift my feed. The imprint on his Jacket is from Gamma Remix Facilities -

Next to the Corona Center stands a little wooden wagon. The signs invite for touristic tours around Switzerland. Some people are waiting next to the wagon, others stretch to get informations from the man and the women up in the wagon. On the other side of small drive in, is standing a second touristic tour agency pavilion. A container with a windows on two sides and a door on the third. A shutter is working as roof while the opening hours of the selling and information desk of the Best of Switzerland Tours agency. - 8:50 I start counting the busses, completely distracted from the fast exchange of busses, and the movement of the people, I didn't observe the part of the bus stop behind me. One bus is parking behind the little elevation separating a front and a back part of the bus stop. One man is sitting on one of the stones edging the elevation. Two people crossing the parking, coming from Ausstellungstrasse going to Limmatstrasse. Behind the elevation marking the back end of the plot, some men drinking coffee and smoking under a small wooden roof in front of the neighbors building. - I have to lift my feed

again. The man from Gamma Remix Facilities is doing a second round. - On the other side of the plot, the bus agency Eurolines opens its counter. The containers of the agency turn its back to a multi-storey car parking and a petrol station on the other side of the street and opens up towards two round toilets cells for the passengers. Next to the container is standing another one, with the toilets for the bus drivers and ticket seller on the plot. The last small member in the circle of the containers, provisional buildings, wagons is a container of the express bus agency.

I'm leaving my seat, as well as the gathered group of people going on an office day trip. One of the women's is still sleeping, the other is telephoning. While passing the bus stop I'm noticing a strange looking stone, maybe 2,50- 3 meters high.

6.10.2022 20:05:00 - 21:15:00

I'm sitting on one of the stones on the separating elevation in the middle part of the parking. On bus is standing in the parking row in front of the corona test center. The air has mild temperature for an autumn evening and the sky is clear of clouds, the moon is giving some light. Only the bus stop pavilion is brightly illuminated on the parking. The surrounding streetlights give some light too, and the front lights of the busses are shining bright. Behind me the parking is nearly dark. -A man is asking for a iPhone cable to charge his phone. He is taking seat on a stone next to me and calling someone. -

The parking is quite crowded, I'm counting 46 people. Some are sitting in the bus stop pavilion, some surrounding the pavilion standing in groups, or alone. The stones edging the elevation in the middle are nearly all occupied. Some people are standing on the dark, empty back part of the parking. Some are moving around. Over and over people passing the parking slot. I haven't imagine the parking that lively in the evening. In comparison to the people being there, only one big bus and now a van are standing in front of me. I'm watching the goings- on for a while. Sometimes a bus is exchanging with a new one. A Regio Jet, a Flix Bus, a Flix Ibero, a Hilario Bus, coming back from a day trip in Switzerland, from Milan, going to Lisbon, to Prag, to Mannheim, Paris. More and more people seemed to accumulate at the bus stop, but with the bus to Paris only 7 people are left with me. After a small chat with the guy using my cable, he complaining about how expensive Switzerland is, I'm leaving at 21:15.

12

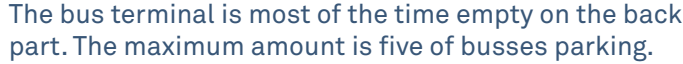


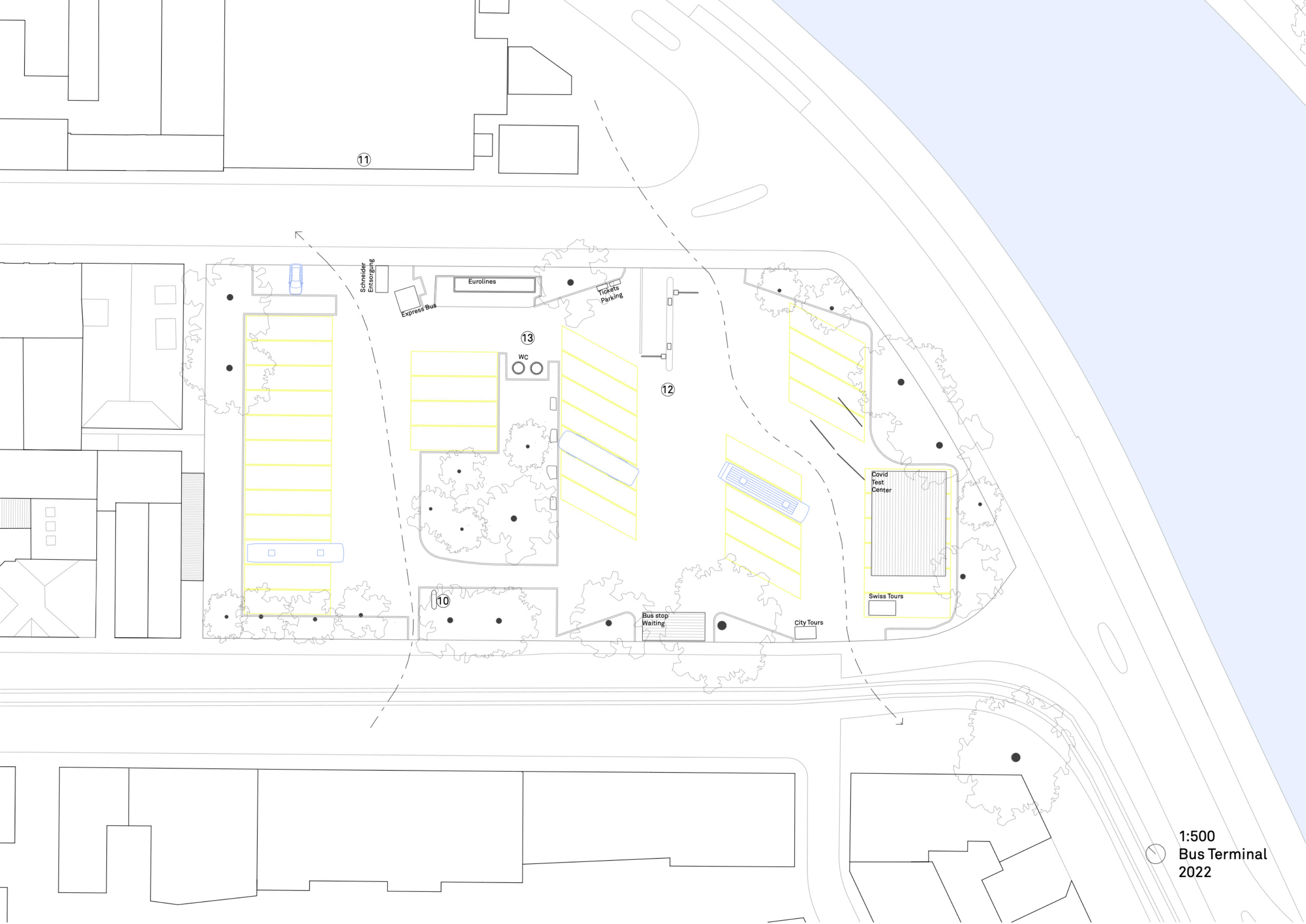


13



11

[illegible]



11

Schneider
Entsorgung

Eurolines

Tickets
Parking

Express Bus

13

WC

12

Covid
Test
Center

Swiss Tours

10

Bus stop
Waiting

City Tours

1:500
Bus Terminal
2022

Internationale Strecken
Vergleich Bus/ Bahn/ Flugzeug/PKW

Energie in MJ
(Inbegriffen: direkter Betrieb, indirekt für Betrieb durch Energiebereitstellung, Fahrzeugunterhalt, Fahrzeugherstellung/- Entsorgung, Fahrweg; Nicht Inbegriffen: Ausdünnung des öffentlichen Verkehrs in Randregionen und Randzeiten)

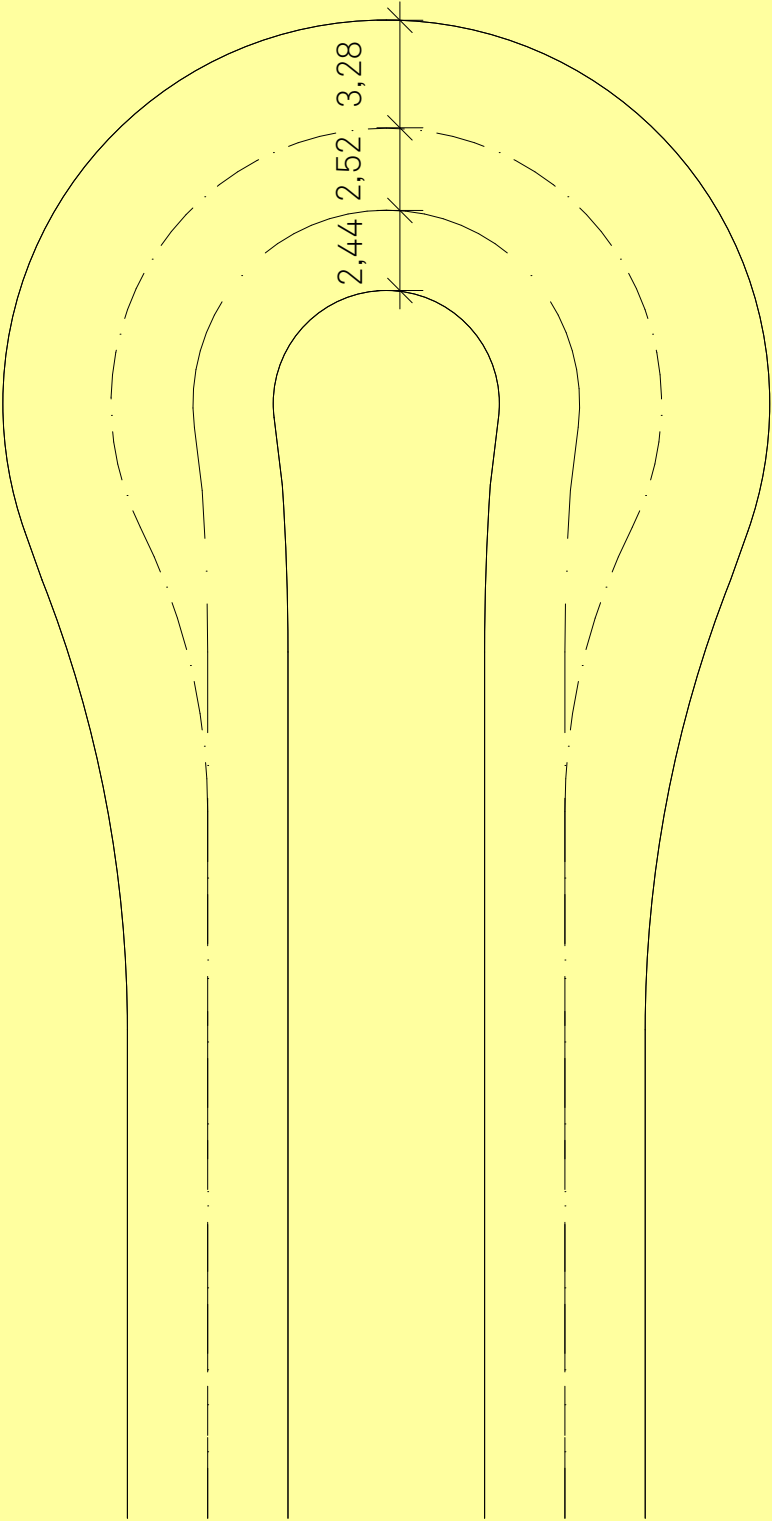
Pro 1 Personenkilometer, Auslastung 50%

Bahn Fernverkehr Schweiz	0,42 MJ
Bahn Fernverkehr Frankreich	1,1 MJ
Bahn Fernverkehr Österreich	0,7 MJ
Bahn Fernverkehr Deutschland	0,85 MJ
Bahn Fernverkehr Italien	0,95 MJ
Fernbus	0,48 MJ
Flugzeug	3,1 MJ
PKW	2,3 MJ

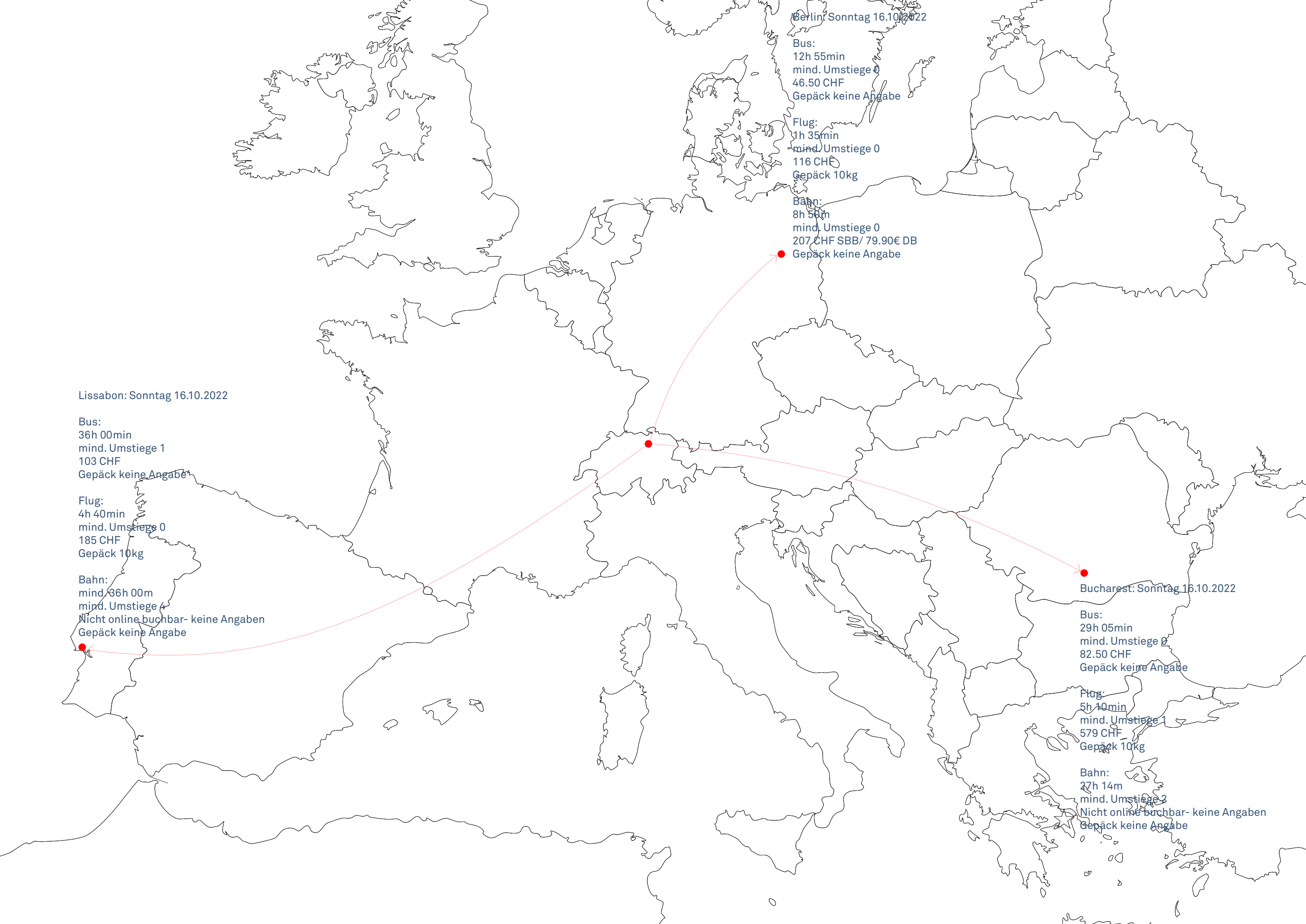
CO2-equ.
(Inbegriffen: direkter Betrieb, indirekt für Betrieb durch Energiebereitstellung, Fahrzeugunterhalt, Fahrzeugherstellung/- Entsorgung, Fahrweg)

Pro 1 Personenkilometer, Auslastung 50%

Bahn Fernverkehr Schweiz	7g CO2-equ
Bahn Fernverkehr Frankreich	17g CO2-equ
Bahn Fernverkehr Österreich	21g CO2-equ
Bahn Fernverkehr Deutschland	50g CO2-equ
Bahn Fernverkehr Italien	57g CO2-equ
Fernbus	39g CO2-equ
PKW	126g CO2-equ
Flugzeug	241g CO2-equ



Bus turning circle



Berlin: Sonntag 16.10.2022

Bus:
12h 55min
mind. Umstiege 0
46.50 CHF
Gepäck keine Angabe

Flug:
1h 35min
mind. Umstiege 0
116 CHF
Gepäck 10kg

Bahn:
8h 50m
mind. Umstiege 0
207 CHF SBB/ 79.90€ DB
Gepäck keine Angabe

Lissabon: Sonntag 16.10.2022

Bus:
36h 00min
mind. Umstiege 1
103 CHF
Gepäck keine Angabe

Flug:
4h 40min
mind. Umstiege 0
185 CHF
Gepäck 10kg

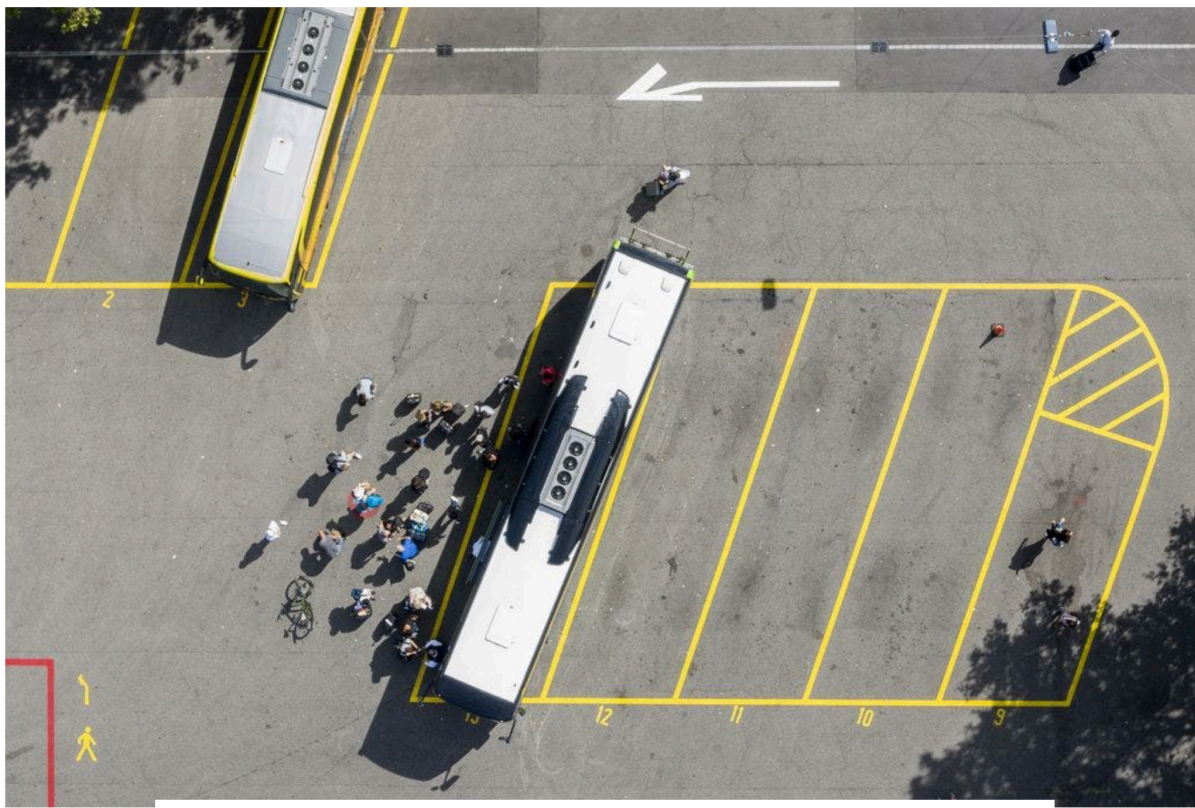
Bahn:
mind. 36h 00m
mind. Umstiege 4
Nicht online buchbar- keine Angaben
Gepäck keine Angabe

Bucharest: Sonntag 16.10.2022

Bus:
29h 05min
mind. Umstiege 0
82.50 CHF
Gepäck keine Angabe

Flug:
5h 10min
mind. Umstiege 1
579 CHF
Gepäck 10kg

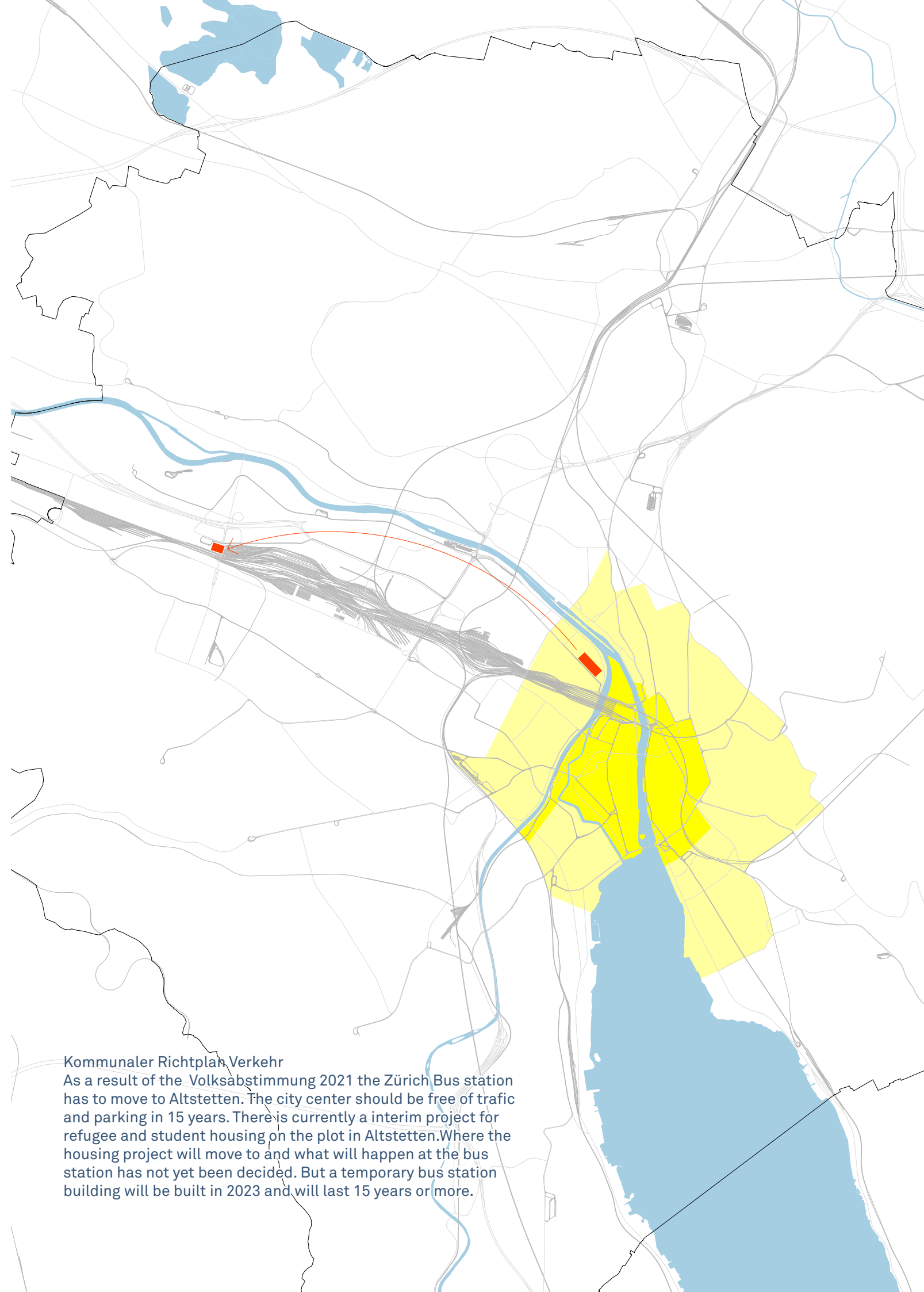
Bahn:
27h 14m
mind. Umstiege 2
Nicht online buchbar- keine Angaben
Gepäck keine Angabe



Für die Sanierung der Zürich Bus Station hat der Zürcher Stadtrat einen Kredit von 5,7 Millionen Franken gewährt. Die Bauarbeiten sollen im Januar 2023 beginnen und im September 2024 abgeschlossen sein.

Archivbild: Keystone

limmattalerzeitung.ch, 29.06.2022



Kommunaler Richtplan Verkehr

As a result of the Volksabstimmung 2021 the Zürich Bus station has to move to Altstetten. The city center should be free of traffic and parking in 15 years. There is currently a interim project for refugee and student housing on the plot in Altstetten. Where the housing project will move to and what will happen at the bus station has not yet been decided. But a temporary bus station building will be built in 2023 and will last 15 years or more.



openhouse-zuerich.org ©AOZ, Freies Wohnen



Fogo- the future side of the bus terminal

Vulkanplatz, 8048 Zürich Altstetten
Asyl-Organisation Zürich AOZ
Finished february 2019

Building costs 8 million CHF
Plot 6'400m2
Building area 1'500m2
Floor area 4'000m2
Building Volume 13'100m3

Comparison building cost for a regular building
after BKP2/m3 767

$13'100\text{m}^3 \times 767 = 10'047'700 \text{ CHF}$
 $10'047'700 - 8'000'000 = 2'047'700 \text{ CHF}$

Beginning with the Swiss national exhibition, the property of the bus station became a place of a history of temporality. Today, the bus station seems to be empty. An emptiness which seems difficult to fill. An exception is the period when it was part of the city's material administration. From 1895 the place was used, further developed, further built. The gaze seems to look ahead, to go further. With the demolition of the first building on the formerly divided property and the beginning of the car parking space, the property seems to lose its frame. The first protest runs across the room. „Totentanz, ein schönes Haus“ reads the banner hanging on the soon-to-be-destroyed material collection building. The civil engineering, which is now located in the buildings of the former materials administration in Zurich, will soon be moving out. Parts of the building are no longer used, others are storage rooms. The emptiness is filled with the first interim use as a replacement for the burnt down rehearsal stage. After the opera protest, the AJZ occupied the building for two years. It began a story of not being welcomed and never thinking about a future use of the space. Urs Wäckerli's video works describe unrest; the residents are constantly on the move, trying to fight for their right to stay. „We are now trying to build the AJZ for the third time.“ After 2 years of settlement attempts, the other build-

ings at Limmatstrasse 18-20 were destroyed. The emptiness grows. The car park gets a new name and is still Zurich's bus station today. In the now 40 years, the bus station remains, but is not really considered a nice place. „Today, the car park is not an attractive entrance gate to the main train station“ (NZZ). New plans were made and a second congress center was to be located at the bus stop. After the competition the city decided in 2006 for a second congress building is not really necessary. The emptiness still remains. But is it still just a void? A bus station next to the train station makes a lot of sense, in other cities the bus station is far from the city center. Buses are usually the cheapest means of transport and are building good connections throughout Europe. Luggage is not limited. The city has decided that the bus stop should also remain, but not as it is now. A new bus stop is being built. With a waiting room for 50 people, a ticket office, a toilet, a lounge for drivers. The cost of the new building is 2 million Swiss francs. The next temporary solution will be located next to the Corona test center. After 15 years, the bus station is expected to move again. „The Zurich Bus Station - the former Sihlquai car park - is being renovated to be ready for the next 15 years.“ Could a suggestion for the bus station be a starting point for future use?



