

# Propre en Ordre





# Maintenance

*noun [U] - Cambridge Dictionary*

The work needed to keep a road, building, machine, etc. in good condition by checking it regularly and repairing it when necessary.

The process of keeping or continuing something.

A situation in which something continues to exist or is not allowed to become less.

# Process

*noun [C] - Cambridge Dictionary*

A series of actions that you take in order to achieve a result.

A series of changes that happen naturally.

To prepare, change or treat substances as a part of an industrial operation.





Who cleans up once the party's over ? Waldhaus parking, personal photography.

# Maintenance & Process

One does not exist without the other. Maintenance is a process and the process requires maintenance. From the simple act of brushing our teeth, to mending a button and replacing a building's windows, maintenance is an integral part of our daily lives affecting every scale of our environment and body. Often confused with the notion of « care », maintenance is inextricably linked to the concepts of actors, tools and time.

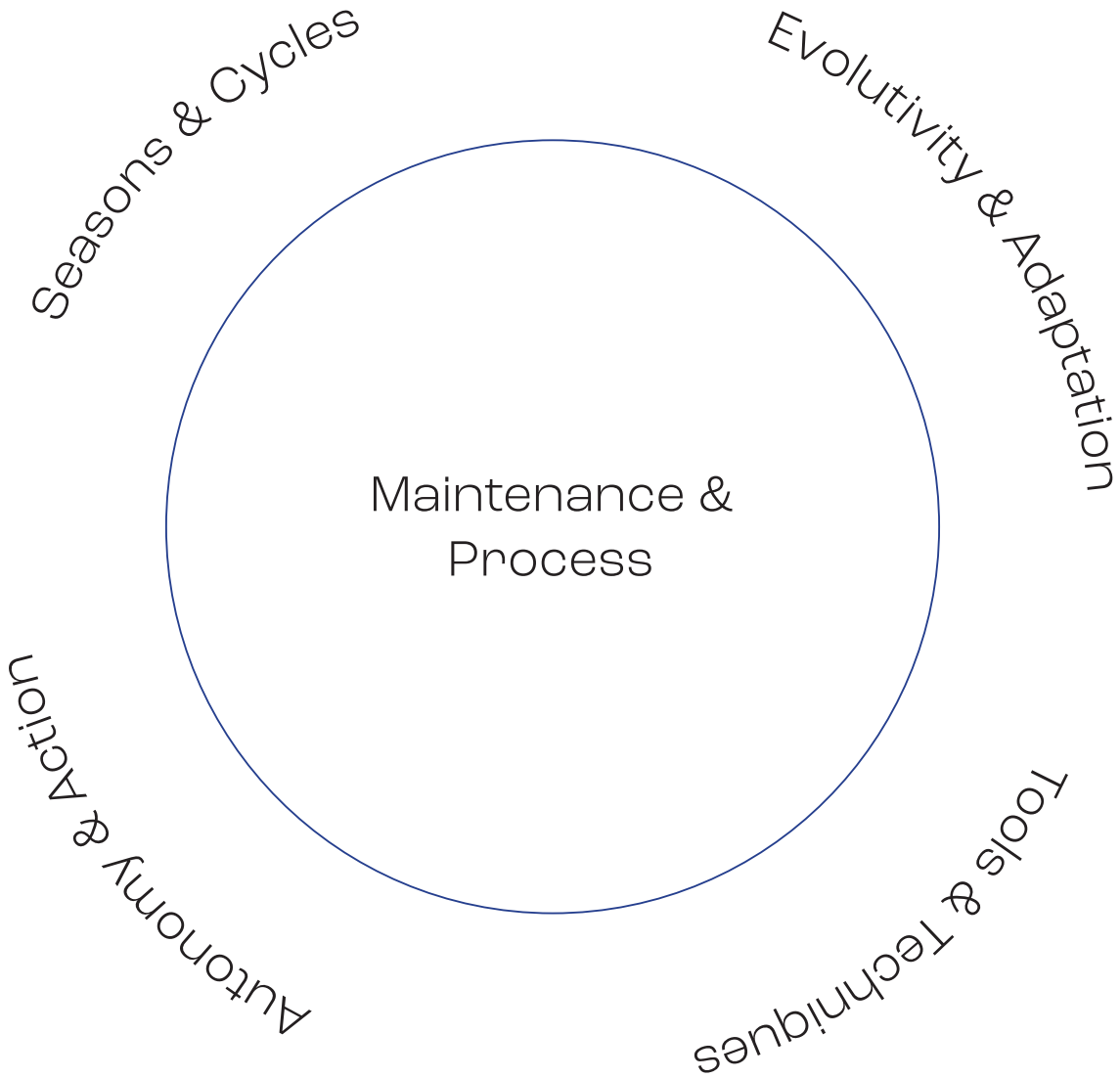
In the context of Adlisberg and the Waldhaus, the landscape got conditioned as the city of Zurich expanded, blurring and redefining the boundaries between forest, gardens, leisure facilities, farmland and buildings. Maintenance techniques, tools and actors have followed its evolution, gradually transforming the forest into an urban park, arranged to put the view on the lake and the mountains first. Whereas nature is self-sufficient and does not require human attention, we have modified it to shape it to our requirements. Maintenance is necessary to keep things in a certain way, adapted to humans and our urban planning.

The actors and tools involved in landscape and infrastructure management are constantly in contact, with the aim of carrying out their defined and very specific tasks in the role of maintaining the whole. Following the cycles of the seasons and their agendas, tools mostly go unnoticed until they don't perform their task anymore. They are groups of tangible and intangible elements that affect all the scales, creating a system of maintenance. They embody regularity, permanence, preservation and can be site specific or generic.

What are the tools and actors of Adlisberg? What happens when actors come in contact? Where do they encounter and what spatiality do they create? Can synergies or conflicts be observed?

Where forest and buildings meet, the topic of maintenance and responsibility gains in importance in the current situation of the Waldhaus. Pending its fate, the former hotel complex appears to be both full of life and derelict at the same time. Those who live there find it fascinating but are unable to investigate it fully, while those who are in charge of looking after it refuse to carry out any repairs and consider it already dead. Despite being stalled in its evolution, the inhabitants of the Waldhaus are cultivating the hope of a revival.

In this situation, between past, present and future, what strategy should we adopt? How can this threshold between city and forest be maintained and revived?







Where maintenances encounter. Golf Adlisberg, personal photography.

# Wording

|                |                  |             |
|----------------|------------------|-------------|
| Control        | Evolution        | Actons      |
| Nature         | Temporarity      | Tools       |
| Cycles         | Responsibility   | Work        |
| Seasons        | Share            | Public      |
| Time           | Protection       | Private     |
| Accessibility  | Visibility       | Autonomy    |
| Safety         | Collectivity     | Dependence  |
| Preservation   | Delegation       | Regulations |
| Transformation | Regularity       | Recognition |
| Dynamism       | Unpredictability | Past        |
| Comfort        | Ownership        | Future      |
| Adaptation     | Strategy         | Threshold   |
| Scale          | Re-              | Un-         |



# Evolution of Adlisberg

Whenever there is a change of state in the landscape, the questions of maintenance and process come into play. Changes over the years have brought new maintenance tools and actors into the Adlisberg transformation process, that makes it the «beehive» we witness today. They are constantly in contact, with the aim of carrying out their defined and very specific tasks in the role of maintaining the whole.

What is the process that shaped this area for the tools and actors to be gathered there and working the way they are today ?



1800, Adlisberg is a generous forest separated from the city by farmland. Wikipedia.





1884, As the town and farmland expand, the limits of the forest are being pushed back towards the upper reaches of the Adlisberg. Emile Zürich.



1909, Adlisberg becomes a «parc-forest» (Wildpark) where people walk around for leisure, the forest is transformed into a garden. Ricardo.

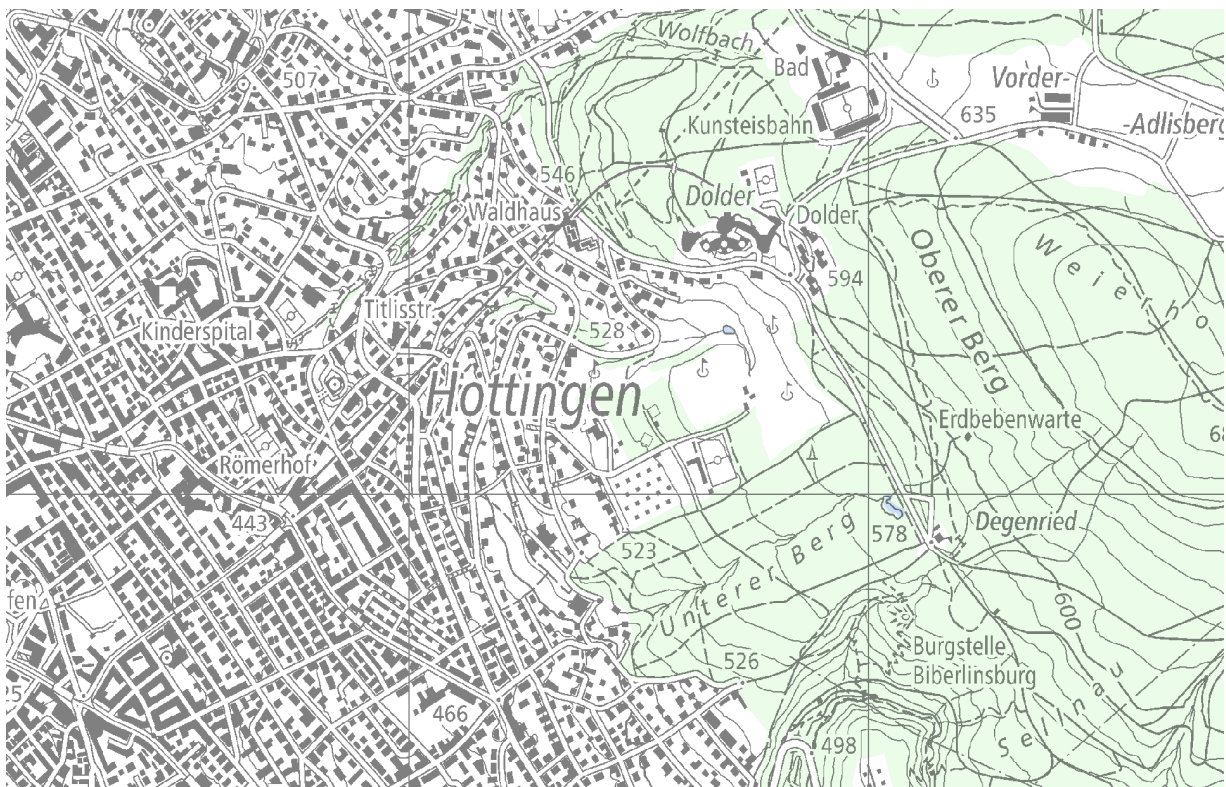
*To acquire, to buy, to build, to open, to stay, to transform, to sell, to renovate, to extend, to shut down, to demolish, to take over, to maintain, to compete, to use.*

|      |   |             |   |
|------|---|-------------|---|
| 1890 | Heinrich Hürlimann <u>acquires</u> the site for a recreational area   | 1930        | <u>opening</u> of the Dolder ice skating field  |
| 1891 | Heinrich Hürlimann, Carl Fierz and E Stauder <u>buy</u> the rights to build a cable car, in 1892 they get a permission for 80 years until 1972    | 1933        | <u>opening</u> of the public swimming pool and sunbath area   |
|      | foundation of the Aktiengesellschaft for Kurhaus and Wildpark Dolder-Hottingen and Seilbahn Römerhof-Dolder                                       | 1947-1954   | <u>extension</u> of the Dolder Grand Hotel  |
| 1894 | beginning of the <u>construction</u> of the Dolder Waldhaus (heimatstil), with a restaurant, an indoor swimming pool and a central heating system | 1962 - 1964 | <u>new extension</u> of the Dolder Grand Hotel  |
| 1895 | <u>opening</u> of the Dolder Waldhaus   | 1971        | <u>shut down</u> of Dolder Waldhaus   |
|      | <u>opening</u> of the cable car Römehof-Waldhaus<br>architect: Jacques Gros   | 1972        | <u>shut down</u> of cable car Römerhof – Waldhaus   |
| 1896 | <u>building</u> of Dolder Grand Hotel starts<br>architect: Jacques Gros   | 1972        | <u>demolition</u> of the old Dolder Waldhaus  |
| 1897 | the bridge “Adlisbergstrasse” <u>is built</u>   | 1973        | <u>opening</u> of cogwheel railroad Römerhof – Dolder with a permission for 50 years  |
| 1898 | opening of the <u>private</u> Dolderpark with an entry fee of -.50 CHF  | 1975        | <u>building</u> of new Dolder Waldhaus<br>architect: Robert Briner and Herbert Wirth  |
| 1899 | inauguration of the Dolder Grand Hotel most of the guests <u>stayed longer</u> than thought. The new hotel was a huge success                     | 1999        | VBZ is <u>taking over</u> the Dolderbahn  |
| 1899 | <u>opening</u> of the tramway Waldhaus-Dolder with a permission for 50 years  | 2004        | <u>maintenance work</u> of the Dolderbahn   |
| 1902 | the bridge “Camenstrasse” <u>is built</u>   | 2005 - 2007 | <u>transformation</u> of the Dolder Grand Hotel, <u>demolition</u> of the 1964 buildings, <u>new extension</u> by Norman Foster |
| 1905 | <u>First transformation</u> of the restaurant at Dolder Waldhaus  | 2011        | <u>architecture competition</u> for the new Dolder Waldhaus won by Meili Peter Architekten                                      |
| 1909 | the bridge “Bergstrasse” <u>is built</u>  | 2017        | <u>interim utilisation</u> of the Dolder Waldhaus   |
| 1916 | <u>second transformation</u> of the restaurant at Dolder Waldhaus   | 2024        | <u>new</u> wagons for the Dolderbahn  |
| 1916 | the Dolder park was <u>partly sold</u> to the city  |             |   |
| 1926 | <u>renovation</u> of the rooms at Dolder Waldhaus every room got a cold and warm water  |             |   |





1976, Orthophoto of Adlisberg, the city and the forest are intertwined creating a buffer zone with vegetation and almost no farmlands left. Stadt Zürich.



2024, Map of Zürich, the forest is part of the city but the two elements are represented in a very distinct way. [www.maps.zh.ch](http://www.maps.zh.ch)

# The Tools

What are the tools? How can they be defined? They create a system, groups of tangible and intangible elements that affect all the scales. Essential for making the Dos and Donts of the everyday, they are the essential items of the workers who keep Adlisberg maintained.

They are permanent or temporary.

They are site-specific or generic.

They are tangible or intangible.

They are natural or artificial.

They are old or new.

They are objects.

They are written.

They are built.

They are all entangled.

They all have their locations of application and specific goals, creating a maintenance map. What are the tools we can observe on Adlisberg? What happens when two tools come in contact? Where do they encounter? What moments are created? Can we observe similarities and synergies? Or clashes and conflicts of interest?

WHAT AND WHERE  
ARE THE TOOLS ?





Water collection basin, a tool that is specifically inscribed on the geography of the site. Adlisberg, personal photography.

# The Actors

Who are the actors? How are they organized? Do they collaborate? From individuals to private companies and state contractors, they create a community of maintenance. Although their work is essential, the actions they do on a daily basis are largely undervalued and mostly go unnoticed until they aren't performed anymore. Following the cycles of the seasons and their agendas, their influence on the Waldpark we know today is extremely powerful. They embody regularity, permanence and preservation.

They work individually or in teams.

They are men and women.

They are indispensable.

They activate the tools.

They are employees.

They are repairing.

They are cleaning.

They are bodies.

They are keeping Adlisberg alive.

They all have their working areas and specific goals, creating a maintenance map. Who are the actors we can encounter on Adlisberg? What happens when two actors come in contact? Where do they encounter? What moments are created? Can we observe collaborations and synergies? Or clashes and conflicts of interest?

WHO ARE  
THE ACTORS ?





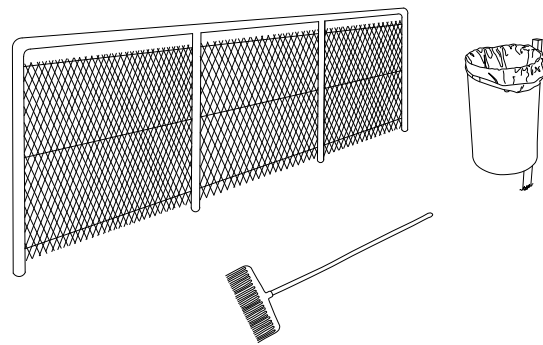
Actor encountered on Adlisberg. Dolder Sports parking, personal photography.



## Driving Range

*Tools observed on site:*

- Ballpicker tractor
- Nets
- Fences
- Trashcans
- Brooms
- Lawnmower
- Pesticides
- Ashtray

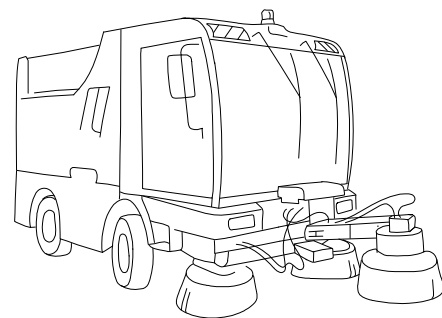


The driving range is maintained on a daily basis by its own staff. When the staff does not have the necessary machinery to carry out certain tasks, the company «Swiss Green» is commissioned to do the work. This company offers services such as pesticide treatments, soil aeration, water drainage, levelling and sanding.

## Roads

*Tools observed on site:*

- Barriers
- Tachometer
- Foldable construction site sign
- Traffic cone
- Safety-clothing
- Mini pick-up
- Broom
- Norms (TED Normen, BehiG, KV)

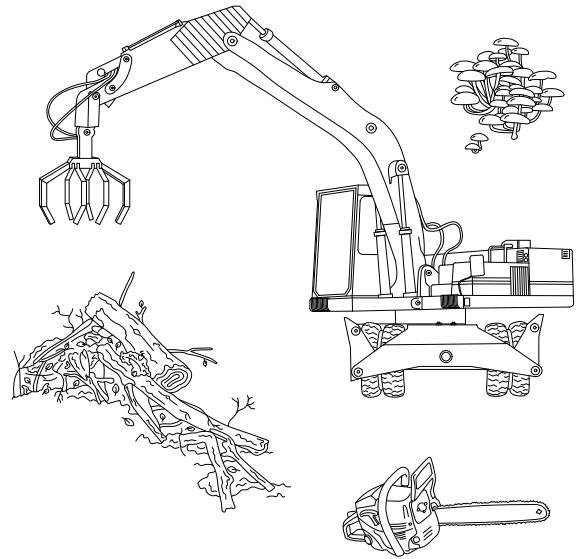


The maintenance and repair of roads is under the responsibility of the «Tiefbauamt Stadt Zürich». Maintenance and alterations must be carried out in compliance with public ways legislation (water drainage, constitution, unobstructed, etc). The «Tiefbauamt» repairs, cleans and marks the roads. The municipality employees also look after the public ways' vegetation.

## Forest, Vineyards and Infrastructures

*Tools observed on site:*

Plants  
Animals  
Panels  
Paths  
Posts  
Tree trimming / cutting  
Retaining walls  
Biodiversity tunnels  
Information boards  
Nets and mesh  
Piles of branches  
Pick-ups  
Water retention trenches and bassins  
Rocks and boulders  
Paint  
Safety-clothing  
Clamp excavator  
Chainsaw  
Forestry policy by the Confederation  
Shears  
Boxes



The city-owned parts of the forest and its infrastructures (such as paths, fitness trails, benches, waterways, etc) are under the responsibility of 20 people working for a department of the «Tiefbauamt» called «Grünstadt Zürich». The city owns all the machines needed to the forest's maintenance and stores them all in a warehouse located on Dreisiesenstrasse 248, in the center of the forest.

Also working in the forest for the city is the hunting warden. Responsible for wildlife and its regulation, he is seen as a tool working for the maintenance of the forest.

The privately owned parts of the Adlisberg forest (wood corporations, institutions and individuals) are also being taken care of by the department of «Grünstadt Zürich» through management contracts.

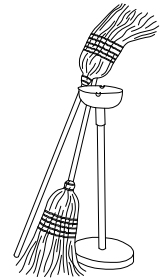
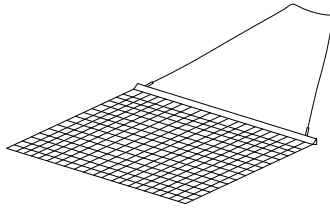
The vineyards are owned by the city and «Grünstadt Zürich» takes care of them.



## Tennis Club

*Tools observed on site:*

Broom  
Garden hose  
Wire mesh  
Trashcans  
Ashtrays  
Wheelbarrow

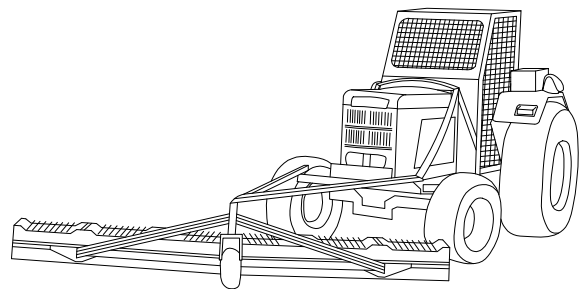


Mainly used in summer, the clay courts are maintained by staff from the Tennis Club Zürich. During hot periods, the biggest challenge is to control the humidity of the red surface to preserve its texture.

## Dolder Golf

*Tools observed on site:*

Panels  
Posts  
Warehouses  
Pick-ups  
Lawnmower  
Pesticides  
Adapted machinery

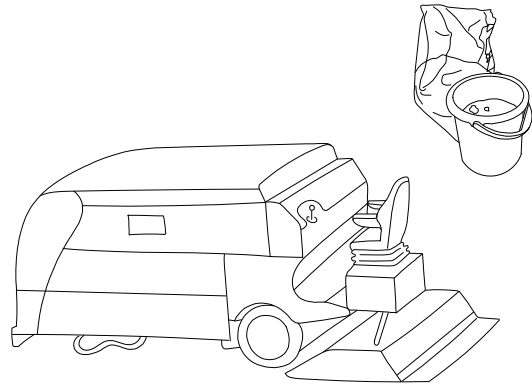


From the 1st of March to the 15th of November, the greenkeeping team of the golf takes care of the course's maintenance with their own machinery. As the area is open to the public for the rest of the year, it is maintained by the department that looks after the forest, «Grünstadt Zürich».

## Dolder Sports

*Tools observed on site:*

Containers  
Trashcans  
Brooms  
Resurfacer machine  
Electric infrastructures  
Road salt and shovel  
Pallets  
Chemical surfacess treatment



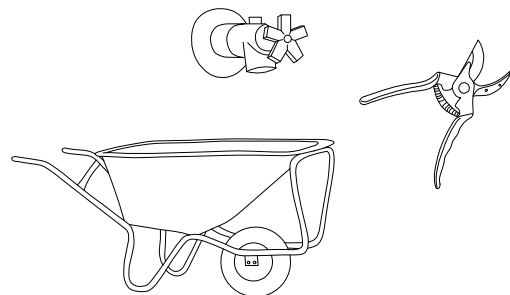
The «Dolder Sports» team of technicians look after the infrastructures all year round with their machines, juggling between the swimming pool and the ice rink.

At various times of the year, when maintenance and specific machines are required, the technicians commission 5 different companies to carry out these one-off tasks.

## Family Gardens Heuelsteig

*Tools observed on site:*

Banniers  
Greenhouses and cabins  
Rakes and shovels  
Shears  
Plastic covers  
Watering-can  
Potting soil and seeds  
Compost

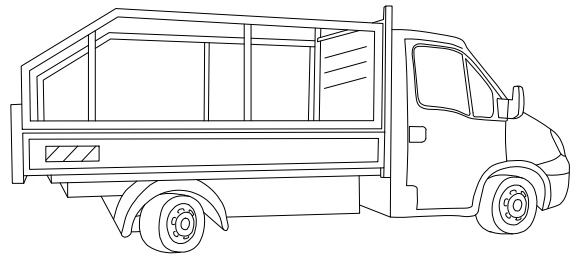


The parcel is owned by «Grünstadt Zürich» and is rented by the FGVZO (Family Garden Association Zürich East). The association has 72 parcels that are assigned to particulars. Private and communal maintenances are intertwining here.

## Grand Dolder Hotel

*Tools observed on site:*

Pick-up  
Gardening tools  
Forestry tools  
Household carts and tools  
Stepladder and vacuum cleaner  
Panels  
Swimming pool maintenance tools  
Laundry tools

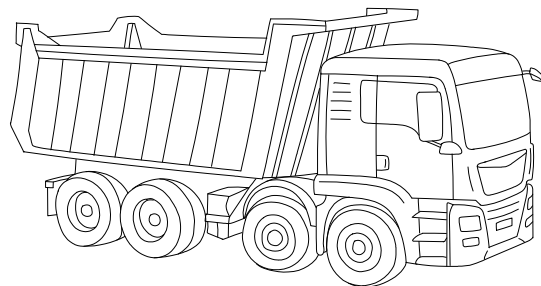


As the grand dolder hotel is a major institution, there are several levels of maintenance working for the same name. From the maintenance of the building and its services by hotel staff, to the upkeep of the gardens by an external landscaping company, to the upkeep of the forest on the site by the City of Zurich's forestry services, the range of tools used is very varied.

## Construction sites

*Tools observed on site:*

Pallets  
Barriers  
Safety clothing  
Cleaning tools (brooms, garden hose)  
Trashcans  
Crane and excavators  
Trucks

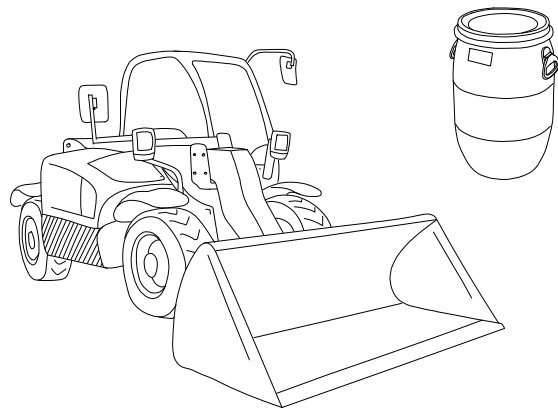


The construction sites are maintenance facilities that can be found all over the Adlisberg site. Whether they involve demolition, conversion or new construction, they have a major impact on the transformation and maintenance of the landscape and its built features. It is usually private companies that are involved.

## Sportanlage Sonnenberg

*Tools observed on site:*

Tractors and attachments  
Fertilizers  
Sprinklers  
Trashcans  
Wine mesh  
Lawnmower  
Broom

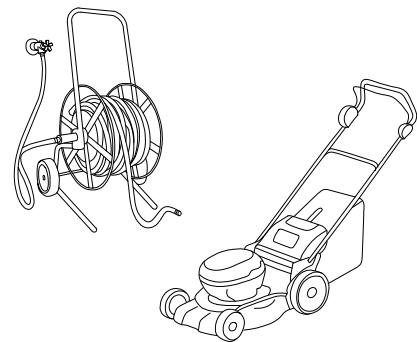


The sports facilities have a contract with the «Swiss Green» company, which owns all kinds of attachments and machines, for the maintenance of their surfaces and grounds. As mentioned earlier, this company also looks after the Adlisberg driving range, meaning it is taking care of distant but similar parts of the landscape.

## Private gardens

*Tools observed on site:*

Banners  
Pick-ups  
Rakes, shovels and brooms  
Lawnmower  
Potting soil and seeds  
Shears and blower  
Nets and chemicals  
Garden hose, watering-can, sprinklers



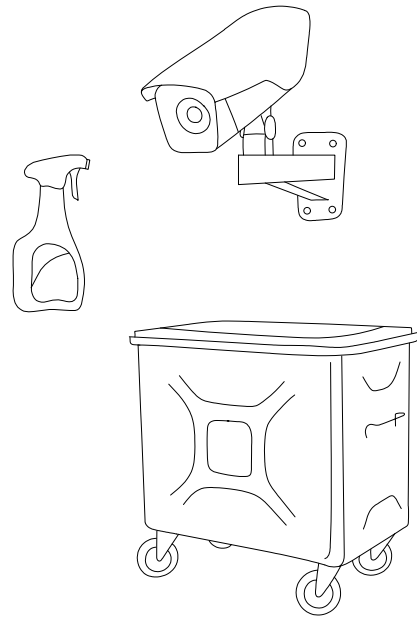
In private gardens, where the greenery is very well controlled, maintenance is easily remarkable. In most of the gardens at Adlisberg, the grass is green and short, the bushes are precise geometric objects and the swimming pools are clean.

When out and about, a multitude of private gardening companies cross their roads and paths, moving from one garden to another.

## Waldhaus Dolder

*Tools observed on site:*

Postboxes  
Trashcans and containers  
Post-its and handwritten notes  
Surveillance cameras  
Interim use and contracts  
Vacuum cleaner and mop  
Locks and Keys  
Sweeper and dustpan  
Information boards  
Rat poison  
Watering-can  
Minivan  
Plastic box for leaks  
Plastic sheets  
Laundry machines  
Cardboard boxes  
Pallets

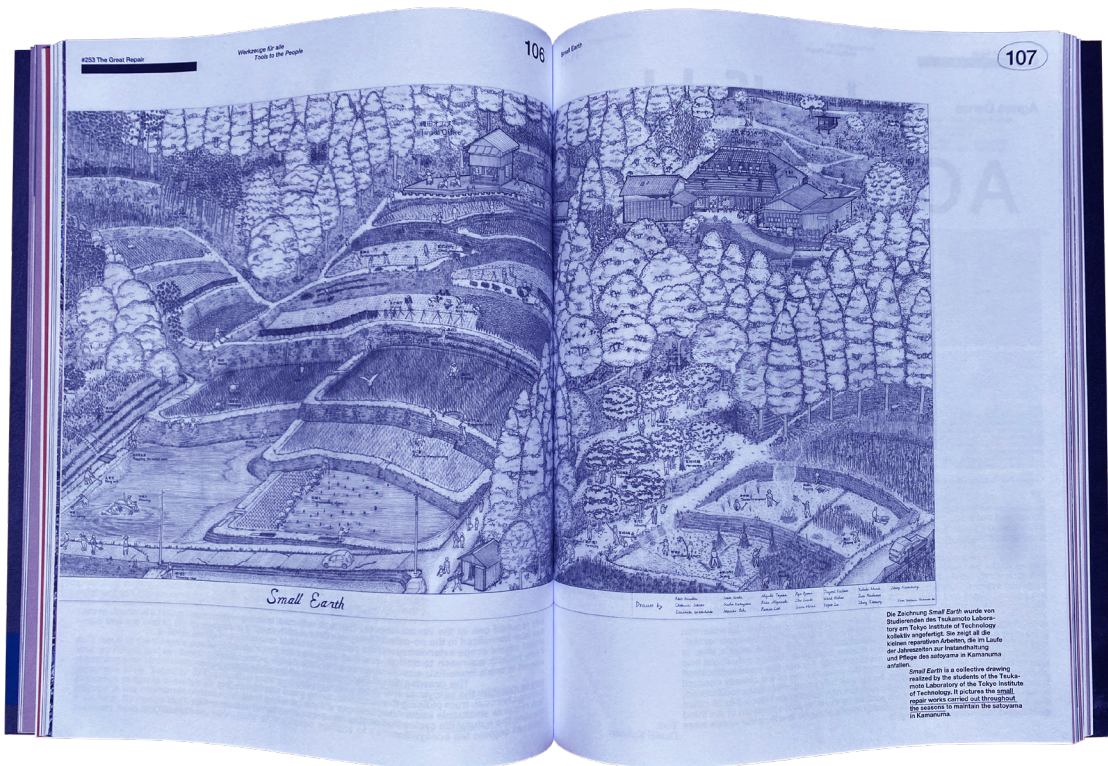


In its in-between situation, the owner of Waldhaus and Projekt interim have had an active maintenance and management contract since 2017.

The transformation of the use of this building, although temporary, can be considered a form of maintenance. On paper, Projekt Interim is responsible for cleaning the common areas and carrying out repairs in the building. Following a phone interview, it seems that cleaning apparently involves only the cleaning of floors, and repairs, such as a water leak, are done using plastic bins to collect the water.

The former use of the Waldhaus as a hotel means that the plot and its layout were designed for it to have multiple public and private accesses. This situation blurs the responsibilities and task distribution: where do the road and the parking end? Which platform of the Dolderbahn is under the responsibility of the city or that of Projekt Interim? Who should clean the shared spaces, Projekt Interim or the residents?

Is it worth investing time and money in building repairs, or should one behave as Projekt Interim currently does, assuming that the building will be demolished and let it deteriorate?



Small Earth, ARCH+, The Great Repair, #253, September 2023.

# Observations

Maintenance is happening everywhere and anytime but usually goes unnoticed.

The places where tools and actors meet are countless. They are sometimes obvious and stationary, at other times temporary and mobile.

It seems that the tools and actors do not overlap; they perform extremely close to each other but never «touch».

The main actors encountered are the city of Zürich (Tiefbauamt, Grün Stadt Zürich and the hunting warden) and private maintenance companies. The forest seems to be everywhere and limited at the same time, coming in contact with privately owned gardens.

The tools used for maintenance have evolved throughout the ages, many machines can be observed. The actors and their tools meet at all scales.

A tool can be used in different ways and in different geographical locations but serve the same purpose. A garden hose can be used in a private garden and on a golf course.

Adlisberg is a place where labor makes leisure possible. Two very different experiences of the area collide.





The act of maintaining, repairing a tool. In the Feldmoos forest, Hans Kobi, 1990, Image Archive ETH Zürich.

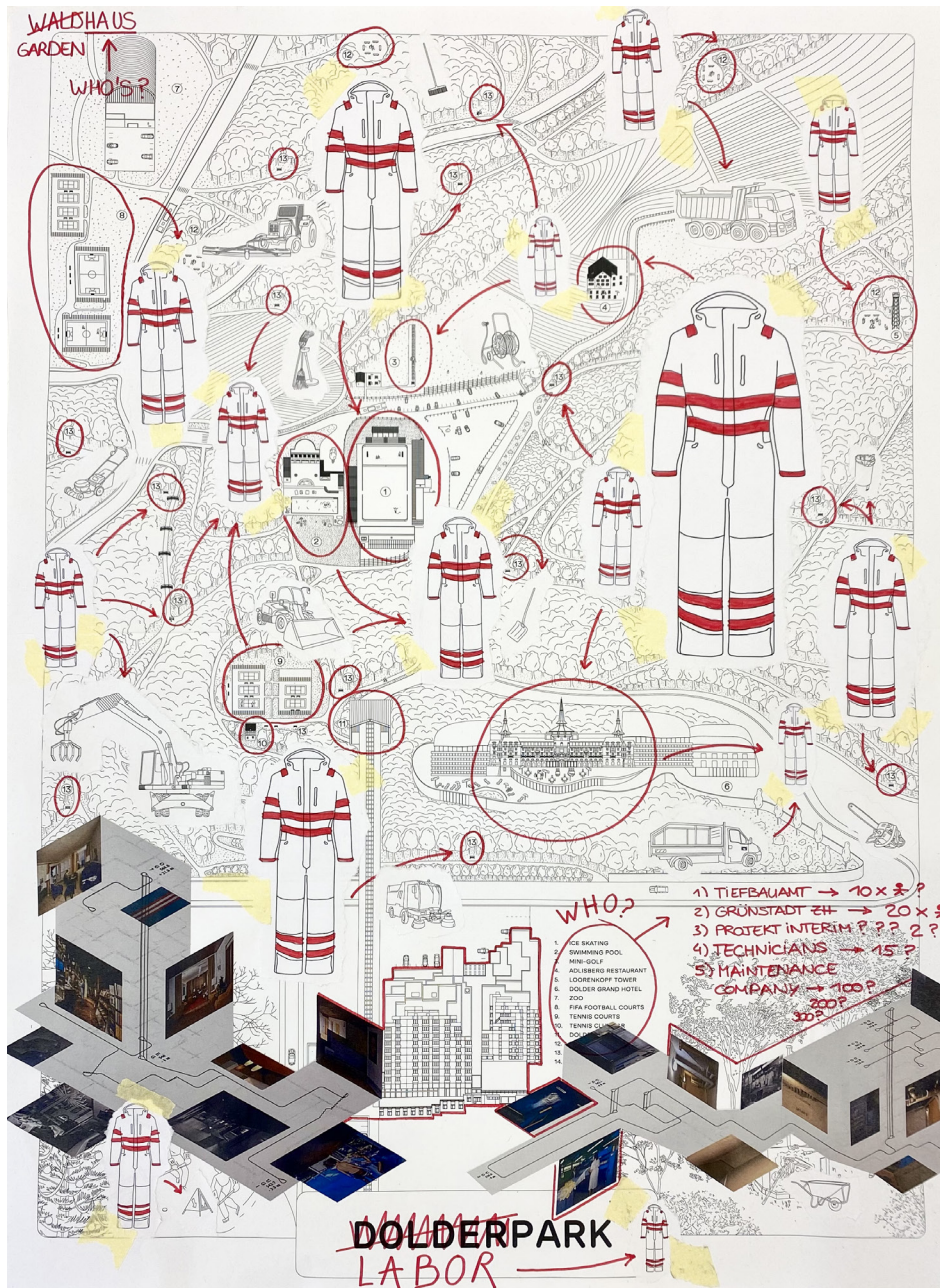




The act of maintaining, the seasonalities of a vegetable garden.  
Farm woman, Comet Photo AG, 1962, Image Archive ETH Zürich.



# Making Maintenance Visible



Atlas collage with fragments from the drawings of Elodie Michel, Henry Zimmermann and my personal Atlas drawing «Maintenance and Process».

On the highly maintained Adlisberg, the leisure and pleasure of some is made possible by the labor and work of others. Throughout the seasons, at all scales and in all locations, the bodies of maintenance carry out their daily tasks to ensure the life of the area.

As mentioned in *The Great Repair*: « Often out of sight, sometimes right in front of our eyes and still overlooked, this indispensable work is rendered invisible by the current valorization system. »<sup>1</sup>. It is only when these tasks aren't performed anymore that we come to the realization of their fundamentality.

## **Maintenance is very powerful.**

Although actors and tools rub shoulders but never overlap, the whole is kept alive. The slightest change in the execution or frequency of the tasks has an impact on the postcard view of Adlisberg and its future. How come the role of the actors goes unrecognized and their embodied knowledge under appreciated? We need a change of perception. We need to value labor and give maintenance some visibility.

The following pages are a collection of projects that highlight maintenance and the people who perform it.

<sup>1</sup> Begin with the Everyday, ARCH+, *The Great Repair*, #253, September 2023.

# MANIFESTO!

MAINTENANCE ART -- Proposal for an Exhibition

"CARE" ©1969  
Mierle Laderman Ukeles

## I. IDEAS:

- A. The Death Instinct and the Life Instinct:  
The Death Instinct: separation, individuality, Avant-Garde per excellence; to follow one's own path to death--do your own thing, dynamic change.  
The Life Instinct: unification, the eternal return, the perpetuation and MAINTENANCE of the species, survival systems and operations, equilibrium.
- B. Two basic systems: Development and Maintenance. The scorboll of every revolution: after the revolution, who's going to pick up the garbage on Monday morning?  
Development: pure individual creation; the new; change; progress, advance, excitement, flight or flight-fear.  
Maintenance: keep the dust off the pure individual creation; preserve the new; contain the change; protect progress; defend and prolong the advance; renew the excitement; repeat the flight.  
show your work--show it again  
keep the contemporary museum groovy  
keep the home fires burning  
Development systems are partial feedback systems with major room for change.  
Maintenance systems are direct feedback systems with little room for alteration.

MAINTENANCE ART -2- Mierle Laderman Ukeles

- C. Maintenance is a drag; it takes all the fucking time (lit.) The mind boggles and chafes at the boredom. The culture confers lousy status on maintenance jobs--minimum wages, housewives-no pay.

clean your desk, wash the dishes, clean the floor, wash your clothes, wash your toes, change the baby's diaper, finish the report, correct the typos, mend the fence, keep the customer happy, throw out the stinking garbage, watch out don't put things in your nose, what shall I wear, I have no sox, pay your bills, don't litter, save string, wash your hair, change the sheets, go to the store, it's out of perfume, say it again--he doesn't understand, seal it again--it leaks, go to work, this art is dirty, clear the table, call him again, flush the toilet, stay young.

- D. Art:  
Everything I say is Art is Art. Everything I do is Art is Art. We have no Art, so try to do everything well." (Salinas saying).

Avant-garde art, which claims utter development, is infected by strains of maintenance ideas, maintenance activities, and maintenance material.

--Process art especially claims pure development and change, yet employs almost purely maintenance processes.

- E. The exhibition of Maintenance Art, "CARE", would zero in on pure maintenance, exhibit it as contemporary art, and yield, by utter opposition, clarity of issues.

MAINTENANCE ART -3- Mierle Laderman Ukeles

## II. THE MAINTENANCE ART EXHIBITION: Three parts: personal, general, and Earth Maintenance.

### A. Personal Part:

I am an artist. I am a woman. I am a wife. I am a mother (random order).  
I do a hell of a lot of washing, cleaning, cooking, sewing, supporting, preserving, etc. Also, (up to now separately) I "do" Art.  
Now, I will simply do these maintenance everyday things, and flush them up to consciousness, exhibit them, as Art. I will live in the museum as I customarily do at home with my husband and my baby (right, or if you don't want me around at night I would come in every day) for the duration of the exhibition, and do all these things as public Art activities: I will sweep and wax the floors, dust everything, wash the walls (i.e. "floor paintings, dust works, soap-sculpture, wall-paintings"), cook, invite people to eat, clean up, put away, change light bulbs. I might save and make apogonizations and dispositions of all functional refuse. The exhibition area might look "messy" of art, but it will be maintained in full public view.  
My working will be the work.

### B. General Part: Everyone does a hell of a lot of soodling maintenance work. The general part of the exhibition would consist of interviews of two kinds.

1. Previous interviews of, say, 50 different classes and kinds of occupations that run a gamut from "maintenance man", maid, sanitation man, mailman, union man, construction worker, librarian, grocery-store man, nurse, doctor, teacher, museum director, salesman, baseball player, child, criminal, bank president, mayor, movie star, artist, etc., about what they think maintenance is; how they feel about spending whatever parts of their lives on maintenance activities; what is the relationship between maintenance and freedom; what is the relationship between maintenance and life's dreams.  
These interviews will be typed and exhibited.

MAINTENANCE ART -4- Mierle Laderman Ukeles

2. Interview Room--for spectators at the Exhibition: A room of desks and chairs where professional (?) interviewers will interview the spectators at the exhibition along same questions as typed interviews (in 1. above). The responses should be personal.  
These interviews are taped and replayed throughout the exhibition area.

### C. Earth Maintenance:

Everyday, a container of the following kinds of refuse will be delivered to the Museum: 1) the contents of one sanitation truck; 2) a container of polluted air; 3) a container of polluted Hudson River; 4) a container of ravaged land. Once at the exhibition, each container will be serviced: purified, depolluted, rehabilitated, recycled, and conserved by various technical (and/or pseudo-technical) procedures either by repair or scientists.  
These servicing procedures are repeated for the duration of the exhibition.

«Now I will simply do these maintenance everyday things, and flush them up to consciousness, exhibit them, as Art». Maintenance Art, proposal for an exhibition, Mierle Laderman Ukeles, 1969.





As we return to our room, which we had left in a mess, is suddenly clean and tidy, as if by magic. The room is maintained, but is our privacy too? The Hotel, Room 46, Sophie Calle, 1984.



Le Baiser / The Kiss, Iñigo Manglano-Ovalle, 1999.



Le Baiser / The Kiss, Iñigo Manglano-Ovalle, 1999.

« I have never been able to build a house, a real house. I don't mean designing and building houses, a minor thing which I can still manage to do, although maybe not very well.

The idea I have of a house is the idea of a complicated machine, in which every day something breaks down: a lamp, a tap, a drain, a lock, a hinge, a socket, and then a cylinder, a stove, a fridge, a television or video; and the washing machine, or the fuses, the curtain springs, the security bolt.

**Living in a house, in a real house, is a full-time job. The house owner is at the same time a fireman; a nurse; a lifeguard, he is in full command of all the arts and professions, he is a specialist in physics, in chemistry, he is a lawyer, or he does not survive. He is a telephonist and receptionist, he calls at all hours, getting hold of plumbers, carpenters, bricklayers, electricians, and then he opens the front door to them, or the back door, goes along with them submissively.**

This is why I consider owning, maintaining and renovating a house to be a matter of heroism. »

Alvaro Siza, March 1994.

Originally published in: Kenneth Frampton, Alvaro Siza: Complete Works (London: Phaidon, 2000. p252)





No Splash, Ramiro Gomez, 2014.



The workers that keep the Dolder Grand alive. The Dolder Grand, 2009.





«Embellishment has no place here. Quality, charm, life exist. The square is already beautiful. As a project we've proposed doing nothing apart from some simple and rapid maintenance works - replacing the gravel, cleaning the square more often, treating the lime trees, slightly modifying the traffic- of a kind to improve use of the square and to satisfy the locals.»

Lacaton & Vassal, website, Place Léon Aucoc in Bordeaux, 1996.





Koolhaas Houselife, Beka & Lemoine, 2008.



Morning Cleaning, Jeff Wall, 1999.



# Wie Ist Es Auf Dem Adlisberg?

Luis, 20, Grün Stadt Zürich



Luis, a 20-year-old civil servant, has been working for the city's Grün Stadt Zürich department for 4 months. He takes care of small, non-specialised tasks in the Adlisberg forest.



What is your job on Adlisberg and who do you work for?

*I am doing my civil service there. I started in November and will finish in June. I am working for the Grün Stadt Zürich department of the city.*

Can you describe your day on Adlisberg?

*I cycle to work, which is much more efficient than public transport. It takes me 30 minutes instead of an hour.*

*My day starts at 7 am at the Waldrevier. I get changed and take part in the team warm-up. It's great to have a little stretch before we split up into the forest.*

*I have breaks from 9 to 9:30 am and from 12 to 1 pm and finish working at 4:45 pm. Depending on where I am in the forest I take them in the break room of the Waldrevier, in the pick-up or in the forest. We also have break trailers if we work in the same area for some time.*

Do you spend your break with people who don't necessarily work for Grün Stadt Zürich?

*No, not really. We sometimes share the break room with workers from another department but we don't really mix.*

What are your main tasks?

*I am a bit of a handyman. All the little tasks that the other employees don't want to do fall to me. It goes from blowing leaves to collecting rubbish. For example, the small footpaths have to be blown out by hand and that takes time. So I have to do it.*

Are there paths that only workers can take in the forest?

*No, pedestrians can go anywhere most of the time, but we are the only ones who can get to the paths by car.*

*Some of the roads are specifically sized for our machines and pick-ups.*

Do you have a specific route to take every day and do you meet many visitors on it?

*I have a rubbish collection route that I take every Monday (with my secret napping spot) and I think the place where I meet the most people is around the Degenried restaurant.*

Do you feel that the visitors of Adlisberg are aware of how much maintenance is taking place there? How could they be more included in the process?

*Switzerland has very high maintenance standards. **People don't really appreciate our work because they are so used to it, they expect Adlisberg to be clean. We should stop doing our job for 3 weeks and let trash pile up for people to notice the importance of our work, but I get it, they never see us.** Maintenance is under appreciated and people should not forget it's a full time job.*

*Some programs for including children and educating them on littering already exist, it's called the Waldputztag. They collect trash in the forest for a day. But otherwise, I don't think people could be more included.*

*Oh, and there's this story that's driving me crazy. There's this person who's trying to make the city services understand that there aren't enough bins on his walkway because he's rebelling and leaving his dog poop in the same place over and over again. Every Monday, it's the same thing and I have to stop my pick-up, put on my gloves, take the pliers and the bin bag, pick up his dog poop, put it in the bag, put the bag and the pliers in my pick-up, take off my gloves, reconnect my phone to the car's Bluetooth and start again. All this for one person's rubbish. What's more, the plastic of the bags is bad for the environment. He could finish his effort and just take his bag to a bin. If he could see the time it takes me every time, I hope he'd stop.*

Do you have any suggestion on how your working environment could be improved?

*I think the public transport connections could be improved. When I was coming to work with the bus and the Dolderbahn, it was taking me one hour. It was really not efficient.*



The dog poop protest. Adlisberg forest, personal photography.



# Propre En Ordre

On the intensely maintained Adlisberg, the leisure and pleasure of many is made possible by the efforts of a few. Paths are expected to be free of leaves and garden walls alpine white with little thought about the work and the people who are essential to it, yet rendered invisible. Although visitors' actions influence their effort, communication between the actors appears interrupted or even entirely absent.

Although the landscape paths are primarily designed for maintenance and practical access, visitors do not notice that the landscape is designed to meet maintenance criteria. As Luis said during our interview: « People don't really appreciate our work because they are so used to it, they expect Adlisberg to be clean. We should stop doing our job for 3 weeks and let trash pile up for people to notice the importance of our work, but I get it, they never see us. ».

In order to strengthen the community of Adlisberg and amend the current maintenance valorization system, the visibility of the maintainer's work needs to be enhanced. Through communication and interaction between workers and visitors, joint solutions to frictions may be found.

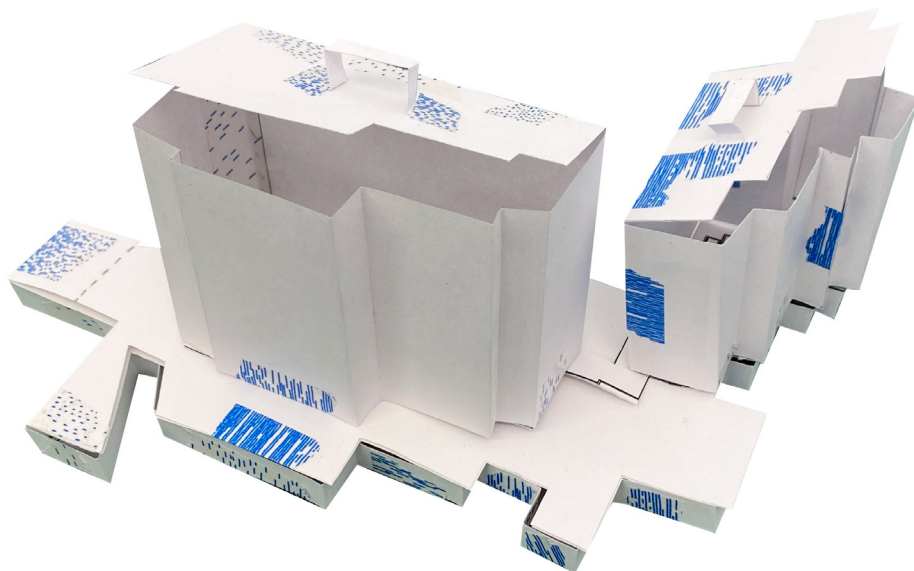
Mapping the tools, the actors and the spatialities they create on Adlisberg highlighted the intensity and complexity of its maintenance system. Following the cycles of the seasons and their agendas, the maintainers have the underestimated power of keeping Adlisberg alive. A slight change in the execution of their tasks has an impact on the present, gradually shaping the future.

Can we imagine a place where people would meet and share rather than another situation where each actor stays within their boundaries? Could we design for togetherness instead of separation? What could the actors of Adlisberg gather around and exchange?

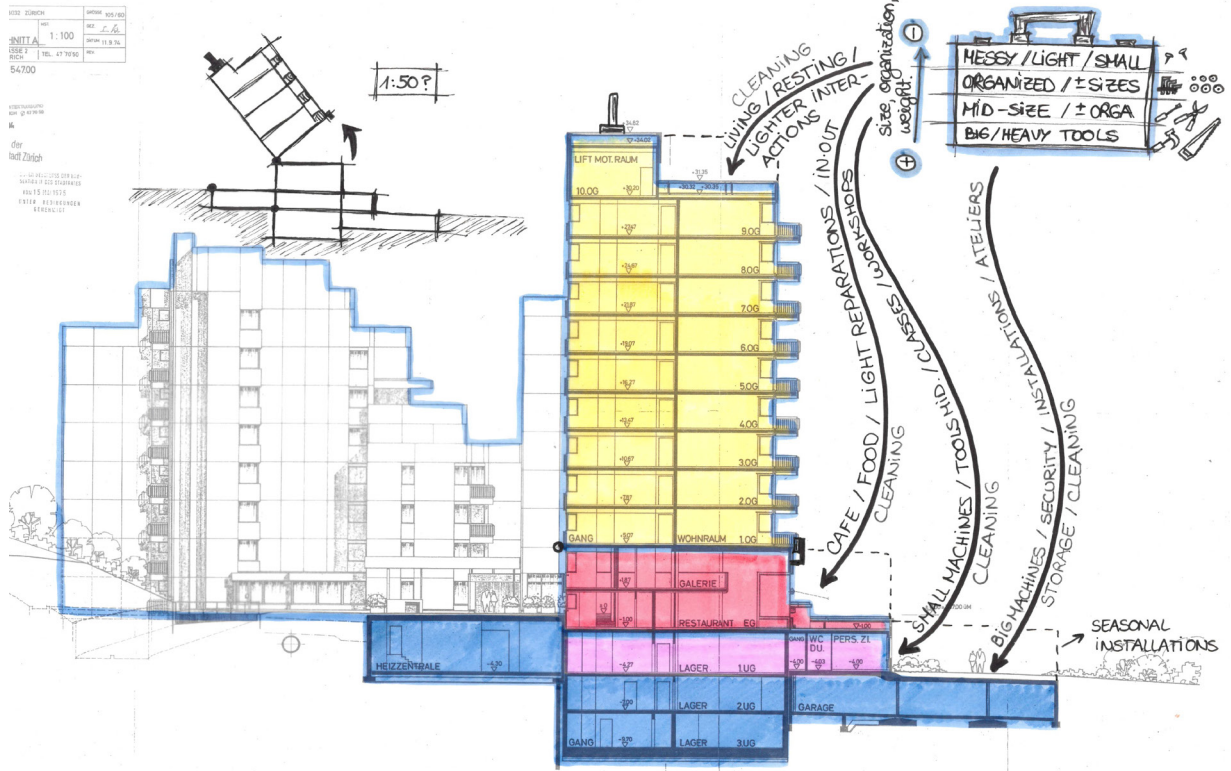
Whether professional or amateur, we all have to maintain. This obligation would be the seed that sprouts into a program centered around repair, in which visitors and maintainers converge, communicate and exchange. Shared ateliers and workshops in underused parts of the Waldhaus would make tools essential for maintenance readily available for the Adlisberg community. Whether it's a pair of skates in need of sharpening or a leaf blower requiring repair, individuals would have access to the resources necessary for their respective activities.

This community space, redesigned as a tool box, would facilitate practical tasks but also symbolize a societal commitment to maintenance, where visibility is granted to the individuals whose labor sustains the landscape.

By promoting crafts and creativity, the proposal offers opportunities to interact, share knowledge, and collaborate on solutions. It represents a shift towards togetherness and cooperation, reinforcing the interconnectedness of all those who contribute to the upkeep of Adlisberg. Through this initiative, the aim is to not only enhance the visibility of workers but also instil a sense of responsibility in visitors towards the landscape they enjoy. It's not just about repairing physical objects; it's about repairing relationships and strengthening the bonds within the community.

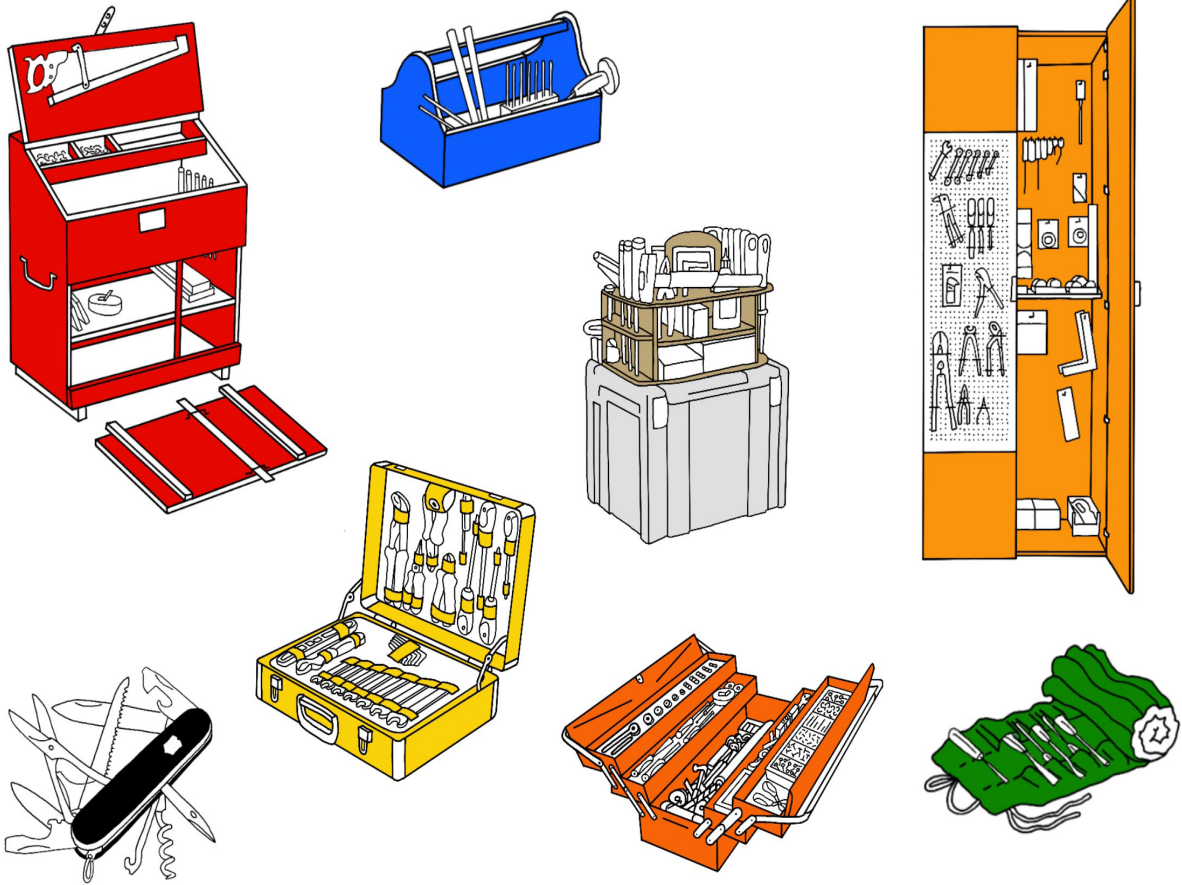


# THE WALDHAUS AS A TOOLBOX

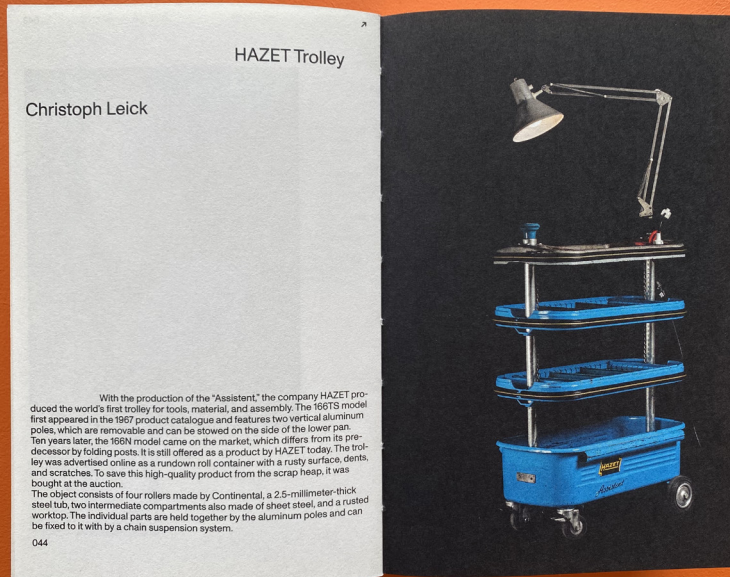


The Waldhaus as a toolbox, analogy between the programme distribution and the organisation of a toolbox.





Collection of toolboxes, different types and strategies.

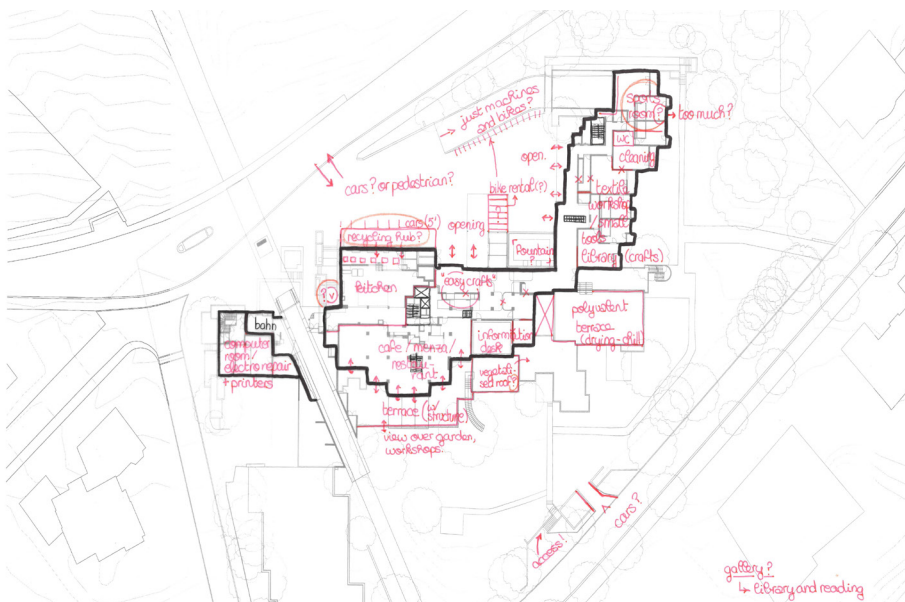
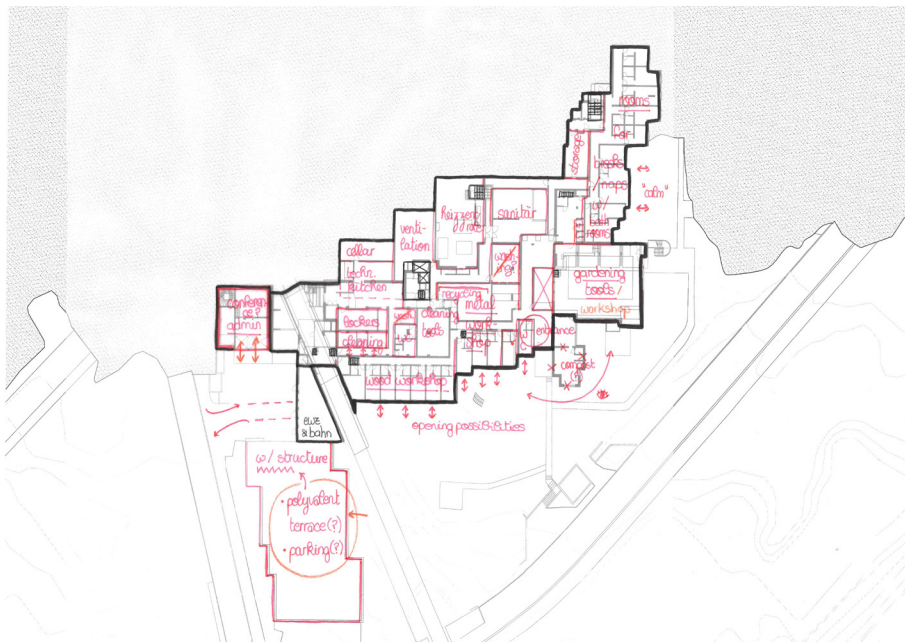
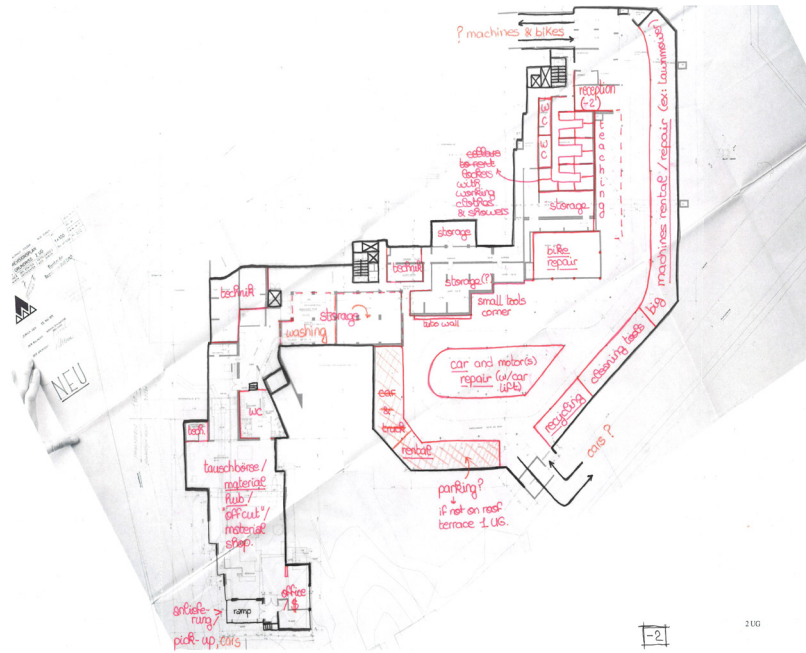


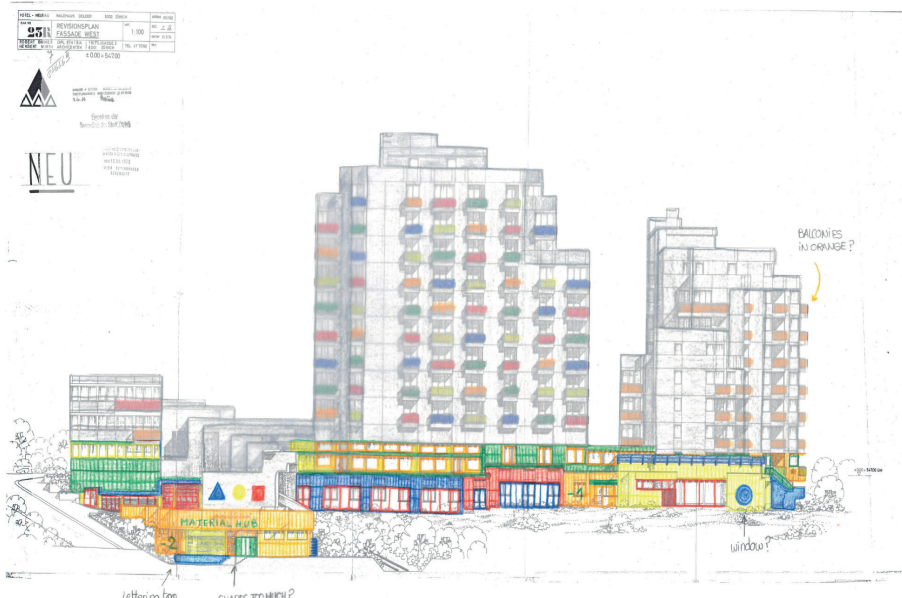
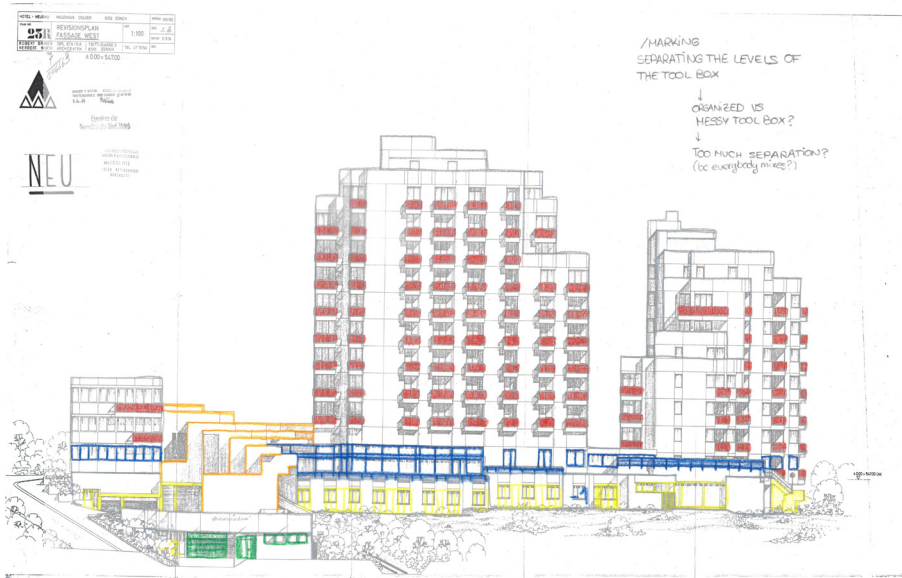
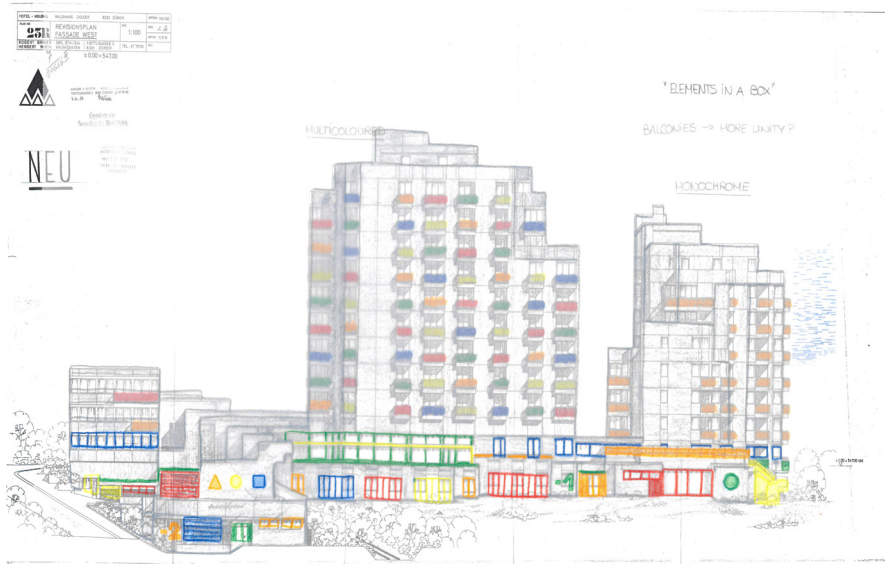
Upgrade: Making things better, Silke Langenberg, 2022.

# Wording

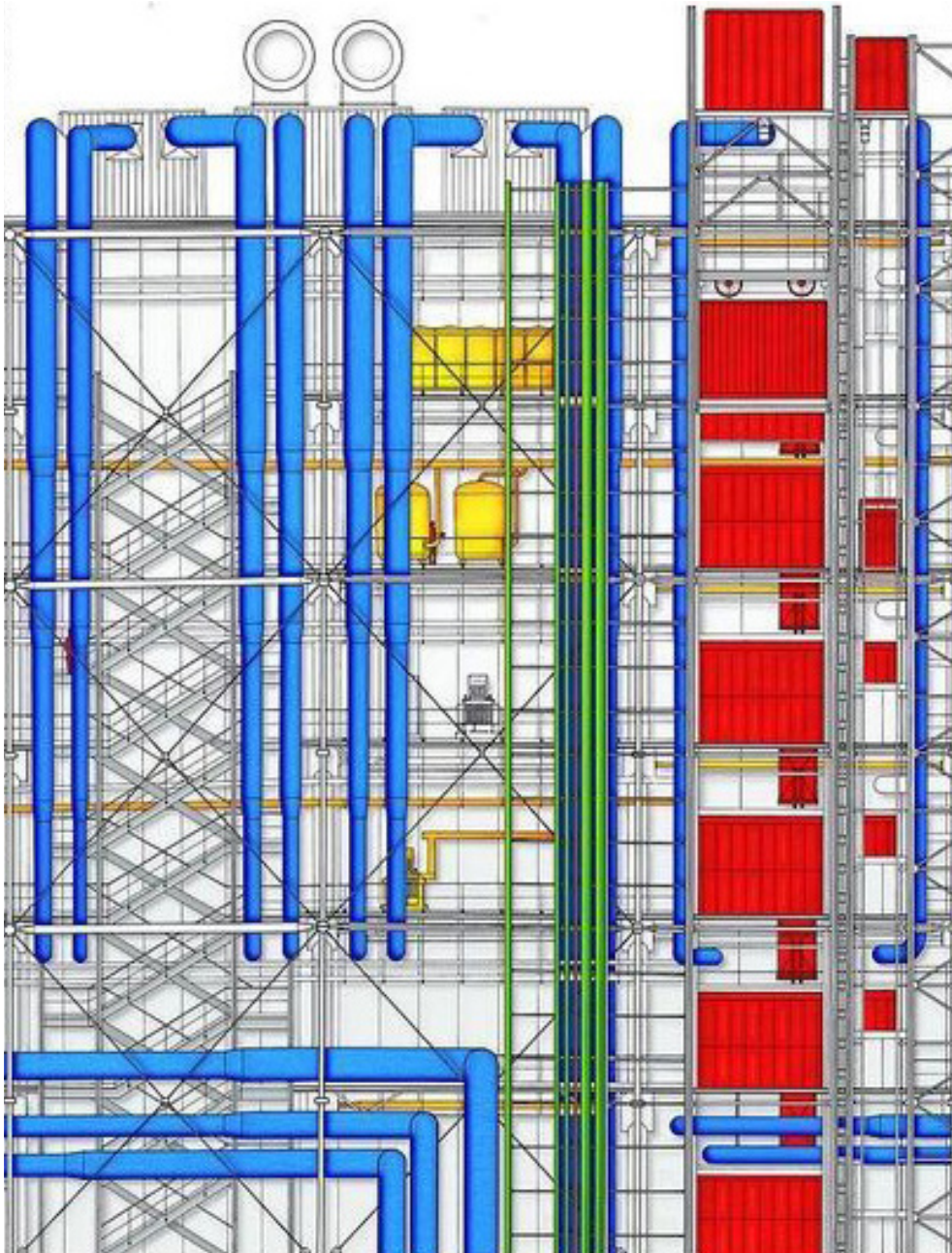
|              |              |             |
|--------------|--------------|-------------|
| Reveal       | In           | Organism    |
| Open         | Out          | Technical   |
| Close        | Machines     | Materials   |
| Unfold       | Pedestrians  | Ateliers    |
| Retract      | Hermetic     | Share       |
| Practicality | Identity     | Tools       |
| Polychromy   | Visibility   | Rest        |
| Upgrade      | Addition     | Merge       |
| Repair       | Subtraction  | Playfulness |
| Pierce       | Public       | Enter       |
| Fragments    | Private      | Exit        |
| Accesses     | Flexibility  | Plug        |
| Flows        | Adaptability | Circulation |





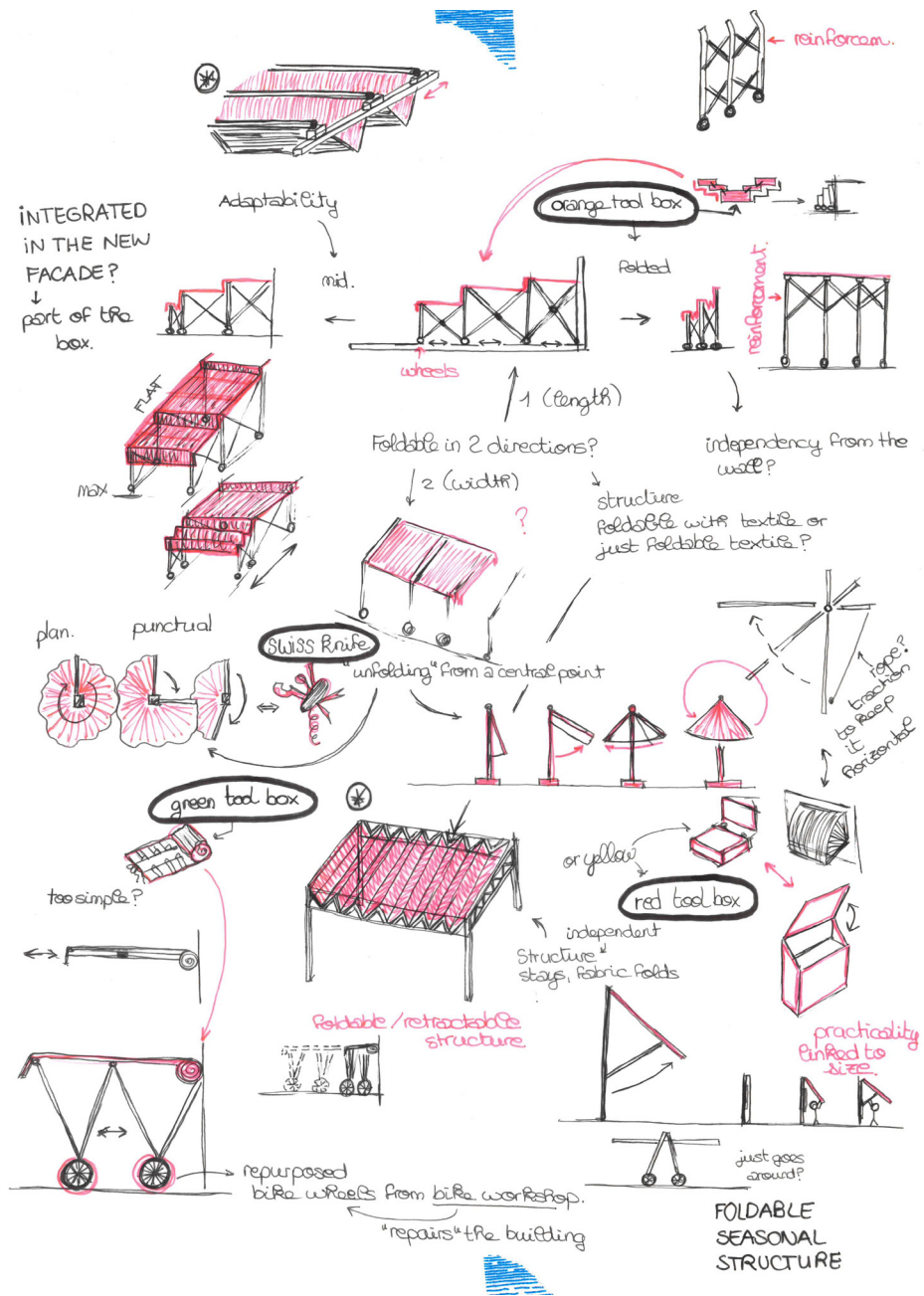






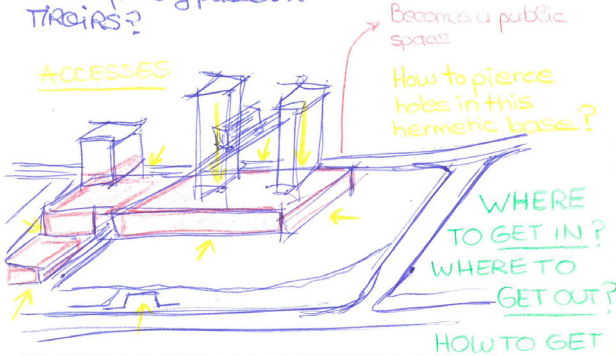
Centre Pompidou, Richard Rogers and Renzo Piano, 1977.





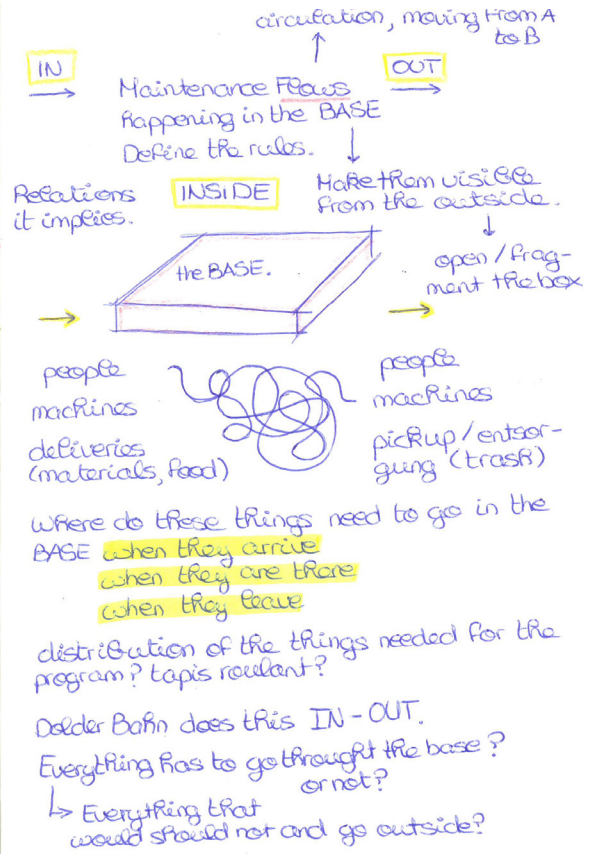
Thinking about foldable structures, inspired by toolboxes.

Bâtiment qui change en fonction des jours / de ce qui s'y passe...  
 TRAJETS?

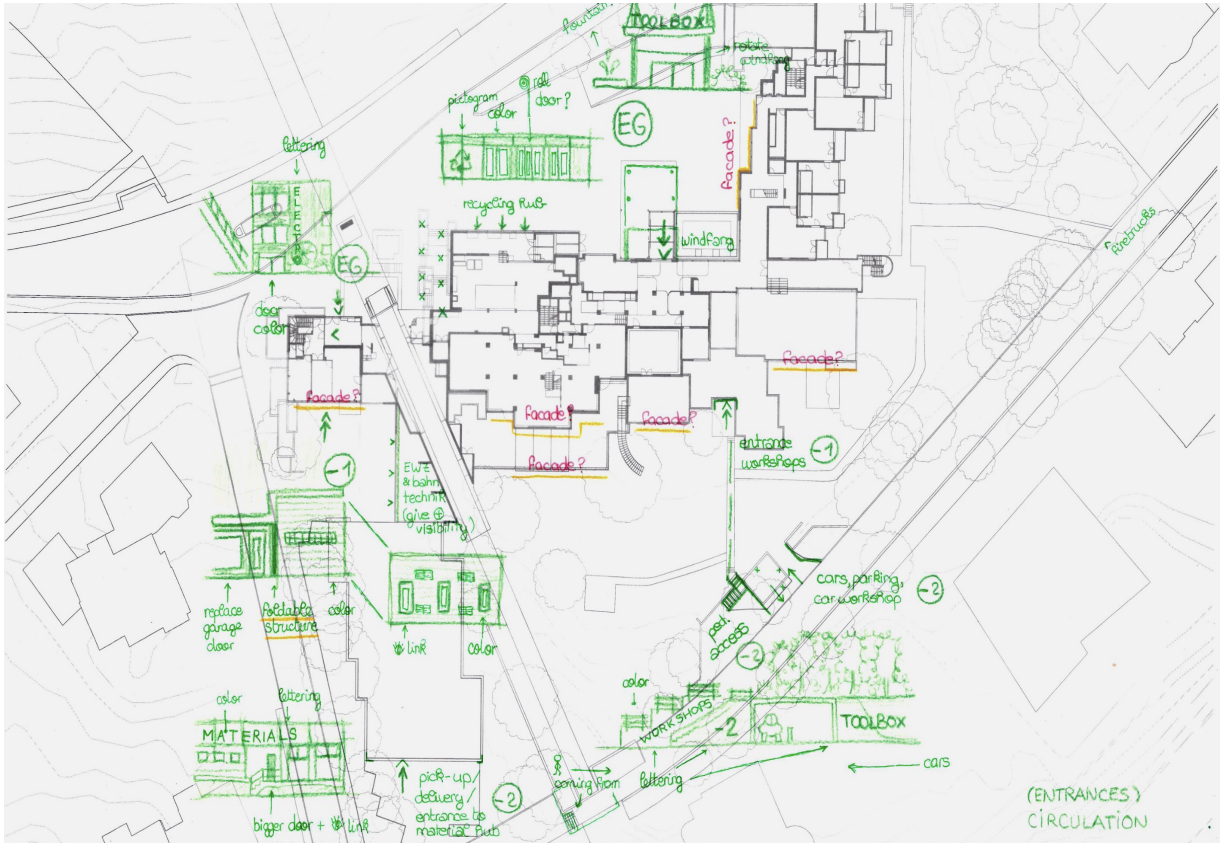


centre pompidou - analyse:

- Fed by monumental arteries
  - colour code, eight:
    - air flow
    - electricity
    - water
    - circulation (pedestrian flows)
  - living organism
  - building infrastructures are flipped inside - out.
  - piazza, link with public outdoor space, acts as a lung
  - huge contrast with surrounding buildings
- ↓  
mechanical escalator

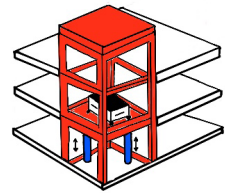
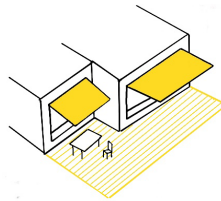
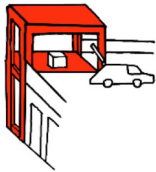
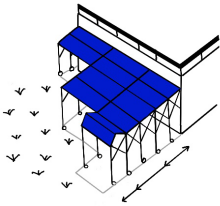
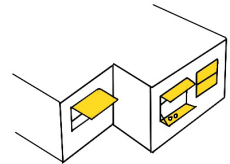
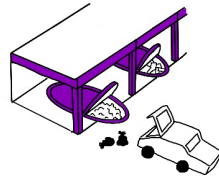
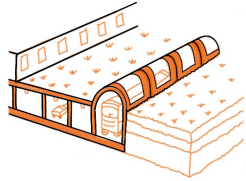
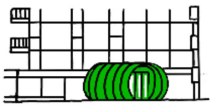


Thinking about accesses, flows and circulation.



Thinking about visibility and entrances.





The plug-in concept: how do you add simple elements to this hermetically sealed building to reveal the maintenance needed to make its new program work?

Accesses

Light and Air

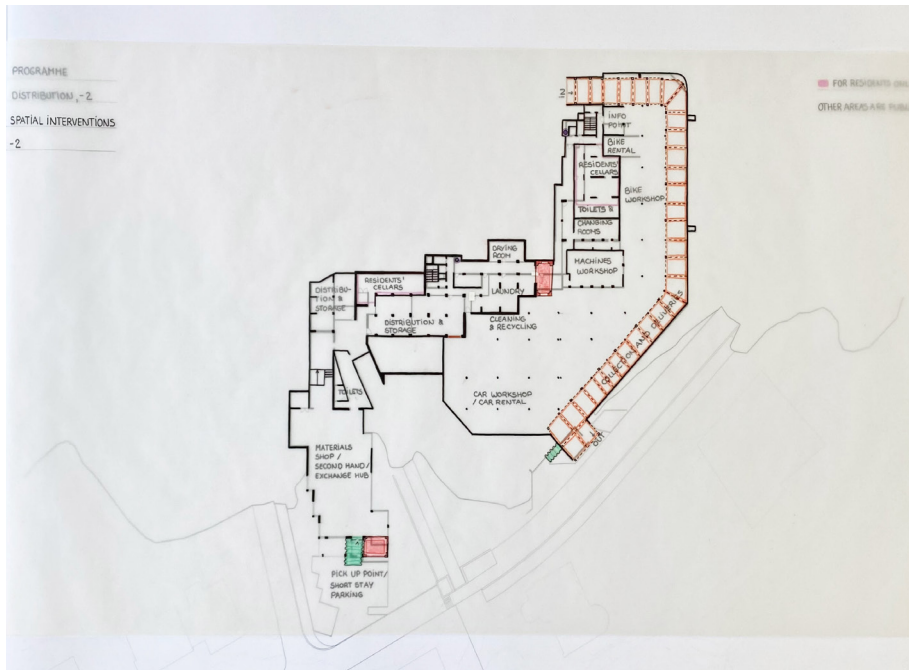
Circulation

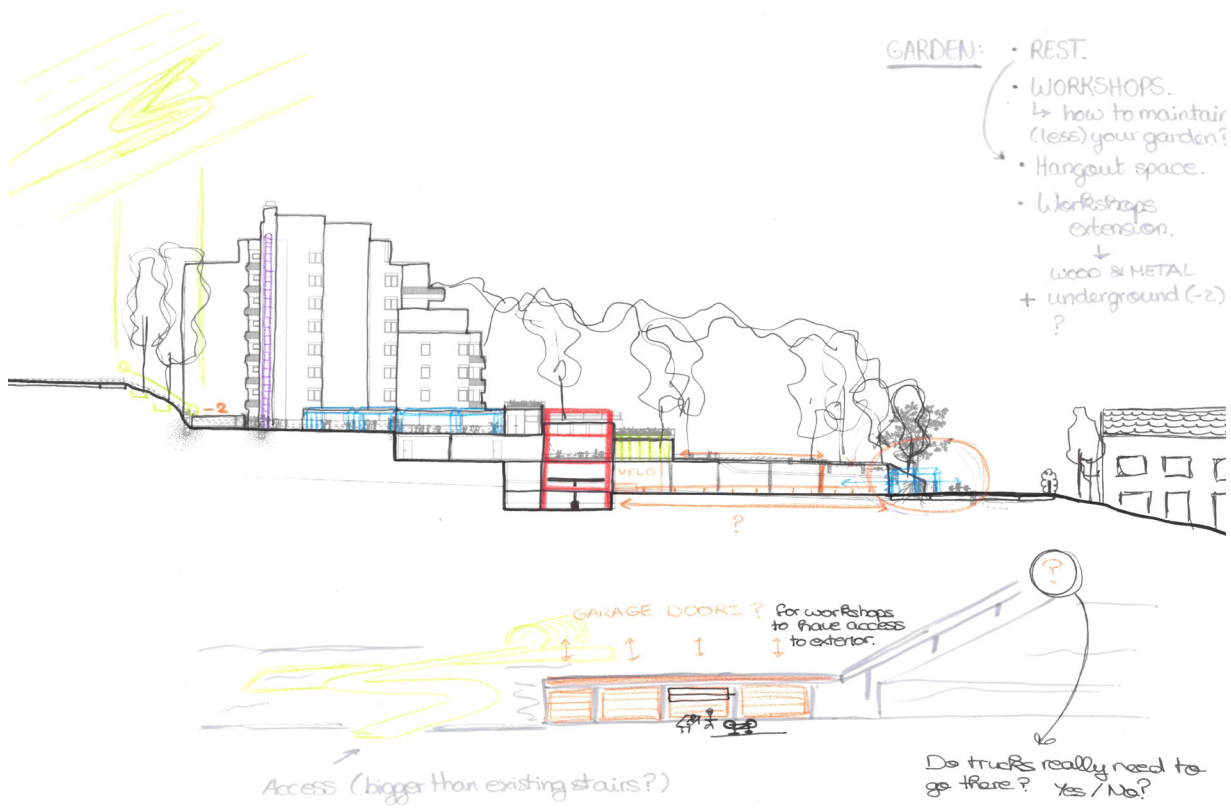
Programme

Openings





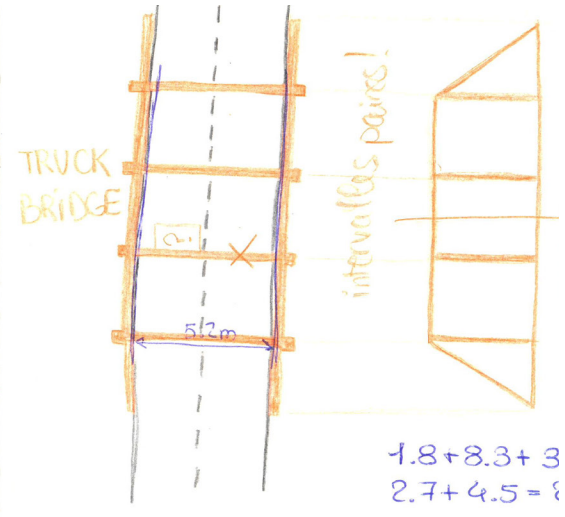
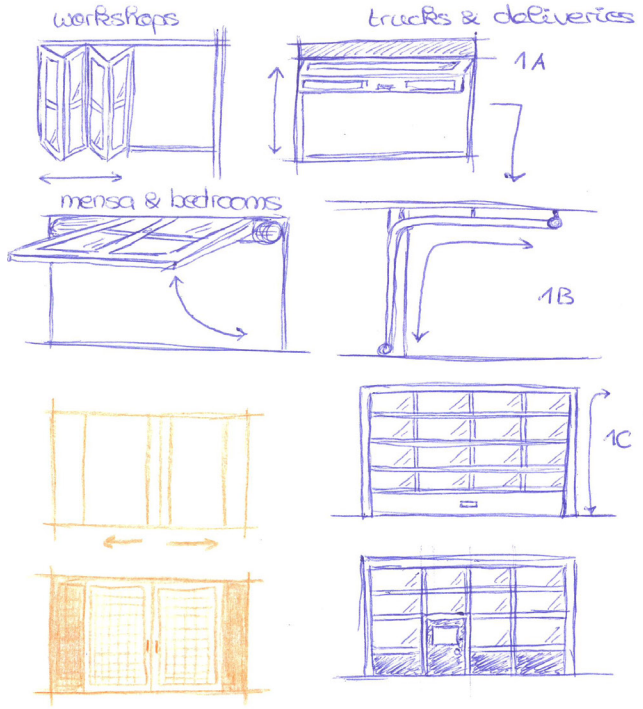




How to connect the levels together? And how to connect the building to its surroundings?  
 How does it relate to the streets around it?

PEDIT

DOORS & LIGHT

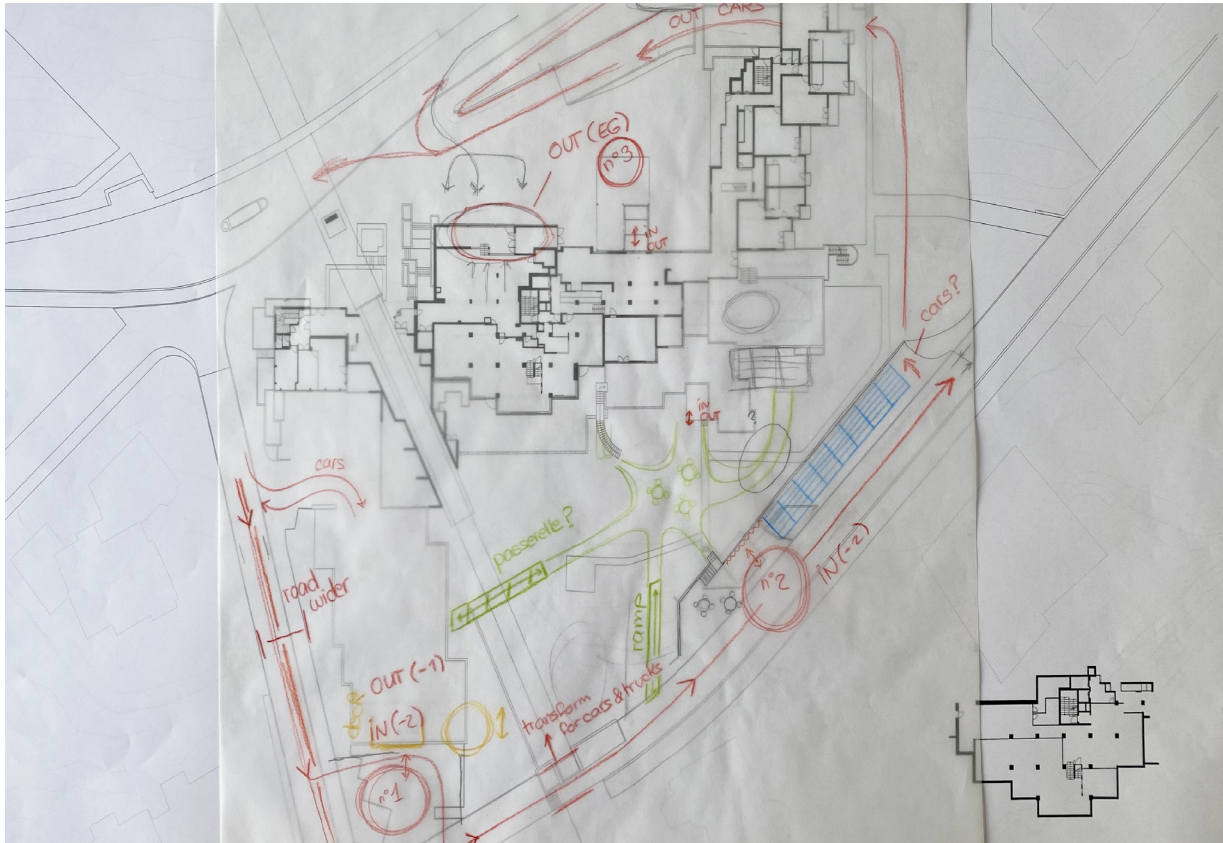


- ✗ courbes de niveau -2
- ✗ rampe verte -2 → définir avec
- ✗ murs -2
- ✗ murs -4
- ✗ fenêtres -4
- ✗ portes -4
- ✗ structures → montage charge
- structure workshop
- barrier free
- ✗ aménagements extérieurs

rampe vélos!  
landscape!

Thinking different doors and the light they allow into spaces.





How can the parcel embody the new kind of public space created on Adlisberg?



How can the surrounding streets be modified to facilitate traffic flow and access to the building?





