









Statement Advertising

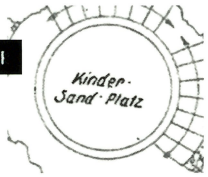








As Construction Material



















N: XVII. DIETIKON.





YOUTUBE AND CURIOSITY MADE ME TRANS













Original Use As Non-Structural Construction Material

№ 1

trans magazin
Left

By Hand

For trans 49, let us turn to the left and plunge our feet into the evil, the fragile, the foolish, the useless, the leftover, the alternative – the other side. Turning left can be difficult. Traffic moves at a pace you can't control. It takes waiting for the right moment, it implies being vulnerable and picking up speed, it means looking both ways and being sure of this direction, committing to a new path. Some think this is extreme, others think it's as simple as leaning in.

What derives from the Old English «lyft» is widely considered an objective term for orientation. But leaning in means using the side of the body that has been more unknown. The lyft, the weaker? Or just the unfamiliar, the weird, or the wicked? Who is to say what is deviant and what is straight?

Through my left eye I gain half my vision but if I close my right, I can actually see more. I look at familiar stories from a different perspective. Left-eyed, I notice things that I've never seen before: What have I been missing that has been there in plain sight? What else do I need my left eye to see?

Does turning to the left mean being leftist? The left side gives me strength, lets us question authorities, shows us joyful alternatives. Searching for leftist futures and thinking of ephemeral pasts – are those sitting on the left still advocating for a more radical change?

And, ultimately, what will I leave behind? As the past tense of leave, left points to what stays. Traceable footprints in the physical world and beyond – once appearing to be temporary but what will happen now to these leftovers?

Left is many directions – what is Left of you? What is Left to you?

Charlotte Arn, Burak Alp Kaya, Alexandra Lyn, Simon Zimmermann

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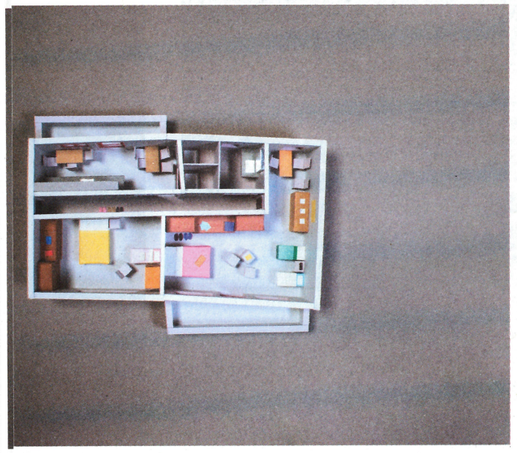
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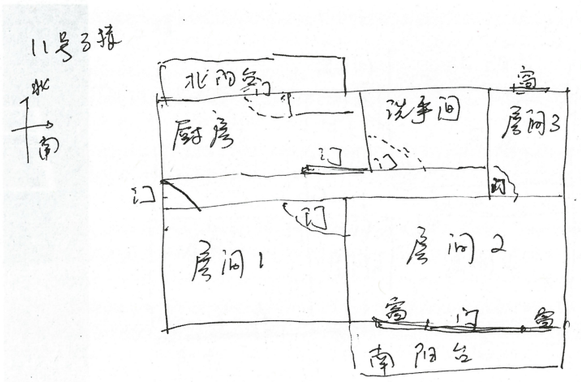
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(Fig. G) Model recreating sketch, third floor of Shanggong Xincun no. 11, 1970s.
根据草图重建的1970年代上工新村11号三楼模型



(Fig. H) Third floor of Shanggong Xincun no. 11, 1970s.
1970代上工新村11号三楼（笔者父亲绘制的草图).
Image: drawing by author's father

on the free market and quite possibly undergone major renovations. Only the name remains intact.

V MEMORY OF HOME

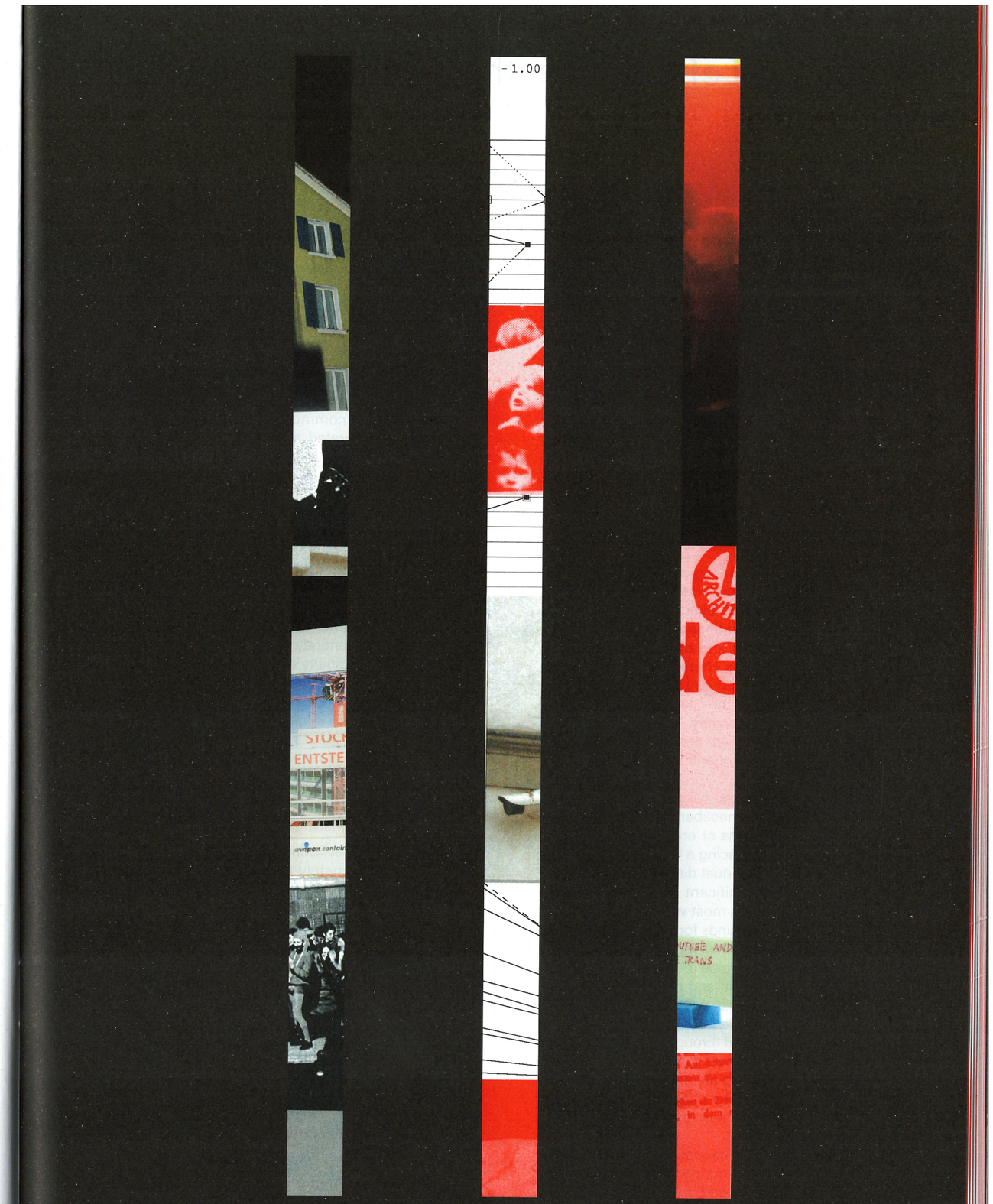
By my estimate, there are at least ten «left-behind homes» in my extended family within the span of a century, though it is very likely that this number is closer to twenty. It has been an ongoing project of mine to materialise this part of my family's history as a case study contextualising the intertwined histories of migration and housing in 20th and early 21st century Shanghai. For this issue of trans, I recreated buildings 14 and 11 from Shanggong Xincun based on sketches drawn by my father (E, H) and his sixty-year-old memories. It was important to me to «see» how he and my deceased grandparents once lived.

Through this growing collection of reconstituted homes in memory, and with an understanding that tens of thousands of Shanghainese and millions of Chinese have likely experienced similar circumstances around migration, diaspora, and the question of home, I push back on the purported «correctness» of the traditional definition of ancestral home and advocate for an expansive definition that is closer to the «truth». For me, the ancestral home does not need to be bound to a centuries-old dwelling and a family ledger, because these can become lost or inaccessible after migration. Nor should it be tied to the technicality of the patrilineal extended family, because that can be complicated to define. As lines of migration become more entangled and drawn apart from foundational roots, it can live in the memory and stories of places where home is found or made, not assigned.

I have also observed how the definition of ancestral home fluctuates from person to person. For my mother, the space of her ancestors in greater Shanghai was something she once intimately knew, yet now no longer exists. On rare occasions when she is feeling well enough to travel home, she temporarily accesses fragmented reconstitutions of these spaces through her knowledge of hyperlocal dialects and extensive knowledge of regionally specific agriculture and cuisine. For my father, the origins of his ancestors are somewhat eclipsed in significance by the homes where they eventually migrated, such as in Taiwan and Singapore. He hopes to visit his relatives' burial sites there soon. For me, it can be as simple as a physical space and temporal simulacra where someone first formed multigenerational bonds of kinship. In my case, that would be Shanggong Xincun, the first and only multigenerational home I really knew.

We left home – and found home – multiple times over. But we always carry with us the remains of some of the spaces where we once lived.

Xixi Chen (she/they) is an architect and the Architecture and Asian Studies Fellow at Tulane University. Her creative practice, XXS–Xixi Studio, bridges architecture, design, and arts practices to explore diaspora and memory across scales. Xixi holds degrees in architecture from Columbia University and the University of Illinois at Urbana-Champaign.



«Left Wing Model»
Salmo Suyo

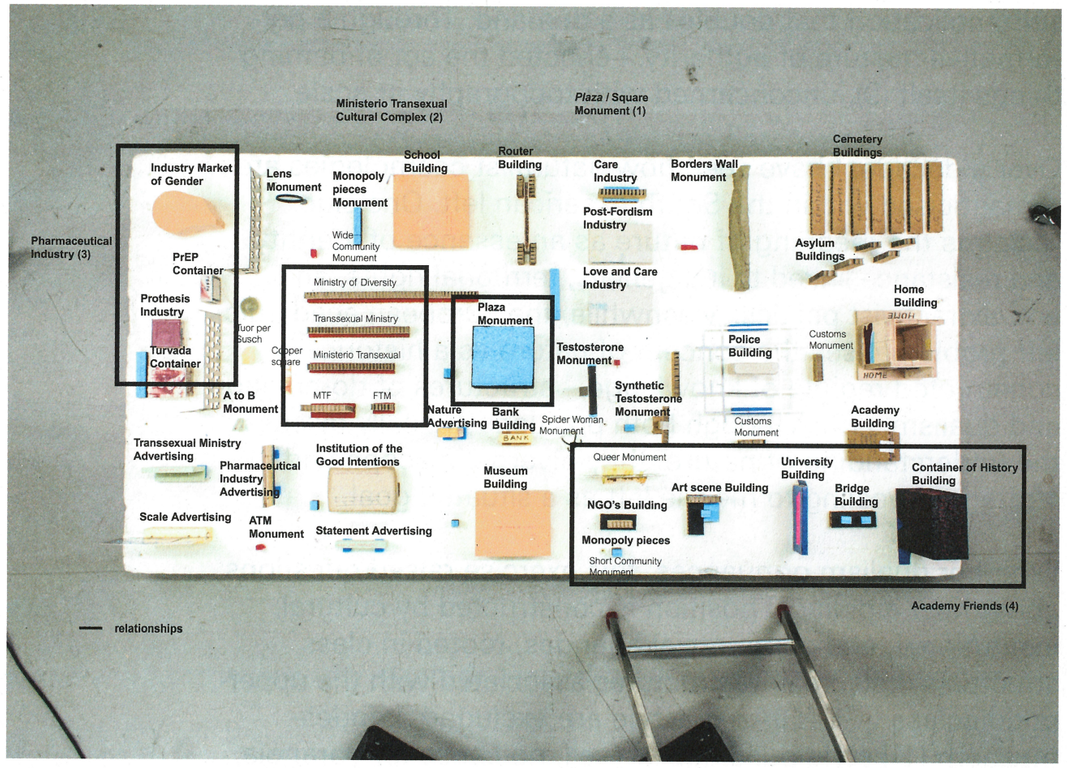
«Left Wing Model», developed between 2024 and 2025, is about putting into words and material form an unavoidable thought about a place I know and what it could potentially come to be. I gave names to the «actors» that constitute the sculpture, calling them buildings, advertisements, and monuments. Thus, a playful piece emerged, where positions are defined by function and proximity to one another.

The core of the research was to address Maravilca – a Peruvian village – and Zurich, highlighting asymmetries of power and the desire for progress. This inevitable comparison serves as a lens through which I see how one context reshapes another. Putting on the table the features of a city of 452,421 inhabitants (1) with a village of 629 permanent residents (2) might seem unbalanced from an androcentric perspective. Because it is not about competition or a nostalgic view – it allows me to read small towns as a measure of alienation within aesthetic regimes.

While working on the piece in Zurich and amidst conversations with architects and artists, they brought «correct terminology» and references such as «Invisible Cities» (3), «Learning from Las Vegas» (4), «City Dreams» (5), «Educational Complex» (6). They tried to frame a drawing board logic of architecture, slipping between urban codes. Intentionally, to talk about ideology, I chose this heavy aesthetic. (7) On my own, I stumbled upon Virgil Abloh's architecture thesis (8) and read it as a symptom of that inheritance.

As an intervened piece, I used handwritten text to express statements. Written across the facades of so-called buildings, phrases such as «YouTube and curiosity made me trans» in an advertising. Some of these notes resist solemnity. The tone tilts toward confession, toward an uncomfortable

A



B



C



A Plan view, «Left Wing Model» in the photo studio at the Zurich University of the Arts, 2 × 1 m × 30 cm
B «Nature concept Advertising», wood, blue acrylic, light blue XPS and marker, 15 × 5 × 3 cm
C «Statement Advertising», light blue and green XPS and marker, 5 × 10 × 3 cm. Images: by the author

self-implication that doubles as a demand. Through a performative gesture of authority, I enacted the act of naming things itself (9), unconcerned with topography or scale.

Over a decade, I have seen how naturalist cosmologies are romanticised within the South American left. One side reclaims the meaning of nature as an essence of identity and resistance linked to indigeneity, territorial rights, and anti-extractivist politics. Meanwhile, the European academic left problematises the concept of nature as a historically constructed regime of knowledge – structures of domination and dualism. (10) Although both positions critically discuss the understanding of nature, they diverge in scope and strategy, revealing to me the left as a situated goal.

Whether dualism or nuances, this exercise raised questions about how a political position is constructed by cultural, institutional, and commercial agendas, rooted in class structures. Leisure infrastructures associated with the upper-middleclass LGBTQIA+ lifestyle are excluded. Landesmuseum (11) style buildings as well, no cause for paranoia. All was bought. Everything is inhabited. The «Synthetic Testosterone Monument» is under construction and on track. The sculpture reads as a distant portrait.

Salmo Suyo, born in 1989, is an artist currently pursuing a master of fine arts at the Zurich University of the Arts. Salmo holds a bachelor from the Escuela Nacional Superior Autónoma de Bellas Artes del Perú.

«In Italy's first queer commune, some occupants came just for a few nights, many stayed for years; some had rooms to themselves, while others preferred shared quarters with sleeping bags.»

What's Left: Ephemerality, Erasure, and Queer Collectivity

Giacomo Rossi

Giacomo Rossi, born in 1997, is an architect, researcher, and curator based between Switzerland and Italy. His work focuses on the relation between spatial practices, queerness, and politics. Having co-edited «Unmasking Space: A Handbook for Student Activism» (2025), he is currently collaborating on research and exhibition projects at the Canadian Centre for Architecture, Montréal, and Ca'Buccari, Venice.

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(30) David Graeber, Debt: The First 5,000 Years, Brooklyn 2012, pp. 21–41, here p. 40.
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P. 70 «LEFT WING MODEL»
Salmo Suyo

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(8) Virgil Abloh, «Architecture Master's Thesis Project», master's thesis, Illinois Institute of Technology, 2018.
(9) Stephan Trüby, Right-Wing Spaces: Political Essays and Conversations, Basel 2020, pp. 138–140.
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(11) Landesmuseum Zürich, 1892–1898, architect: Gustav Gull.

P. 73 WHAT'S LEFT: EPHEMERALITY, ERASURE, AND QUEER COLLECTIVITY
Giacomo Rossi

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(9) Mario e Paolo, «Cronache di Palazzo», Lambda 10 (1978), p. 10.
(10) P., interview with the author, 31 July 2024.
(11) Mario e Paolo, «Cronache di Palazzo» (see note 5), p. 4.
(12) «Dossier Morigi», Le iene e gli struzzi 1 (1978), pp. 21–39, here p. 21.
(13) Mario e Paolo, «Cronache di Palazzo» (see note 5), p. 4.
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(17) José Esteban Muñoz, «Ephemera as Evidence: Introductory Notes to Queer Acts», Women & Performance 8, no. 2 (1996), pp. 5–16, here p. 7.
(18) Ibid., p. 6.
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P. 81 EIN GESPRÄCH MIT HELGA FASSBINDER
trans team

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(2) Helga Fassbinder, «Nur Retroperspektive nach 50 Jahren oder erneute Aktualität? Das Kooperationsseminar COOP an der Architekturfakultät der TU Berlin und die Stadtteilarbeit der Studierenden in Berlin Kreuzberg», Biotop City Journal (Blog), 28. Januar 2028, https://biotope-city.net/nur-retrospektive-nach-50-jahren-oder-erneute-aktualitaet/.
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(6) Fassbinder, «Nur Retroperspektive nach 50 Jahren oder erneute Aktualität?» (wie Anm. 2).
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P. 87 AUTHORITY WITHOUT AUTHORITY: HACKING THE FREIE UNIVERSITÄT BERLIN
Selin Doğaner

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(5) Tom Avermaete, Serhat Karakayali, and Marion von Osten (eds.), Colonial Modern: Aesthetics of the Past, Rebellions for the Future, 2010, pp. 30–31, 43.
(6) See Siegward Lönnendonker, Freie Universität Berlin: Gründung einer politischen Universität, Berlin 1988.
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(11) Jacques Derrida, «The Future of the Profession or the Unconditional University (Thanks to the ‹Humanities›, What Could Take Place Tomorrow)», in: Without Alibi, trans. Peggy Kamuf, Stanford 2002, pp. 202–237.
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(13) Michael Rothberg, «Vergleiche vergleichen: Vom Historikerstreit zur Causa Mbembe», Geschichte der Gegenwart, 23. September 2020, https://geschichtedergegenwart.ch/vergleiche-vergleichen-vom-historikerstreit-zur-causa-mbembe/; Jörg Biesler, «Holocaust und Kolonialismus: Warum es einen neuen Historikerstreit gibt», Deutschlandfunk Kultur, 4 April 2024, https://www.deutschlandfunk.de/holocaust-und-kolonialismus-warum-es-einen-neuen-historikerstreit-gibt-dlf-93937222-100.html.
(14) My sincere thanks go to my friend and colleague Prof. Dilan Vural. Working alongside her this semester as her teaching assistant in the design studio «Unbedingte Universität» was a fortunate coincidence that deeply enriched my long-standing research on the FUB, Candilis-Josic-Woods, and the political questions explored in this essay. The introduced term profoundly shaped this text, which would not have taken its present form without her.
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(16) Jörg Biesler, «Holocaust und Kolonialismus: Warum es einen neuen Historikerstreit gibt» (see note 13); See Michael Rothberg, Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization, Stanford 2009.
(17) Kai Liesegang, Jonas Wahmkow, and Susanne Memarnia, «Räumung eines Camps an der FU Berlin: Protestbefreite Universität», taz, 7 May 2024, https://taz.de/Raeumung-eines-Camps-an-der-FU-Berlin/!6006162/; Eva Murašov, «Streit um Räumung der FU Berlin: Staatsrechtler sieht Versammlungsrecht gefährdet», Der Tagesspiegel, 21 May 2024, https://www.tagesspiegel.de/wissen/streit-um-raumung-der-fu-berlin-staatsrechtler-sieht-versmmlungsrecht-gefahrdet-11690420.
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(23) Bengt Rüstemeier and Benjamin Kley, «Renaissance einer schlechten Idee: Die Forderung nach der Wiedereinführung des Ordnungsrechts hat Konjunktur», GEW Berlin, 4 April 2024, https://www.gew-berlin.de/aktuelles/detailseite/renaissance-einer-schlechten-idee; dpa, «Landesparlament beschließt verschärftes Hochschulgesetz», berlin.de, 5 July 2024, https://www.berlin.de/aktuelles/9003321-958090-landesparlament-beschliesst-verschaerfte.html.

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trans team

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P. 113 THE ART OF RENDERING LEFTOVERS
Thomas Flores, Mathias Palazzi

(1) Simon Schama, The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age, New York 1987, p. 47.
(2) Studio Muoto, «Archaic Modernity», lecture on UdK Tuesday, no. 231, 9 February 2021, https://www.youtube.com/watch?v=DP0BKkmeEik&t=4545.
(3) Example of the Chris Marker residence in Paris (ELEX), which is at the higher end of the price range for student accommodation in France, even though the exposed concrete and deliberately unpretentious joinery suggest otherwise. Françoise Fromonot, «Vom Glanz und Elend des französischen Neo-Rationalismus», ARCH+ 53, no. 240 (2020), pp. 28–37, here p. 34.
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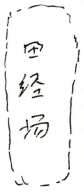




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For trans 49, let us turn to the left and plunge our feet into the evil, the fragile, the leftover, the alternative – the other side. Left is many directions – What is Left of you? What is Left to you?









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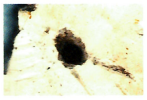


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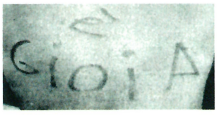






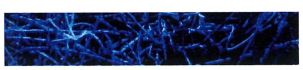




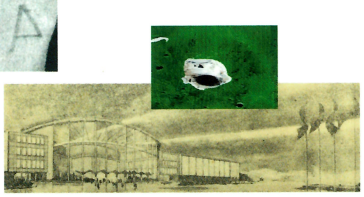


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