

# ATLAS

Allmendstrasse 91-95

Interim *forever*  
References  
to support



Rirkrit Tiravanija, *untitled (free/still)*



Lacaton Vassal, Place Léon Aucoc,  
Bordeaux



Algier, arch centering



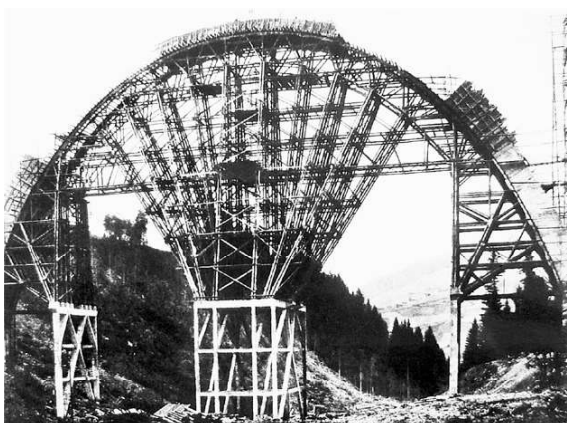
Enzo Mari, moving library



Richard Wentworth, *Making Do  
and Getting By*



Construction props



Langwieser Viadukt, falsework



Urban Gardening Projects, Detroit

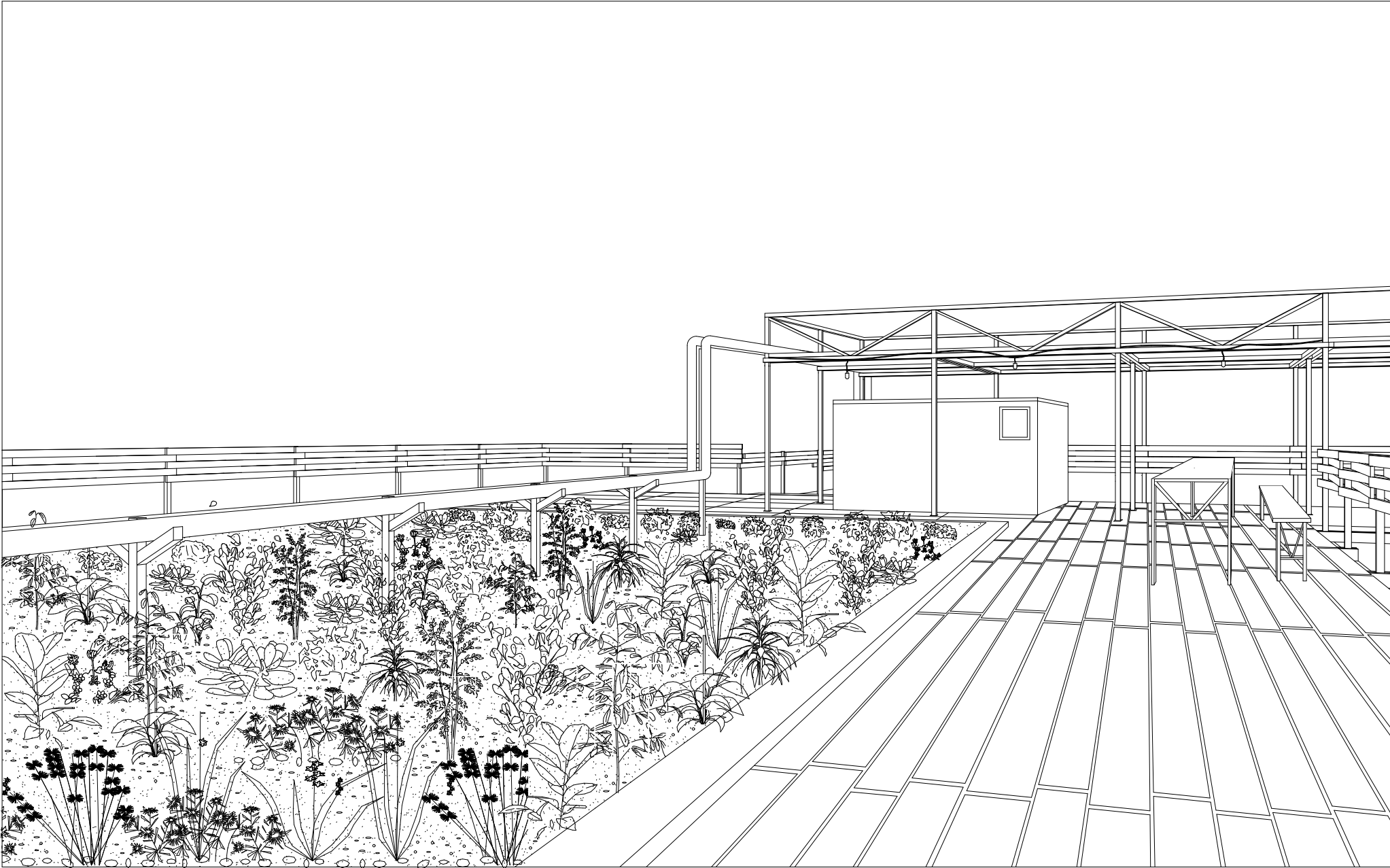


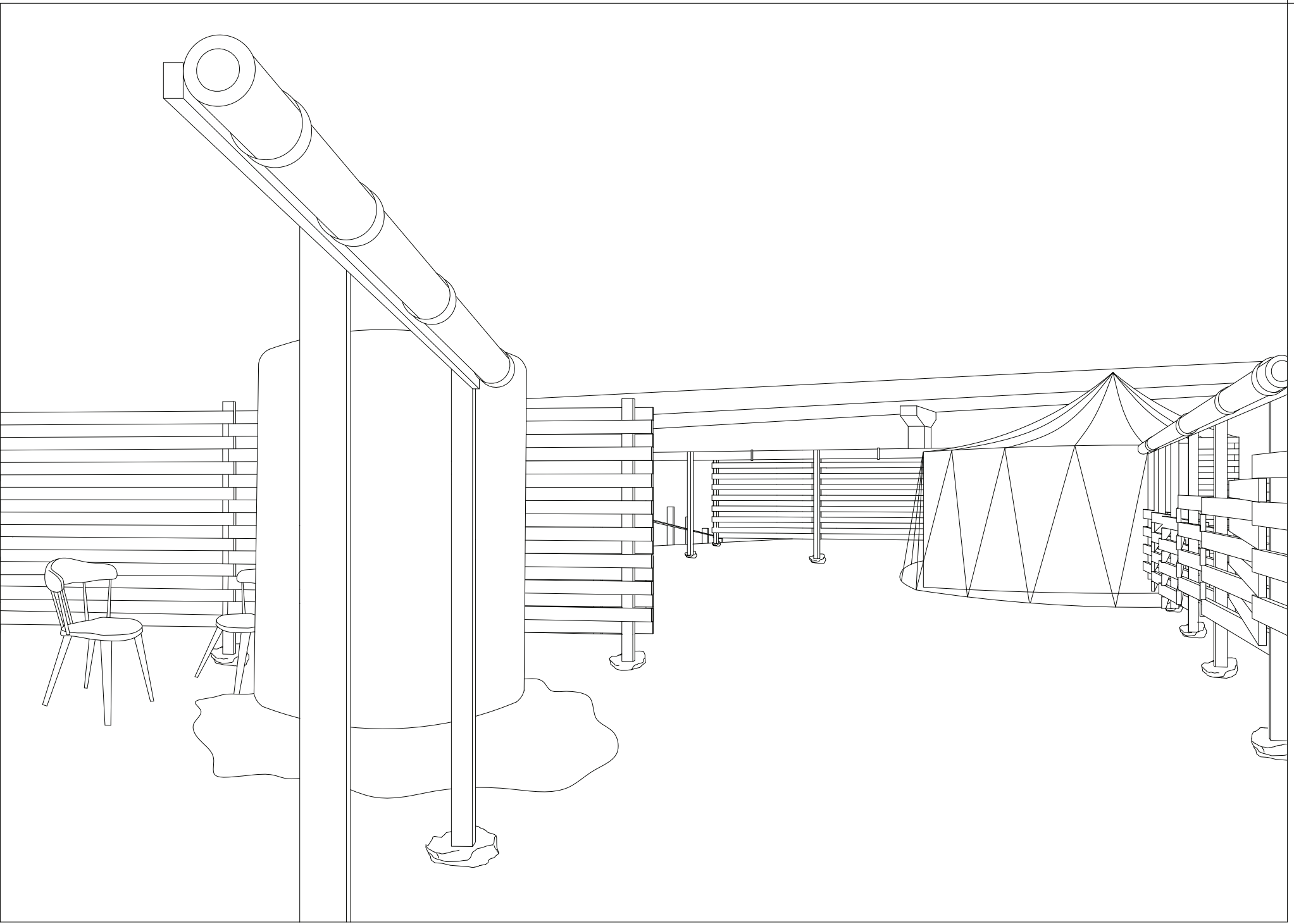
GLOSSARY

Inhabit	is living.	accepting	line
	A person, animal or group live in or occupy a place or environment	accumulating	listening
Maintenance		adapting	living
		arranging	
		bearing	matching
		binding together	mediating
		borders	meeting
		brick	metropolitan
		bridge	mixing
		building	moving
			needing
			noisy
	is care, conservation, preserving.	cables	
	is labour, repetition.	care	
		cleaning	occupying
	The work needed to keep something in good condition.	circulating	offering
		city	order
		chaos	organising
		checking	opening
		choosing	
		cloister	passerelle
		closing	passing by
		cold	people
		collecting	piling
	is holding, carrying, bearing, piling.	comforting	pipes
	is falsework, fountaition, reinforcement, substructure, construction	communicating	posters
	props.	community	preparing
	is aid, assistance.	conflict	programming
	is shared.	connecting	public spaces
		conservation	
		constructing	recycling
		cooking	reflecting
		coordinating	relaxing
		counting	removing
			rent
		dealing	repairing
		demolishing	reprogramming
		differentiating	
		disparate	sharing
		dispute	shelter
		driving	sorting
			staging
		ecology	stabilising
		electricity	storing
		existing	structuring
			space
		factory	spruce
		falsework	supplying
		fence	
			talking
		gardening	tank
		granit	tent
		greenery	train
		greenhouse	transition
		growing	
		guiding	unpacking
			using
		heating	
		helping	voluntary
		highway	
		holding	waiting
			wandering
		infrastructure	warm
		installing	warning
		interfering	washing
		interim	water
		island	whole
			wondering
		labour	wood
		laughing	working
		layering	
		leaving	zitrone

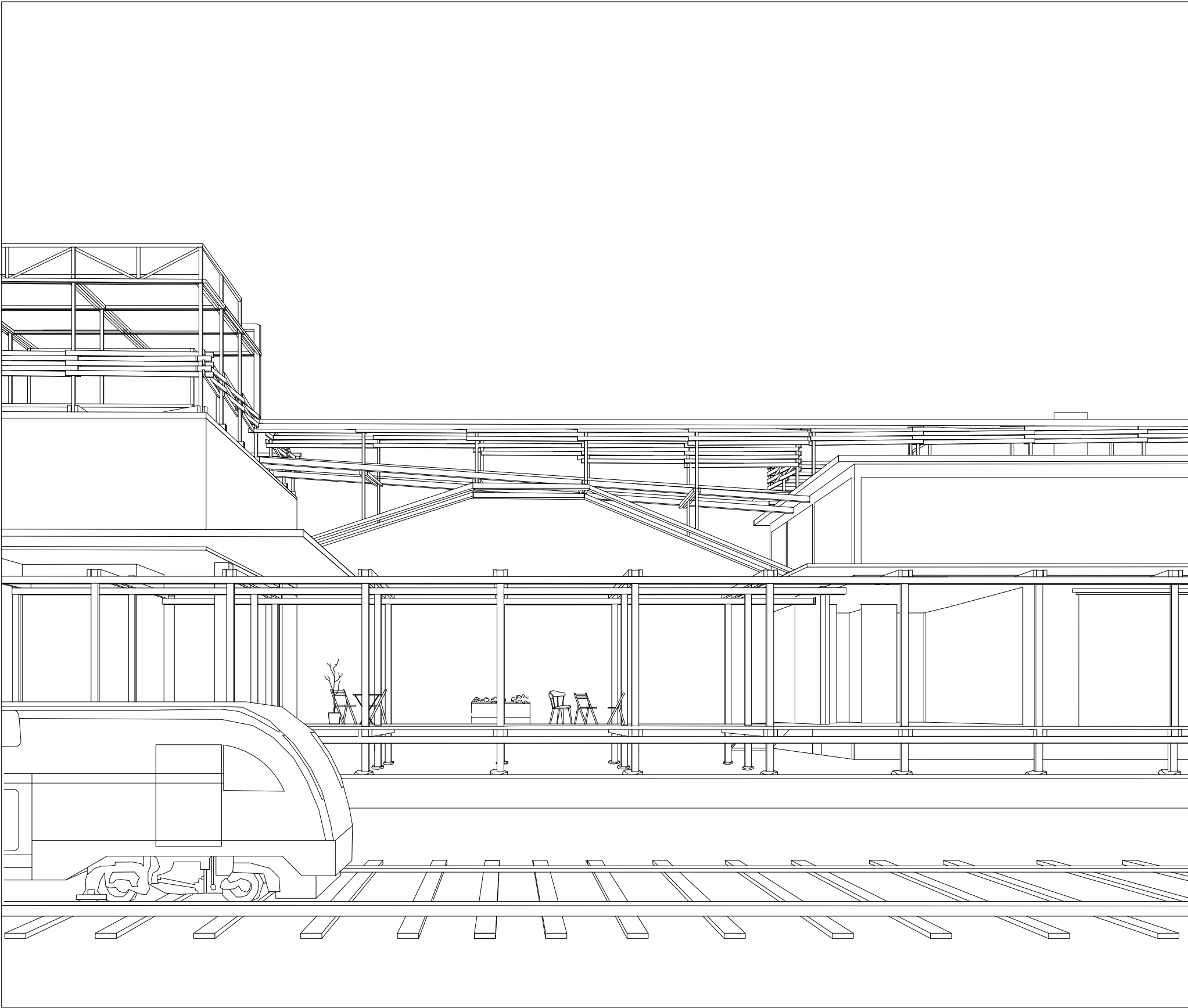






































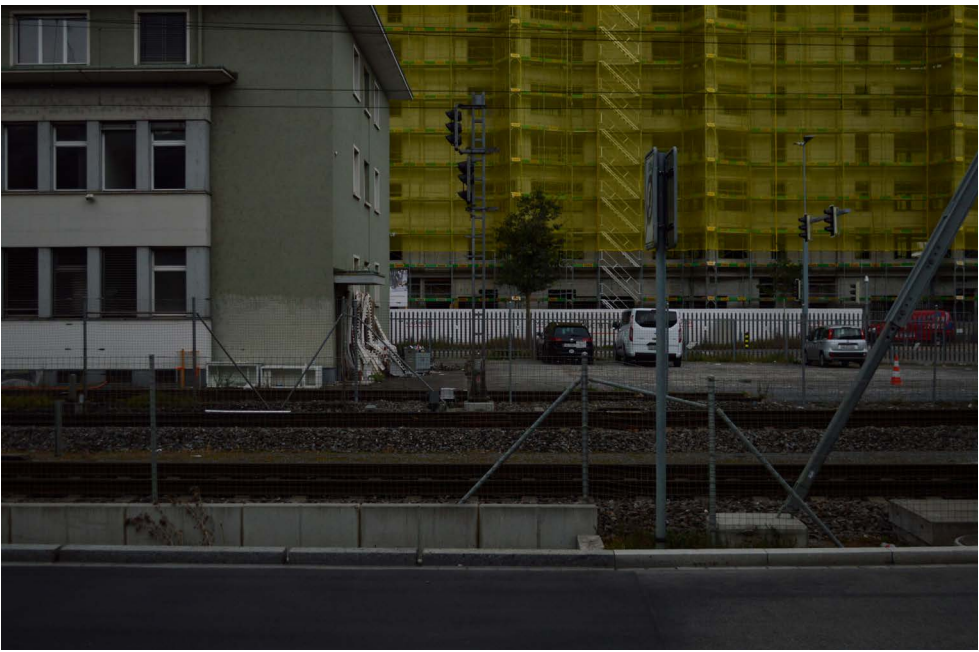


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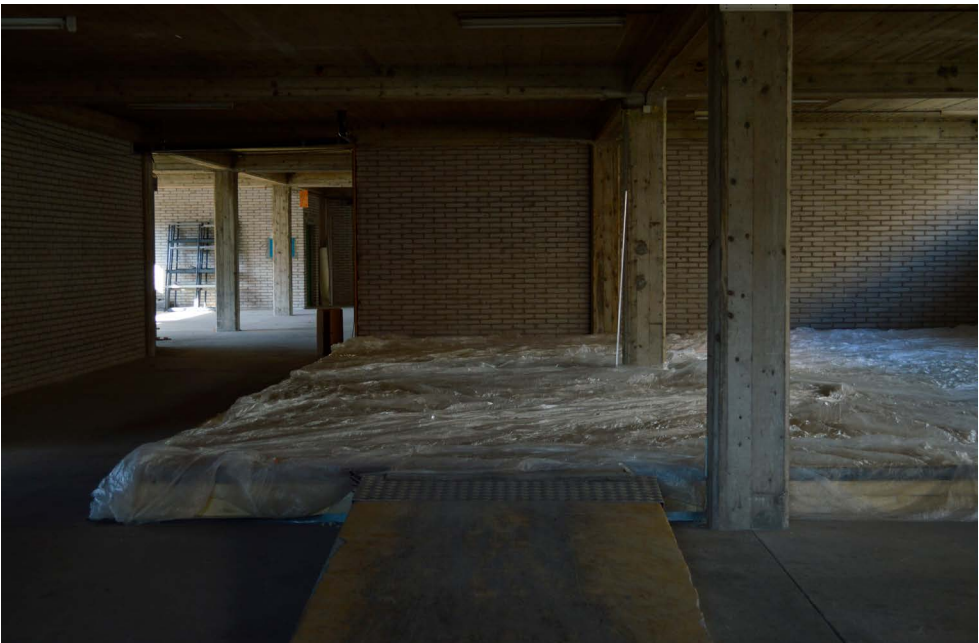
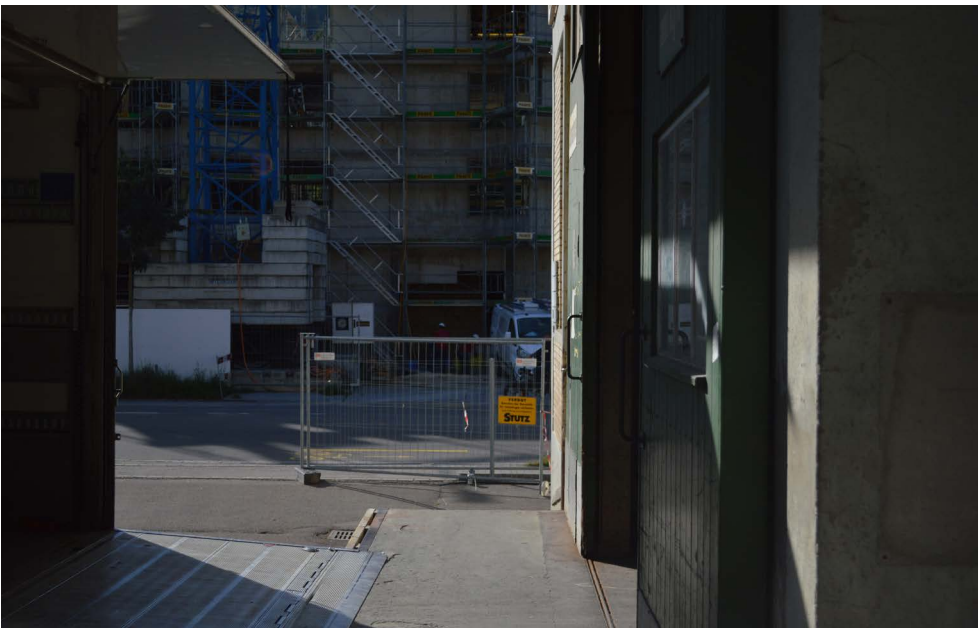












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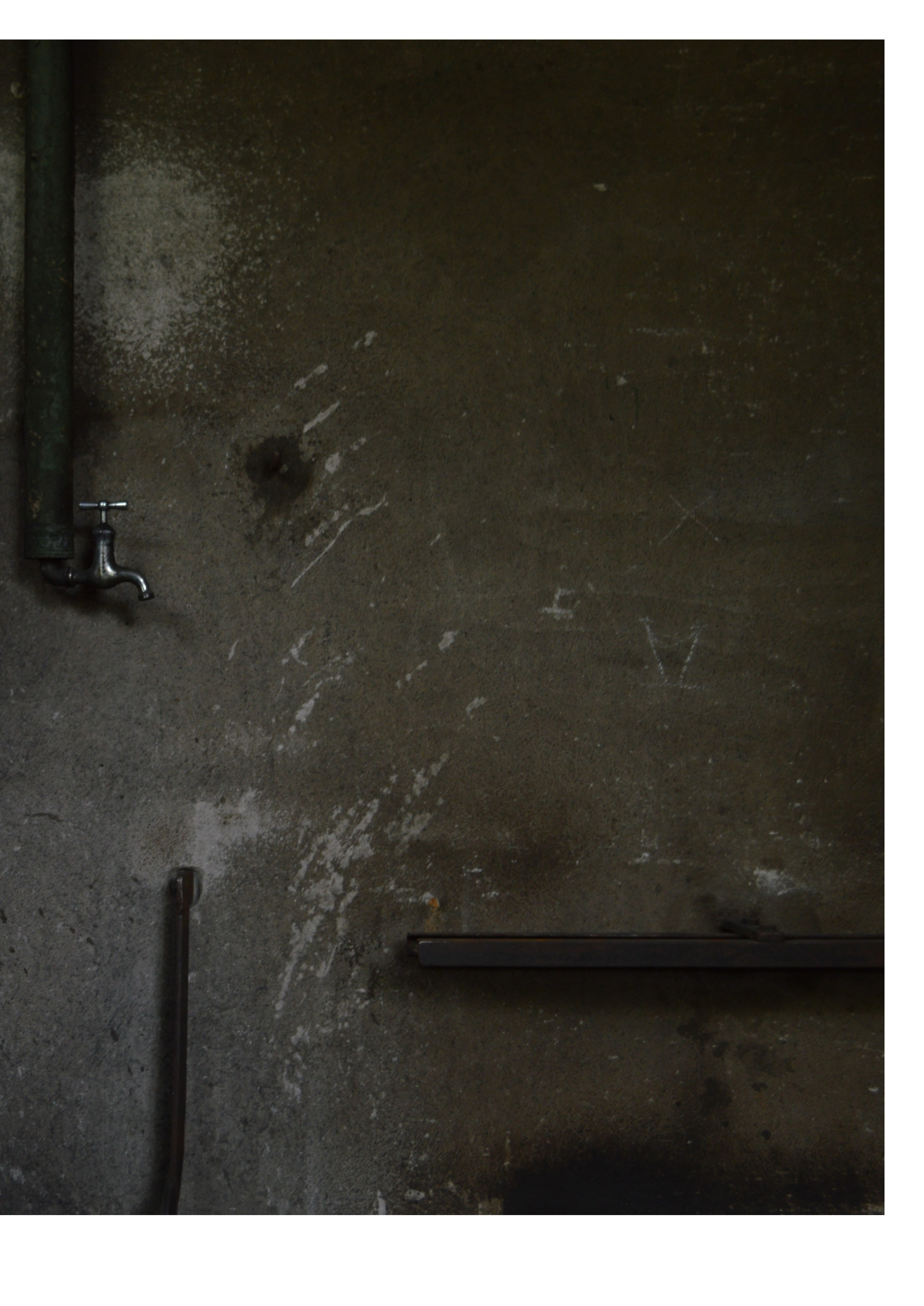
















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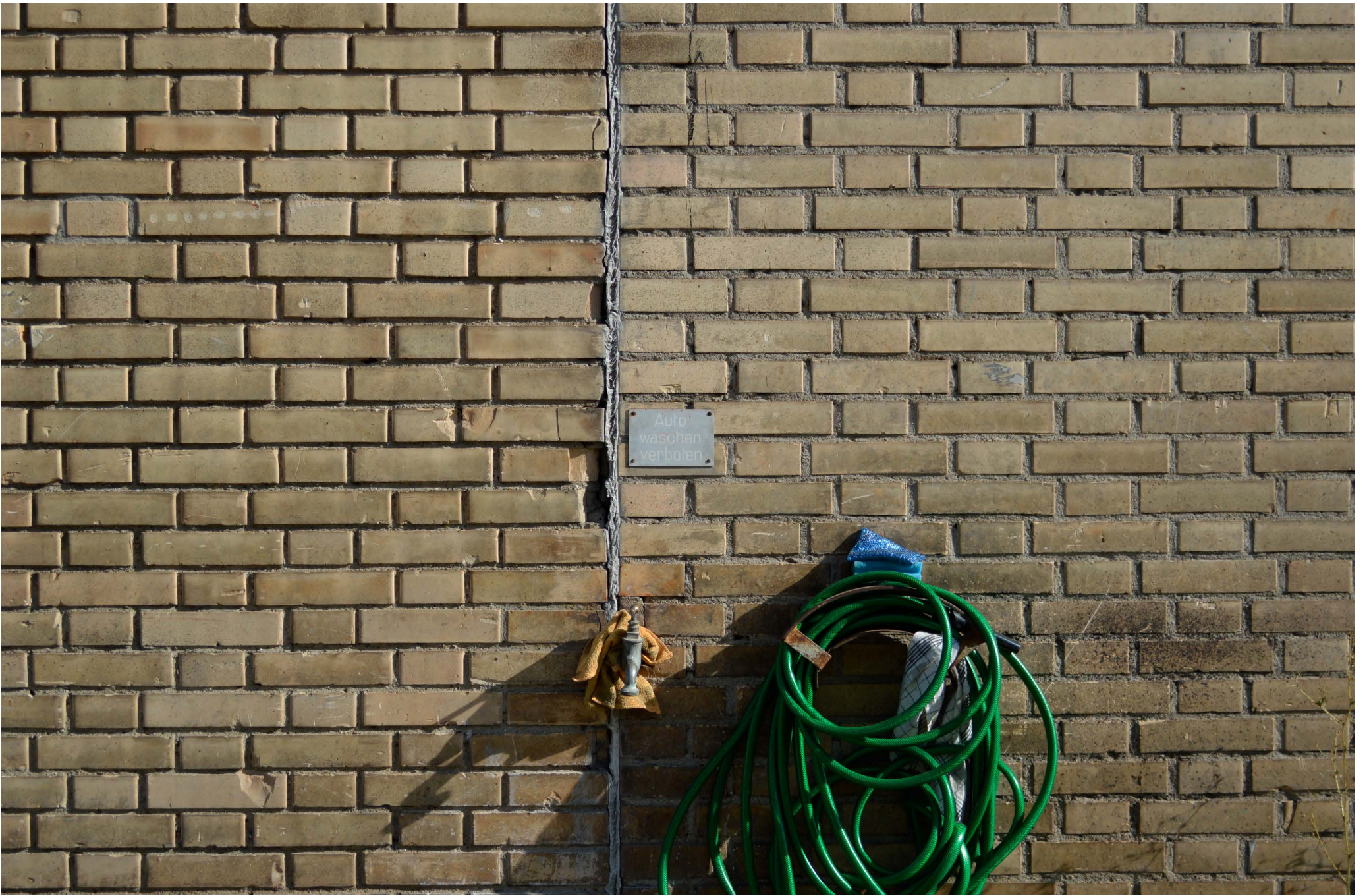




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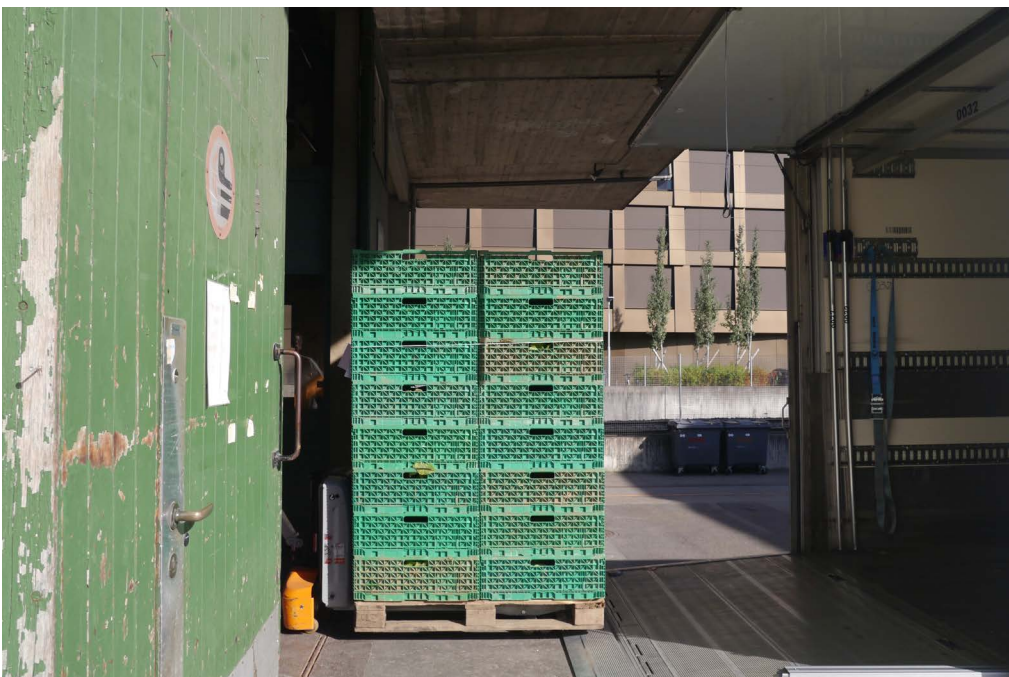
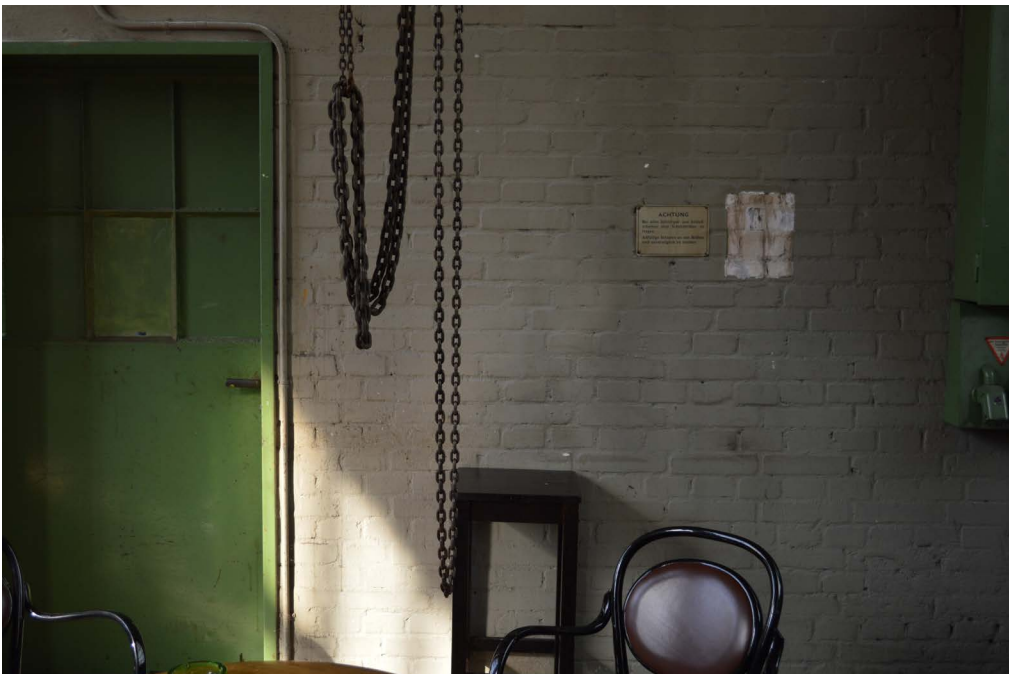


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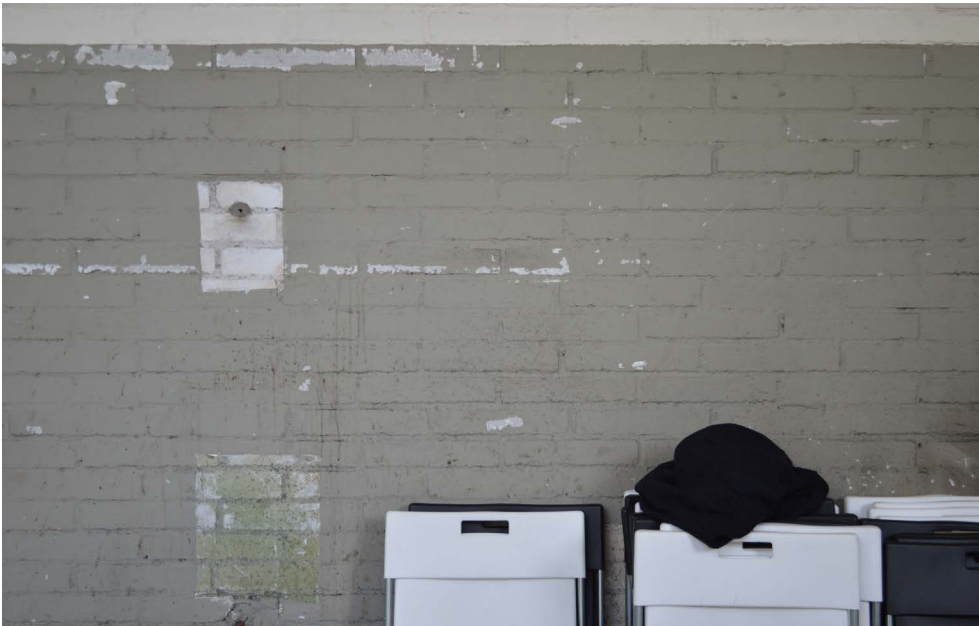












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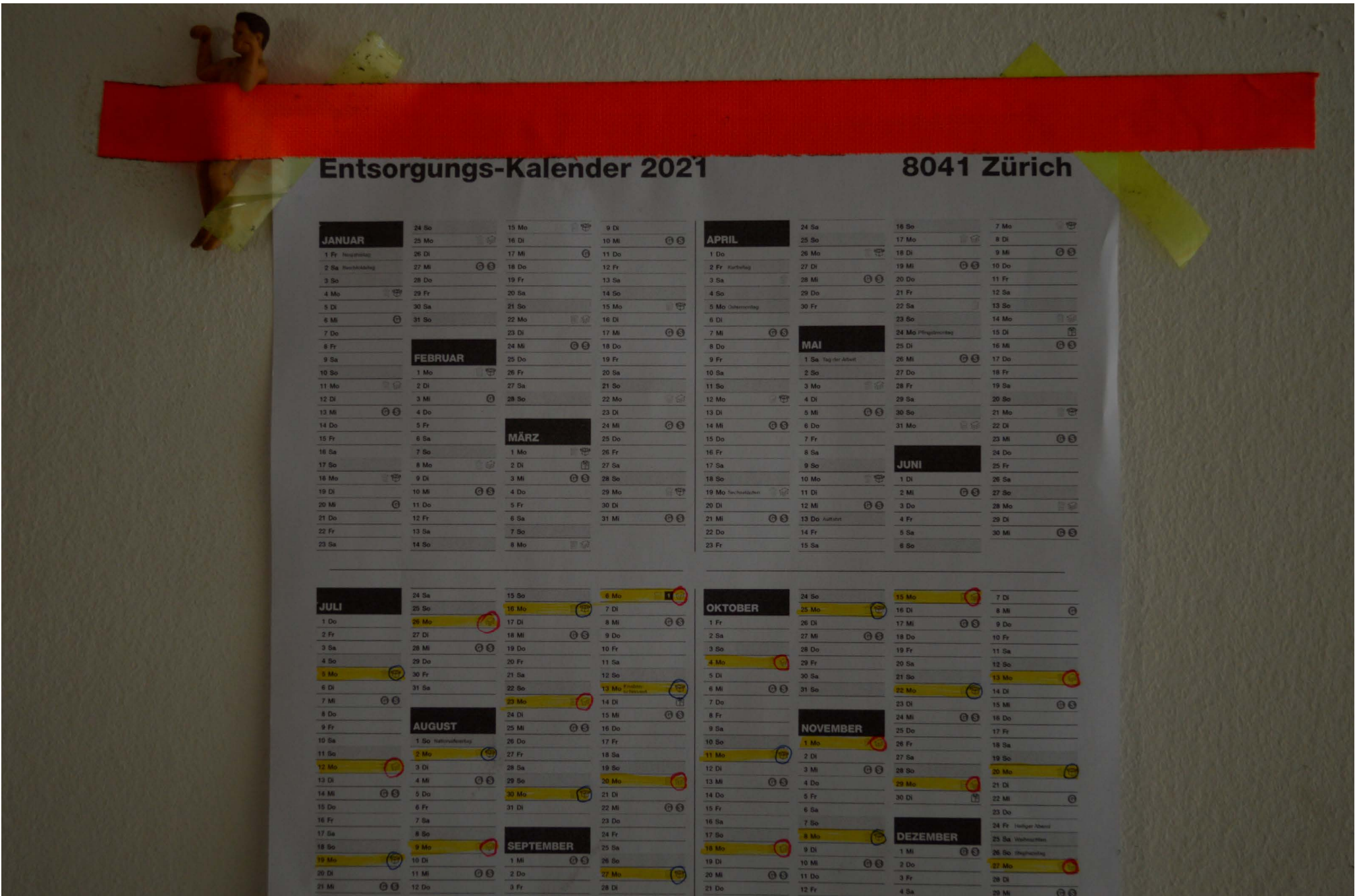






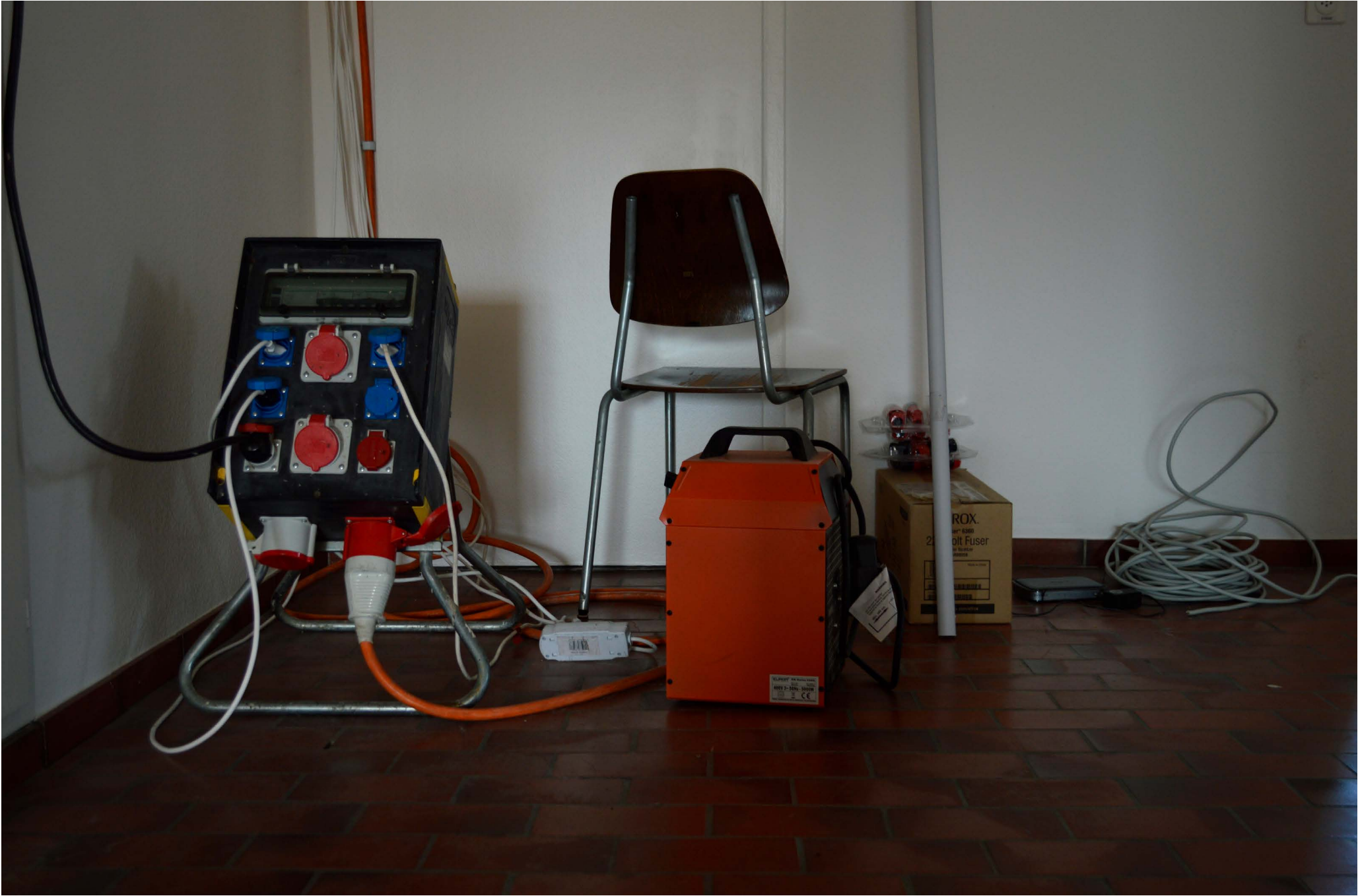


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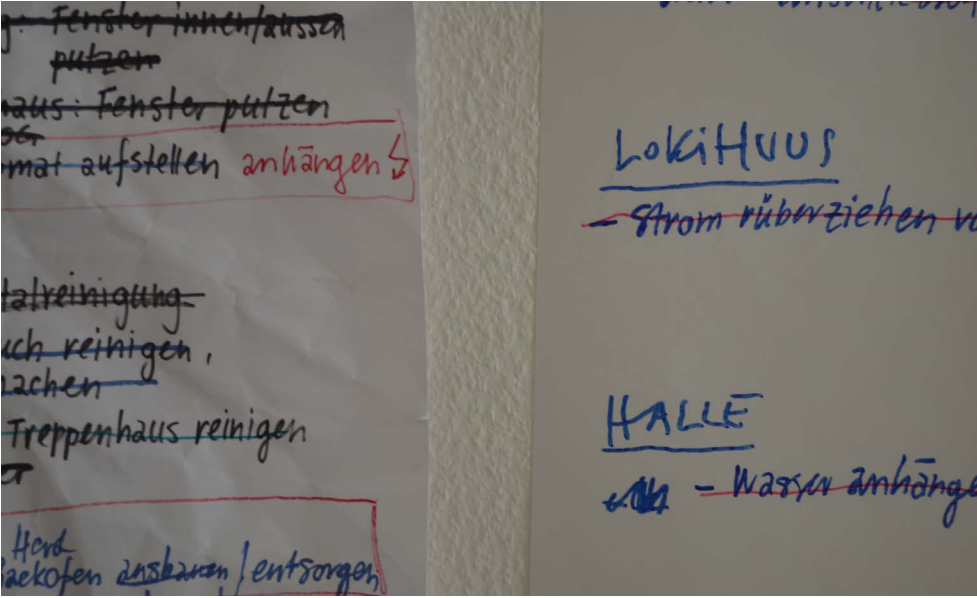
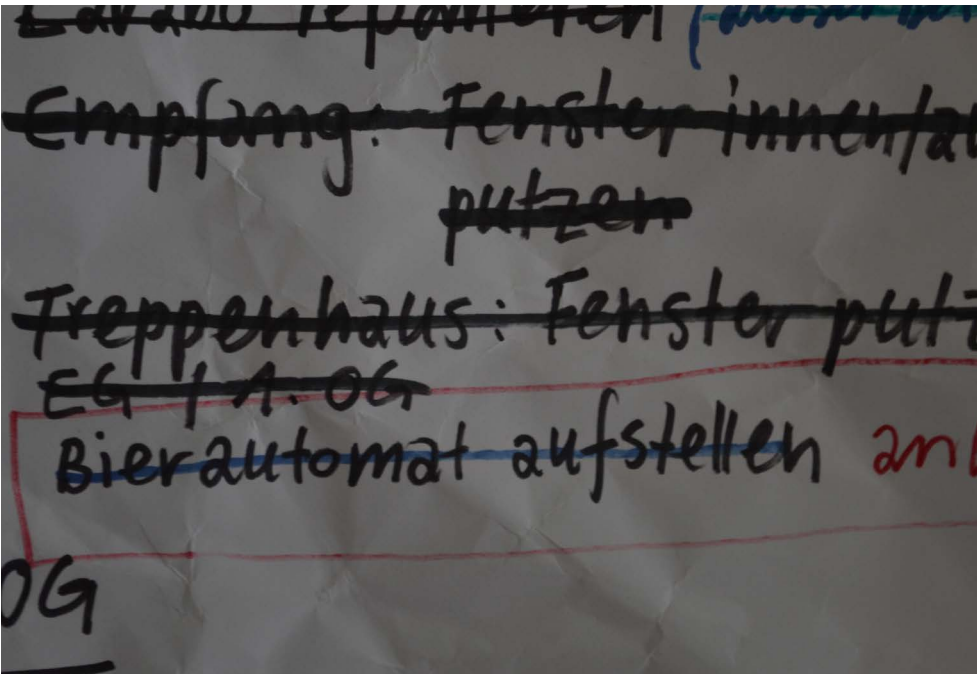
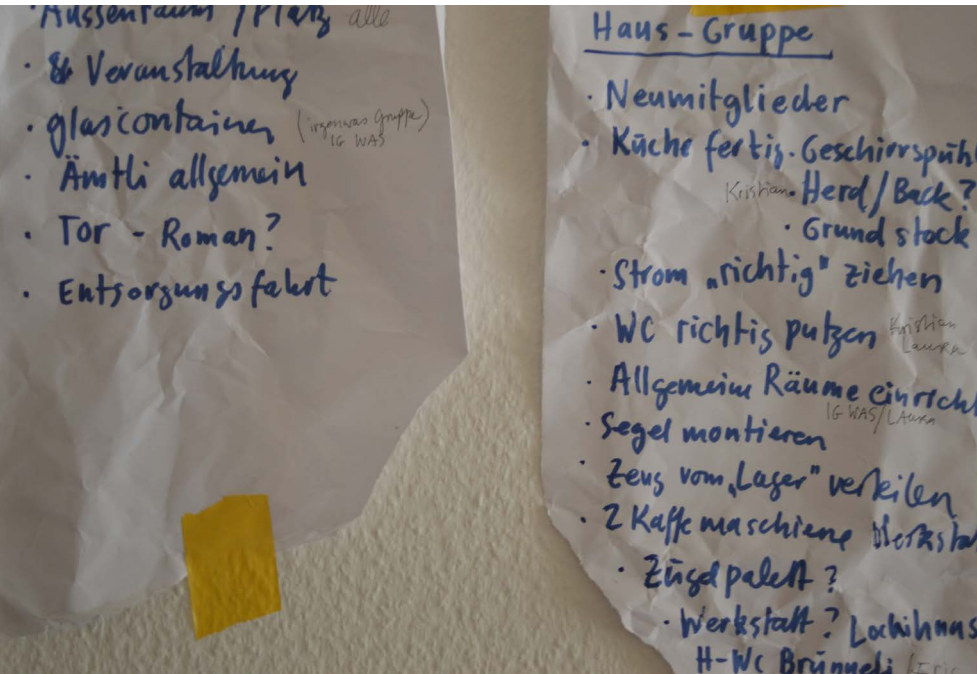


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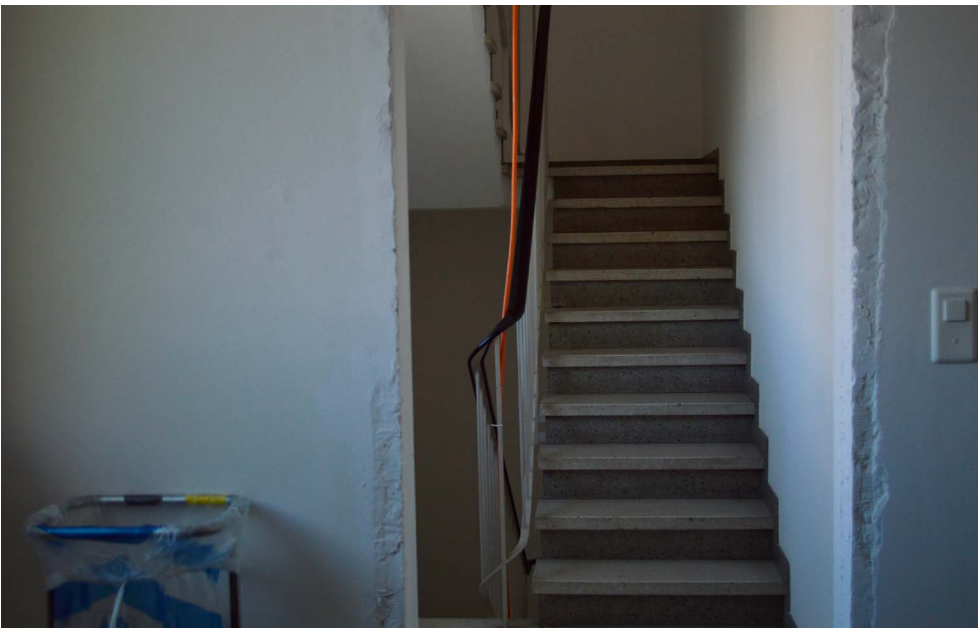




































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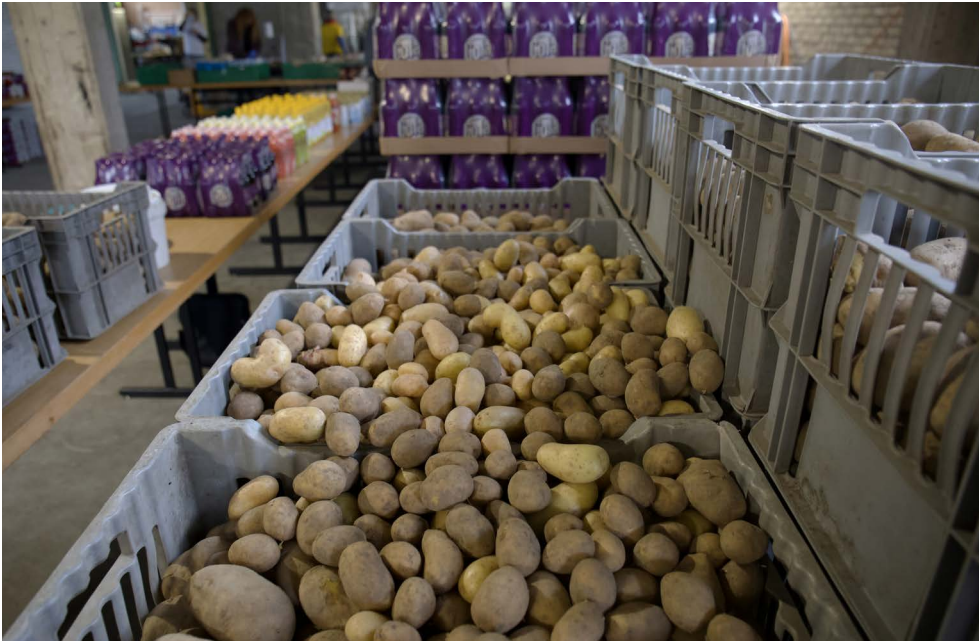
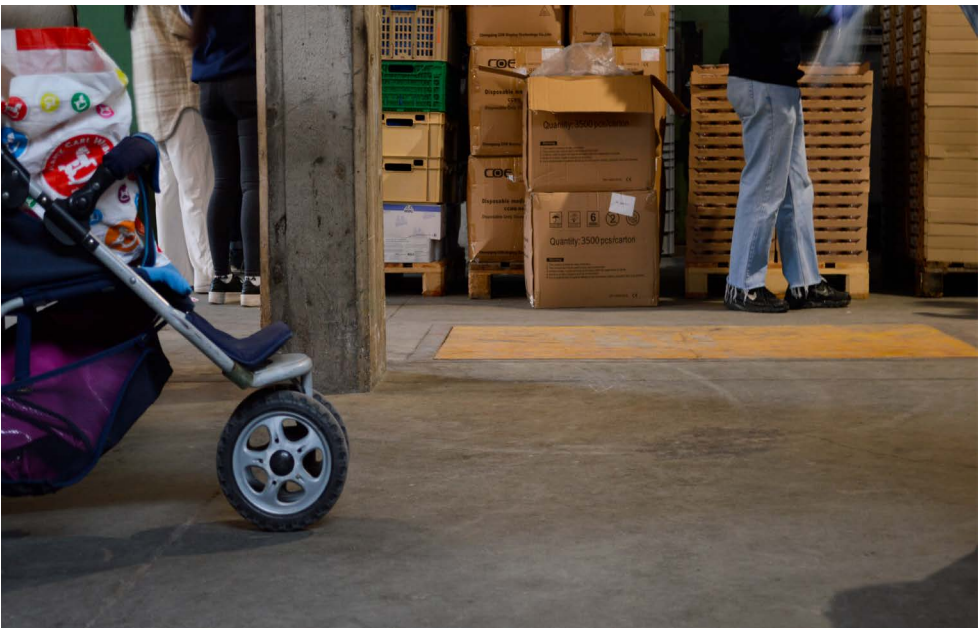


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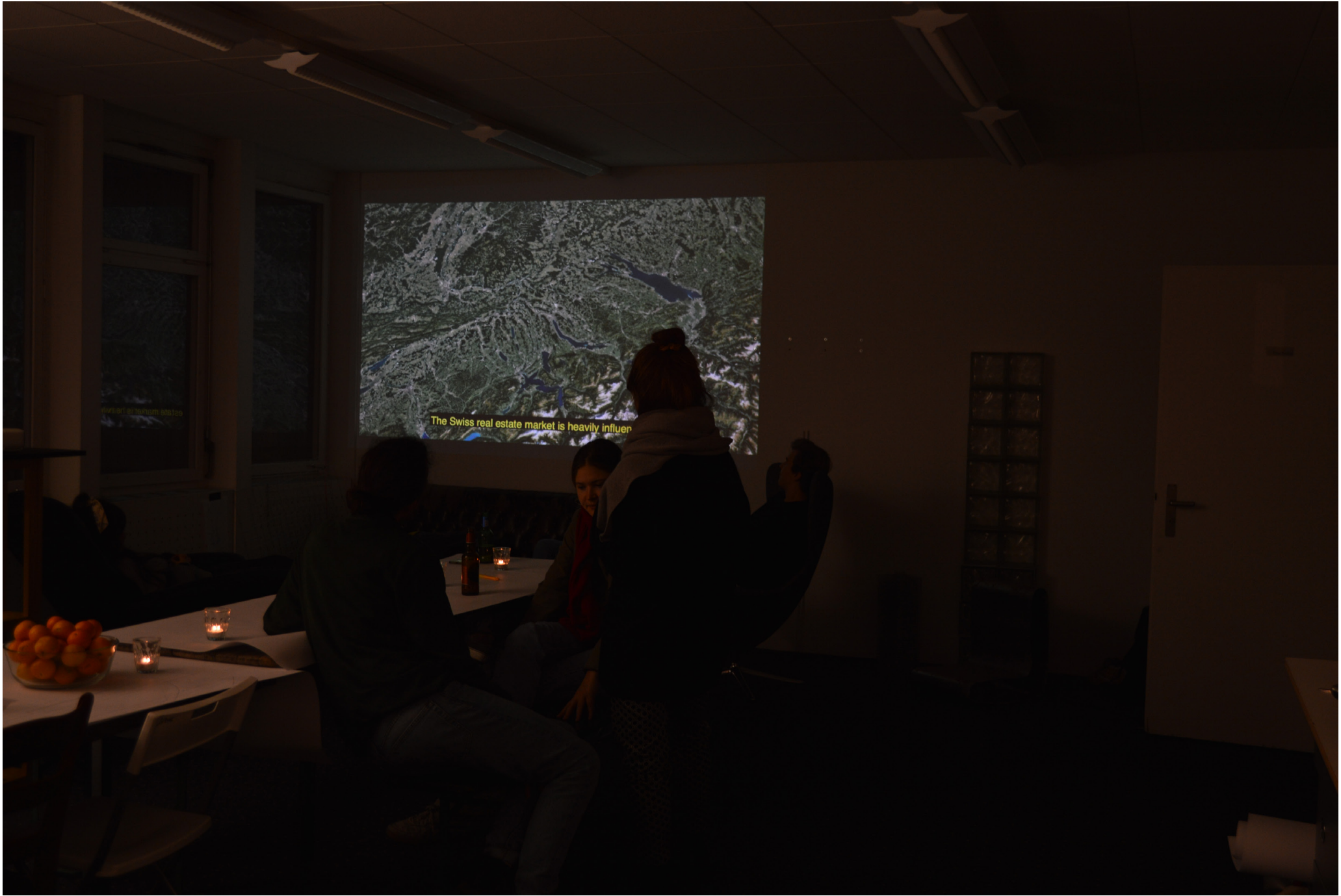








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## Extracts from The Artistic Mode of Revolution, Martha Rosler

- p3 “I would like to revisit the creative-class thesis I have explored here in a recent series of essays in order to frame my remarks in light of these occupations, and to make a few observations about the relationship between artists, the positioning of the creative class, and the Occupy movement.”
- p3 “Nouriel Roubini, channeling Marx, wrote in “The Instability of Inequality” that “unregulated capitalism can lead to regular bouts of over-capacity, under-consumption, and the recurrence of destructive financial crises, fueled by credit bubbles and asset-price booms and busts.”
- p3 “The enlightened bourgeoisie realized that worker protections and a redistributive system providing “public goods – education, health care, and a social safety net” were necessary to prevent revolution.”
- p3 “Roubini is saying that capitalism tends toward catastrophic collapses”
- p5 “Roubini, unlike most, goes on to proclaim the failure of this “Anglo-American economic model”
- p5 “Roubini remarks further that the modern welfare state grew out of a post-Depression need for macroeconomic stabilization, which required “the maintenance of a large middle class,”
- p5 “The ongoing round-the-world occupations, which have drawn inspiration from the uprisings across the Arab world in 2011, are driven by the frustration of the young educated middle classes - the Arab case fairly new ones – confronting societies controlled by hugely rich ruling elites but having little hope of a secure future for themselves despite their university educations.”
- p6 “The protests of these groups, these classes, have been fired by the recognition that there are likely no secure jobs for them, or perhaps any employment at all.”
- p6 “Precarization now joins mechanization (the replacement of workers with machines), delocalization (capital’s worldwide search for the weakest labor and environmental regulations), and financialization (the maintenance of excess value in the stock market as opposed to surplus value extracted from manufacturing) as one of the great strategies used to restore profitability since the late 1960s.”
- p6 “Many of the protesting students and young postgraduates, for their part, were preparing for jobs in what we have come to call the knowledge industries, or, more recently, the creative industries, a branch of the former.”
- p7: “Clark Kerr, (...), saw the university as a site for the production of knowledge workers.”
- p7: “The 1970s British punk subculture was arguably a working-class response to a diminished future, despite its partial traceability to art school, which in any case was a newly experimental repository for working-class misfits.”
- p8: “ Punk was anti commodity and anti corporate, and followed a tactic of uglification and self-mutilation, a fuck you! response to bourgeoisie culture.”
- p8: “For the post- 1970s generations, lifestyle politics became almost indistinguishable from either politics or daily life (...) Indeed lifestyle has been intensively developed as a major marketing point for consumer goods.”
- p10: “Thirty years on, lifestyle politics as both a unifier and a differentiator, help determine how we live or supposed to live”
- p11: “... hipsterism is the lifestyle of arty types - the triumph of surface over substance - and is a direct consequence of the easy availability of cultural goods through technological means.”
- p11: “All cultural products are flattened into “information”, mashing together writing, research, entertainment, and, of course, art.”
- p11: “Thus, even if the tendency may be toward the professionalization and embourgeoisement of artists, along with other members of the symbolic sector, when the future hits a brick wall those ideas and alliances in potentia can have revolutionary consequences.”
- p12: “The artists and artist run groups, and other belonging to the creative class-demographic - which often overlaps with the group of those who identify as grassroot activists, ...”
- p12-14: “But the direction of migration began to be reversed as bored children of the suburban middle class (along with corporate managers and the newly defined yup- pies) were drawn to the organized pleasures of city life, not least the museums and theaters, as well as the dizzying mixture of anonymity, community, diversity, and possibility that fills the urban imaginary.”
- p14: “A new urban theory was required.”
- p15: “Elements of what might ironically be seen as suburban virtue, from recycling to gardening to arts and crafts (perhaps rescued from the lore of small-town Edens by nostalgic lifestyle magazines), were now being brought back to decaying city neighborhoods.”
- p15: “His book The Rise of the Creative Class: And How It’s Transforming Work, Leisure, Community, and Everyday Life offered a crafty new turn in business evangelism, creating a catchy new way of thinking about city marketing as lifestyle marketing – much as it’s done for brand marketing – and throwing a lifeline to often desperate city managers.”
- p16: “The Creative Class Group combines a pioneering approach of global thought leadership and proven strategies offering clients worldwide the market intelligence critical for competitiveness and greater economic prosperity.”
- p16: “Critics point out that in relying on standard census categories, he sweeps into the creative class all knowledge-industry workers, from those in call centers to professional data analysts, scientists, and mathematicians – hardly artists.”
- p18: “Like most neo-liberals, he is out there on the rhetorical barricades arguing for tolerance, subsidies, and the right of the creative class to perform the work of the patrician class for little or no compensation.”
- p18: “Liberals are happy to celebrate artists, or even better, creatives – that amorphous group of brewers, bakers, urban farmers, and baristas – as long as their festivals and celebrations can be sponsored by banks, corporations, and foundations, and their efforts civically branded.”
- p18: “The prominence of art and “artiness” allows museums and architecture groups, as well as artists’ groups, artists, and arts administrators of small nonprofits, to insert themselves into the conversation on civic trendiness.”
- p19 “Artists are hardly unaware of their positioning by urban elites, from the municipal and real-estate interests to the high-end collectors and museum trustees”
- p19 “Schools have gradually become the managers and shapers of artistic development; on the one hand, they prepare artists to enter the art market and, on the other, through departments of public practice and social practice, they mold the disciplinary restrictions of an art that might be regarded as a minor government apparatus.”
- p19 “By the way, they all like bikes.”
- p19 “The “Lab” firmly ties the corporation, the museum, architecture, art, and entertainment to the embourgeoisement of cities.”
- p20 “Just as science has been seen in the capitalist mind as a necessary stepping-stone to technology (a business term), creativity is regarded as the necessary ingredient of “innovation””
- p23 “We can see the occupation activists as staking a claim, creating a presence, setting up a new public sphere, demanding the reinstatement of politics by refusing to simply present demands to representative governments and instead enacting democracy themselves.”
- p24 “The vast majority of artists [...] live in a state of precarity that may lead them to seek social solutions in new and unexpected ways.”
- p24 “Urban sociologist Sharon Zukin, writing in 1982, identifies this precariousness of bohemian life as one of the five major ways in which this artistic mode of production affects the environment.”
- p25 “If the creative-class thesis can be seen as something of a hymn to the perceived harmony between the “creatives” and the financiers, [...] perhaps current grassroots occupations can be seen as the eruption of a new set of social relations of production.”
- p25 “What the occupations have done is to make members of disparate groups - neighborhood advocacy groups, immigrant-rights groups and working-class labor groups, both organized and not, visible to each other - and in Occupy’s first phase put them into temporary alliances.”



## SCRIPT 4: Allmendstrasse 91-95

*Us approaching our site:*

It is cold, repetitive facades, only car noises, massive street blocks are emerging- nothing your eye can hold onto. Flickering over those facades of glass. Who's going to live there?- families, young couples, everything seems very organised, a controlled environment.

driving, parking, demolishing, constructing, working, leaving

The area is like an island. Surrounded by highways, cut through by the Allmendstrasse, the Trainlines.

There's nothing that could remind you of the old industry site. Only the old ‚Locher factory‘, which is going to be torn down by 2024.

“As soon as there are interim uses a building has reached its final state”

*“We can see the occupation activists as staking a claim, creating a presence, setting up a new public sphere, demanding the reinstatement of politics, by refusing to simply present demands to representative governments and instead enacting democracy themselves”-Martha Rosler, 2012”*

At the moment the building is occupied by the Verein Zitrone.

*Text:*

This is a reading into the Zitrone Manegg interim occupation. It is about layers of support, inhabitation and maintenance.

*Zitrone narrative:*

Zitrone started out of need. A need for space. It is a communal structure, open to all, offering a place to work, to sleep. Everyone in the community pays the same rent regardless of the surface they occupy.

Zitrone is a community that supports each other, a third of the spaces are shared community spaces in every interim use. It is a community that needs to be maintained, everyone takes part in it.

recycling, vacuuming, installing, meeting, organising, talking, cooking, cleaning, repairing, preparing, growing, offering

*„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“*

Maintenance is acknowledged and shared by all in Zitrone. The communal walls are covered with posters of this shared labour. It is a visible and recognised labour whereas it is invisibilized, underpaid, and seen as secondary in our capitalist driven society. And yet, if we want to last, labour needs to be devoted to maintenance.

*“The vast majority of artists - (...) - live in a state of precocity that may lead them to seek new solutions in new and unexpected ways. This is where the so-called artistic mode of production comes in.” -Martha Rosler, 2012*

When they arrived at Manegg, they found all of the electricity and water pipes had been cut. Before inhabiting, they reinstalled the water and electricity. Orange and black cables guide you around the building. The city doesn't approve of these exposed cables, yet they are a sign of life.

*Text:*

Maintenance is care, conservation, preserving, existing.

Maintenance is supporting.

Maintenance is labour, repetition.

„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, I'm out of perfume, say it again-- he doesn't understand, seal it again-- it leaks, go to work, this art is dusty, clear the table, call him again, flush the toilet, stay young.“

During the weekend, the old factory halls are also used by a different organisation.- Essen für alle.

*“What the occupations have done is to make members of disparate groups - neighbourhood advocacy groups, immigrant-rights groups, and working class labour groups, both organised and not, visible to each other - and in Occupy's first phase put them together into temporary alliances”- Martha Rosler, 2012*

*Essen für alle narrative:*

Every Saturday, up to a thousand people go to Allmendstrasse 93 for food.

On Fridays, voluntary members of “Essen für alle” start to prepare for Saturday.

The reverse sound of the delivery truck calls everyone to gather at the entrance. The otherwise empty, big factory room of the Werkstatt fills itself with life.

The back door of the truck is unlocked. And so, the first of two collective days of labour begins.

Cleaning, ordering the food, collecting it, accepting deliveries, moving boxes, piling boxes, unpacking, unfolding the tables, preparing the food, arranging it, storing it, counting it.



This work brings together a community. People from all over the world come to help, audio where we ask everyone their name, where they were born, how they got involved in the organisation. Josephine, Toni, Juan Carlos, Dejan, Lorena, Ali, Stefano, Yusuf, Judith, Lisa, Ermund, Nico, Armanda, Maria, Sereina ... - all of them come here every weekend to help.

The brick walls hide behind green food boxes, towers of yoghurt, vegetables, drinks, rice, potatoes, oil, bread and sweets waiting to be distributed.

On Saturdays, members Essen für alle continue the preparation. The line outside of the factory gets longer and longer.

Again; collecting it, accepting deliveries, moving boxes, piling boxes, unpacking, preparing the food, arranging it, storing it, counting it, talking, sorting it, weighting it, [coffee break], communicating, calculating, helping, laughing, coordinating, inspecting, cooking, (lunch break),

People are waiting for hours, with empty bags, crying children, playful children, waiting to collect their food. It is as cold outside as it is inside. Everyone wonders how it is going to be in further months. Inside the factory hall there is almost no light, not enough electricity to enable the organisation to cook a warm soup for the people waiting in the cold.

The otherwise empty, big factory room of the Werkstatt fills itself with life, as people are filling up their bags with food for nearly a week. Families with many children, immigrants, homeless people, students wait in line.

Organising, waiting, distributing it, controlling, folding, weighting, throwing, comforting, signing, checking, sorting, choosing, redistributing, registering, wiping the floor, folding the tables back together, putting them back into storage, cleaning again, ... leaving

*Text:*

Support is helping, holding, carrying, bearing, piling.  
Support is falsework, foundation, reinforcement, substructure, construction props.  
Support is aid, assistance, encouragement, advocating.  
Support is shared spaces, shared weight, shared tasks, a community.

Support is layered, communal support, constructive support. In between these layers lies space. Occupied space.



## MANIFESTO 3: Allmendstrasse 91-95

*p. 23: „We can see the occupation activists as staking a claim, creating a presence, setting up a new public sphere, demanding the reinstatement of politics by refusing to simply present demands to representative governments and instead enacting democracy themselves.“- Martha Rosler, 2012*

### ADAPTING, A MANIFESTO

This manifesto is structured in four parts: It is about: layers, support, maintenance, inhabitation

#### PART A LAYERS:

A building is a palimpsest, this is a reading into its layers.  
Layers of accumulation, of fixing, of cutting, of removing, of cleaning, of working.  
Layers of support, of maintenance, of previous and current inhabitation.

*24: The vast majority of artists-[...]- live in a state of precocity that may lead them to seek solutions in new and unexpected ways. This is where the so-called artistic mode of production comes in.- Martha Rosler, 2012*

- The old cooling storage of a butcher leaves behind a stage. - a layer of history and insulation awaits on the second floor.
- The old construction factory becomes a concert hall on some weekends.- it is a habitat for the ‘Zitrone pigeon’ at all times.
- The musicians are offered accommodation on concert nights, - a layer of support.

It is also about missing layers, about the unusual volume of what remains of the partly demolished factory building. About the newly exposed structure of the third factory building that was cut to create an alley for the future school children.

And about unwanted layers.  
The layer of Asbestos in the building- a poisonous layer when inhaled.- prevents the use of some of its rooms.- It is an expensive labour to remove it.  
Occupation is constantly adapting the buildings to the needs of a community and changing them.

Layers can help to make the building inhabitable. They can bring comfort, identity, freedom, and adaptation. Layers must be thought as space, not surface. They can prevent or welcome the cold, the water, the sun. Layers can be something temporary but also something more permanent. Layers help the building to adapt, to change, to be inhabited during different circumstances, during different seasons. Layers can tell us about history but also the present.

#### PART B SUPPORT:

Support is helping. To hold something firmly and carry its weight.  
Support is falsework and construction props until the construction supports itself.  
Support is communities, urban gardening projects, free food, a shelter...

The organisation of Zitrone started out of a need. A need for space, to use and inhabit space.

*p.25 “What the occupations have done is to make members of disparate groups - neighbourhood advocacy groups, immigrant-rights groups and working-class labor groups, both organized and not, visible to each other - and in Occupy’s first phase put them into temporary alliances.”- Martha Rosler, 2012*

- It is about people supporting each other. 1/3 of the spaces are shared in every location. - A community that you need to maintain, take care of.- at the Moment 15 people are working at Manegg- artists, musicians, a cello maker, a marketing guy. Everyone is allowed to be part of it- as long as they DO take part. - they follow principles of solidarity including manifold collaborations and synergies.

Support is sharing; sharing weight, sharing space..

- On Friday, voluntary members of “Essen für alle” prepare the food they provide on Saturdays. Food for everyone. Up to 1000 people come every Saturday. People from all over the world are helping, they come to meet, help and exchange: Juan Carlos, Humbert, Theodora, Lisa, Yusuf..

- Two days of collective labour, accepting deliveries, moving boxes, piling boxes, unpacking, preparing the food, sorting out, arranging it, storing it, collecting it, cleaning it, distributing it, welcoming, meeting, talking, counting, helping, cleaning again...
- Food is either provided by sponsors or purchased through donations.

Support is layered, communal support, structural support.  
What lies in between these layers of support, space? identity? cleaning together?  
Working together is structured by the building- the building is a structuring element within its environment.

Support can be something to hold onto.  
The building offers a space for these layers of support to take place. One allows the other and vice versa. These layers support the building.  
Support welcomes maintenance and can lead to inhabitation on a small and big scale.

#### PART C MAINTENANCE:

Maintenance is the work needed to keep something in good condition, it is about continuing to exist, it is a process, it is repetitive - it becomes a routine. The act of maintaining changed drastically within the building over time. It shifted from making the machines work and enabling a process of efficient work, to making the building work for inhabiting.

- In Manegg, the community reinstalled the water pipes and electricity cables to inhabit the building. - the city had cut them off, because they wanted to demolish the building. Now the city is criticising the way they reinstalled the infrastructure- it is not safe enough.- it seems that: *“Liberals are happy to*



*celebrate artists, or even better, creatives – that amorphous group of brewers, bakers, urban farmers, and baristas – as long as their festivals and celebrations can be sponsored by banks, corporations, and foundations, and their efforts civically branded.”- Martha Rosler, 2012*

- Many owners consider interim uses as a risk and therefore prefer to leave the buildings empty - but In the case of a loan for use, the association takes care of the maintenance and installation as well as the housework itself, thus eliminating maintenance costs for the owner. - although they reinstalled the infrastructure networks, they not even sure at the moment if they can stay.

Maintenance is a shared task when occupying. It is a visible and recognised labour whereas it is invisibilized, underpaid, and seen as secondary in our capitalist driven society. And yet, if we want to last, labour needs to be devoted to maintenance.

*„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, I’m out of perfume, say it again-- he doesn’t understand, seal it again-- it leaks, go to work, this art is dusty, clear the table, call him again, flush the toilet, stay young.“- Mierle Laderman Ukeles, 1969*

Maintenance takes time, a building can only support a community, and an environment when maintained. Maintenance allows a building and a community continuing to exist. Maintenance is a drag, yet essential. We should be critical about maintenance, sometimes small interventions are enough, sometimes just letting a building with its infrastructure exist is maintenance.

#### PART D INHABITATION:

Inhabitation is living.

In a community, inhabitation is cohabitation.

- Is this cohabitation strictly human or can a non human be part of the community? The pigeon story is a conversation about the doves that share the Werkstatt with Zitrone. It is a story about sharing, supporting, maintenance and pigeon shit.

- How do we cohabit the Werkstadthalle with a pigeon?

- Actually quite smart animals, can they be a pet for the Verein Zitrone?

- Pigeons are intelligent, there are European championships for pigeons, should it get a bracelet to be part of the Verein?- how does it get a bracelet?

- We would love to have a pigeon as pet.- but again: who feeds it?

- Who cleans it?

- Their shit looks like a Pollock painting- but again: Who cleans it?

- How can we control where it shits? How can we arrange a space for the pigeon? Maybe we can feed certain food to the dove to control where the floor is stained.

Inhabitation is adapting. Now as winter arrives, the lack of insulation is a problem. How do they heat the spaces? How do they insulate their spaces?

- An artist prepares for winter. His studio is located in the Werkstatt, a two storey concrete structure with brick filling, an old factory building. The sun is setting earlier now, he takes off the cardboard that covered the windows in summer. It used to be too hot. There was no need for insulation. Now there is. He adds a new layer to the existing wall. He needs to be very careful because the walls of the old factory buildings are very fragile.

They have to reinstall the heating system again- the city cut it off as well.

Inhabitation of always changing buildings, always having to move. - a building allowing for always changing programs, different inhabitations, cohabitations.

Can a building be a supportive element within a newly built environment yet still allow for dynamic inhabitations, uses, programs? Being able to inhabit a building means freedom. One is able to form and adapt its own space.

Interview Yves:

He would like to stay longer now that he is getting older.

Melancholy of leaving behind nice spaces.-Audio of moving always in the moment when its the most beautiful, but also nice to experience new spaces- but Manegg is probably going to be hard to leave behind because the rooms are so so beautiful.



# STORY 1: About connections

## PART 1: (infra)structure

This is the story of three Pavilions and a bridge connecting Allmendstrasse 91-95.

### a. Structure

The bridge connects the newly built school to the Sihl going over the trainlines, Almendstrasse 91-95 and the roadway.

This bridge is an infrastructure bridge. It is the first branch to connect the spaces in terms of energy.

It is followed by a structure that binds the three buildings together ..

The structure connects the existing in terms circulation and infrastructure.

These interventions have a defined climate and program. They support the existing programs occupying the space at the moment, the non-programmed indoor spaces remain. It is architecture as occupation. With time, the structures could continue growing and connecting.

In between the existing buildings these structures provide a shelter. A shield against the train tracks and the Allmendstrasse. Creating oases, where Zit-rone can work outdoors, the people from Essen für alle can wait outside and the public gets in between public spaces.

The structures follow the new passerelle and lead the way for the neighborhood on the roofs. The bridges continue on the roofs that become public space.

The public space is turned upside down. The more you reach the ground floor, the more controllable the public sphere will become for the people living there. They can decide if the people from the neighbourhood should come down or not.

These structures make the site a living platform, with different levels of circulation and infrastructure going through.

### b. Infrastructure

The waste heat of the office and hotel building across the street enters a circular economy. Insulated pipes lead hot water into our site.

This allows the heating of the green house, where the people from Essen für alle wait on Saturday, as well as the part of the hall they use to distribute the food.

The hot water continues its journey to the second floor of the werkstatt where the existing radiators can operate again allowing the artist studios to be heated in winter.

The waste heat can be stored in two tanks, on Fridays and Saturdays in winter days part of the water is stored in a non-insulated tank that works as a radiator for heating the space used by Essen für alle. All the time the water is stored in an insulated tank that distributes it to the green house and artist studios.

A layer of thermal curtains and of natural insulation in the roof enhance the performance of the heating infrastructure.

## PART 2: A Garden

In Manegg there are certain green spaces but only for regeneration, the area around the Sihl, forests. But there's no possibility for gardens or garden work.

To get to know something about the soil, the different plants and animals that could live there.

In Manegg, the green city has just been built. A district which sells itself sustainably. The generic green spaces look like they have been drawn, planted according to a grid and do not wish for any participation of the community.

A garden needs maintenance. You have to cut down the plants in fall. You have to sow plants in winter, prepare the soil, water them, know how much sun, shadow, space they need. What kind of soil they prefer. With flowers and decorative plants gardening is easier but if you want to harvest something gardening becomes a lot of work. You have to care for the plants.

It builds a community. It is about exchange. The garden could enable a contribution to the organisation ,Essen für alle'. Depending on the season, the garden could enable the neighbourhood to support the organisation.

A garden means enlarging your knowledge but also getting to know your neighbours. People coming, working, digging, carrying, talking, cutting them, collecting leaves, watering together.

A garden is inhabitation. By different species. By different people. The soil works best if there's biodiversity in plants. Some plants like each other, others are more predators, whereas they are also prey plants. Plants can supply people but also different animals. Bees, Birds, Insects, worms. They all depend on a rich biodiversity. Like the soil as well. For example if the soil is enriched by different minerals from different plants it has the capacity to store more CO2.

So it's clear that the environment definitely profits from gardens but so do the people. Gardens are a simple method to educate people. To let them participate. To bring different people together. And especially in Manegg, in a completely new district we need a place for interaction, for participation. Yet we still want the Zitrone to be part of it. The gardens are a communal space. An open public space.

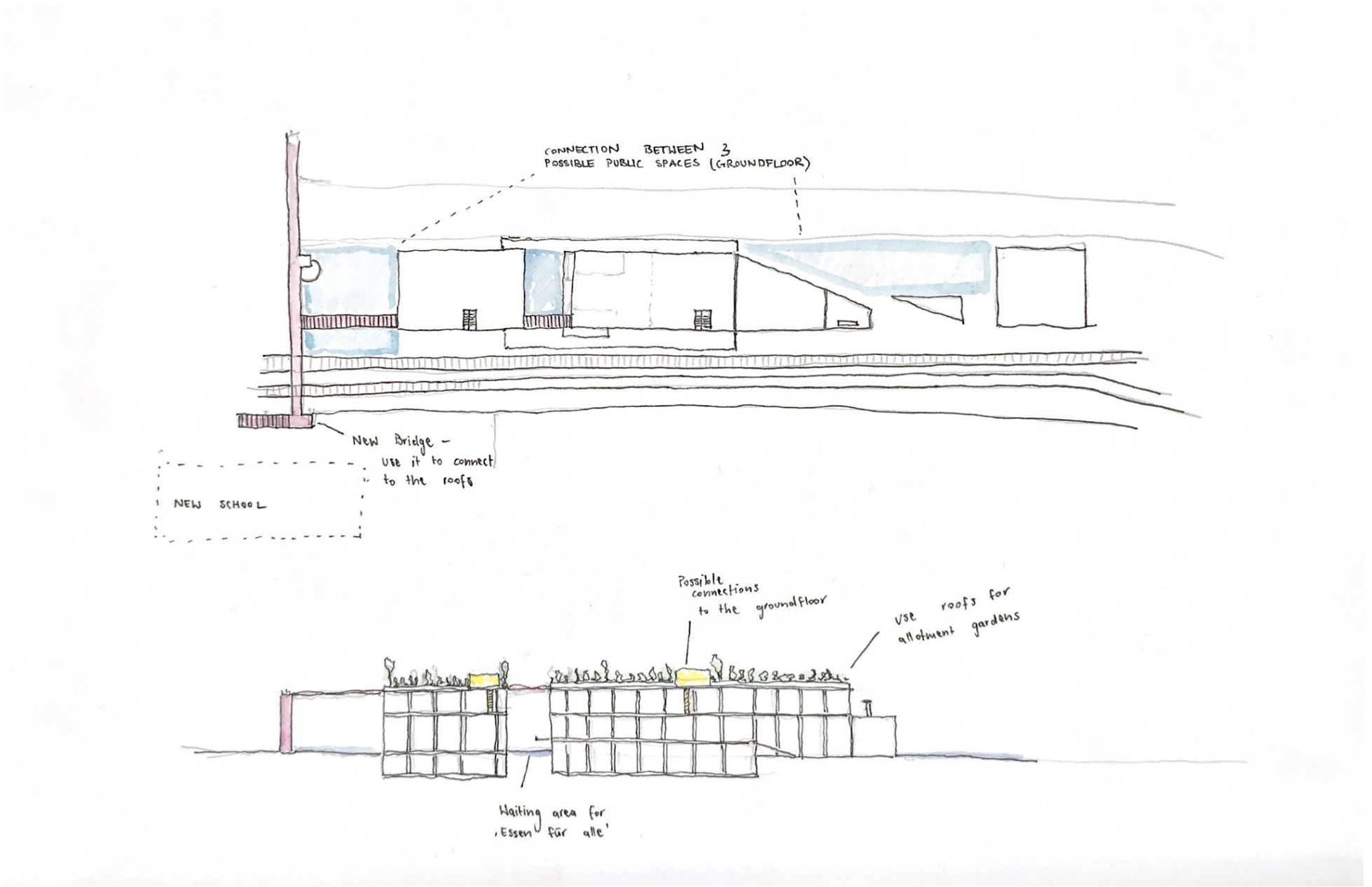




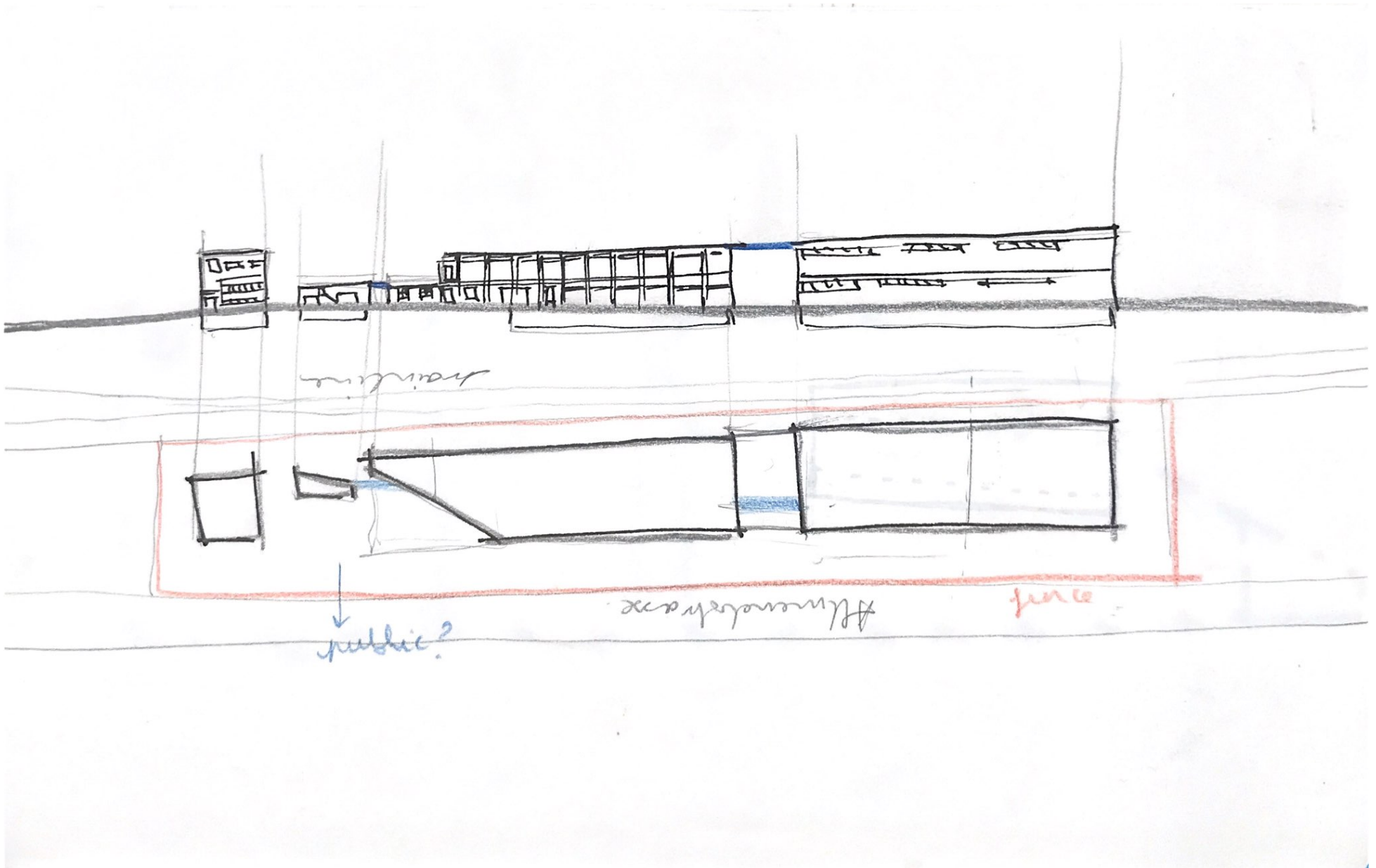








21.10.20



21.10.20



people will enter here

boxes  
along the  
walls

storage  
Essen  
für alle

pingpong  
table

sofa

? grid

6m old  
chimney  
6m

synth. set / storage room

saturday

exit through  
the ramp

fruits

distribution

concrete pillars /  
bricks

coffee table bricks

Essen für alle  
lunch table

stage

bar 1

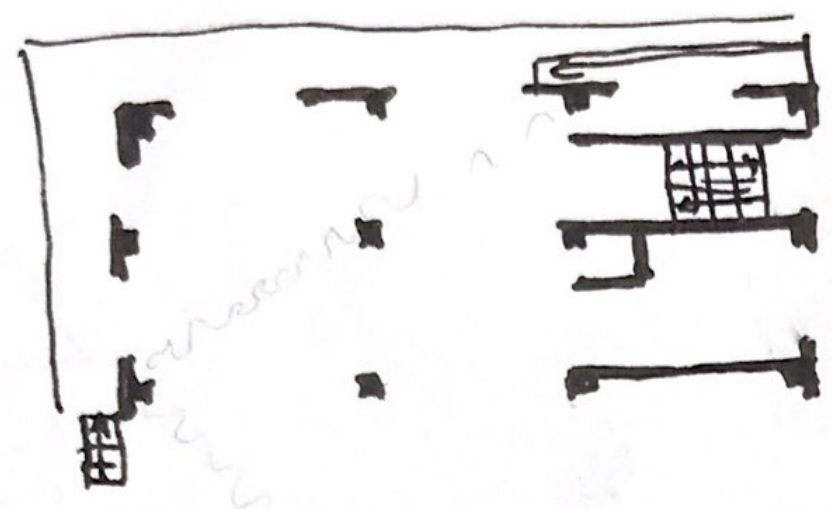
? winter  
summer

main entrance

sofa



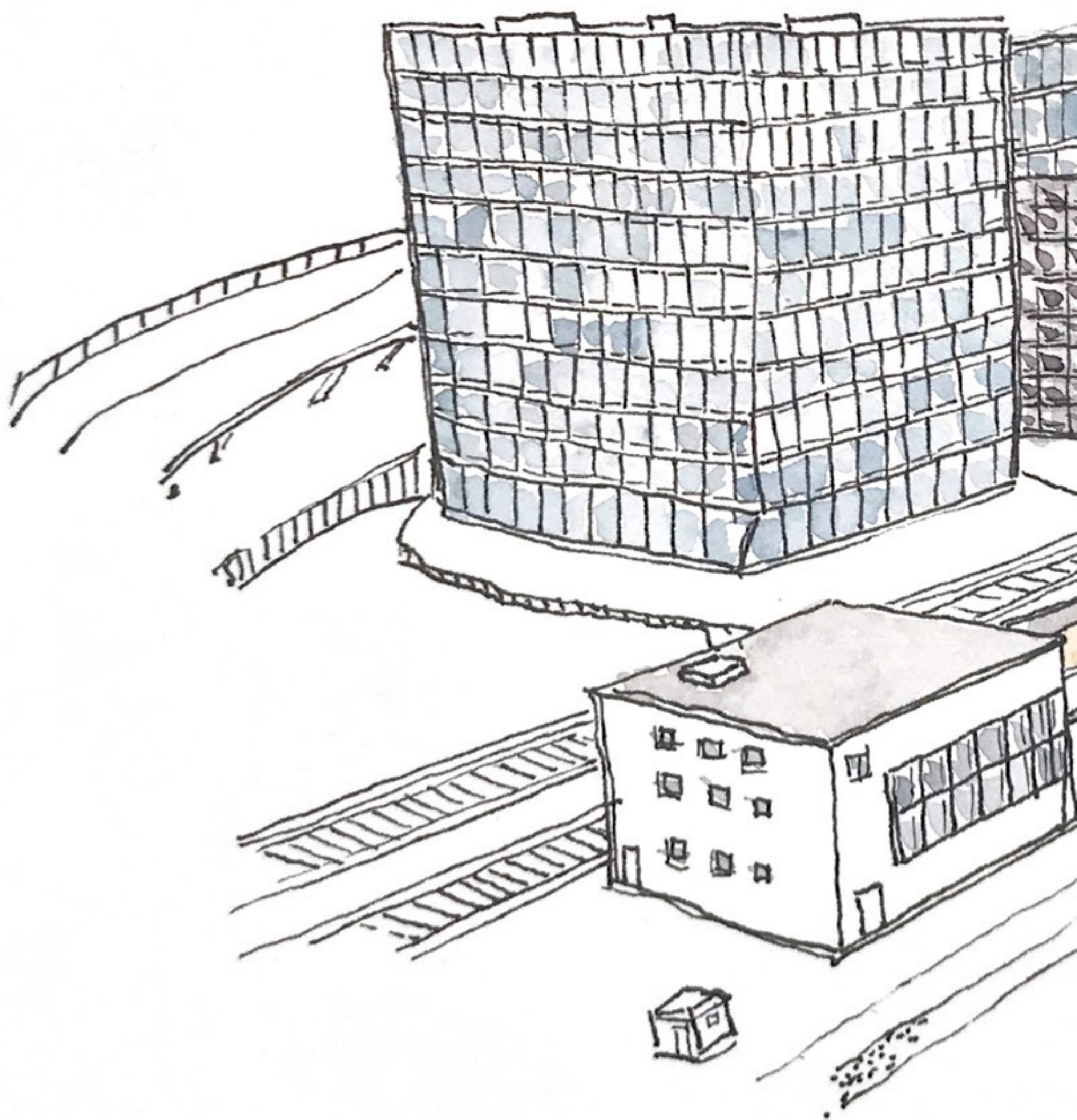
camionnette plateforme



rideau  
detaché so!  
chaque monte?

chumney

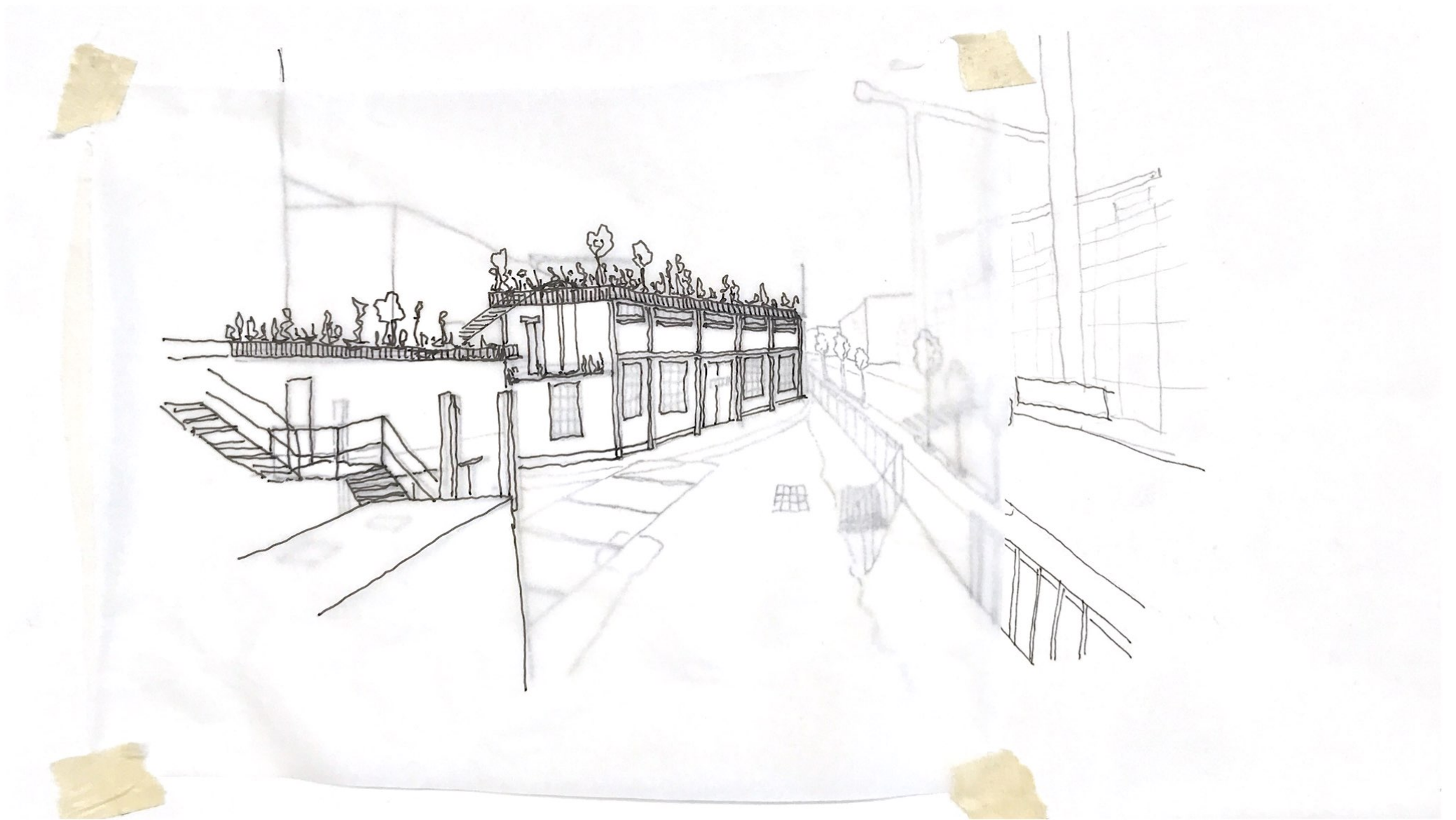




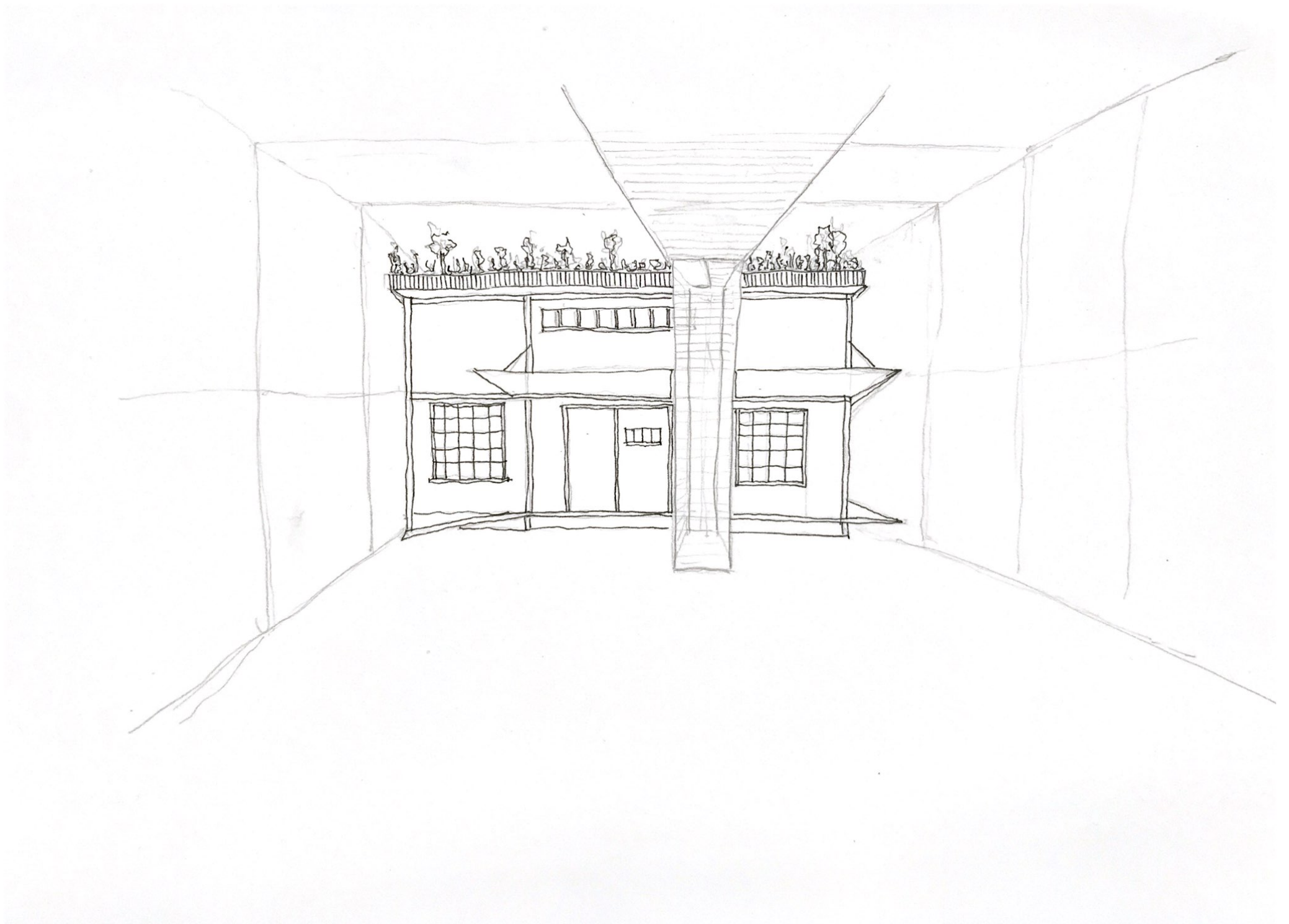






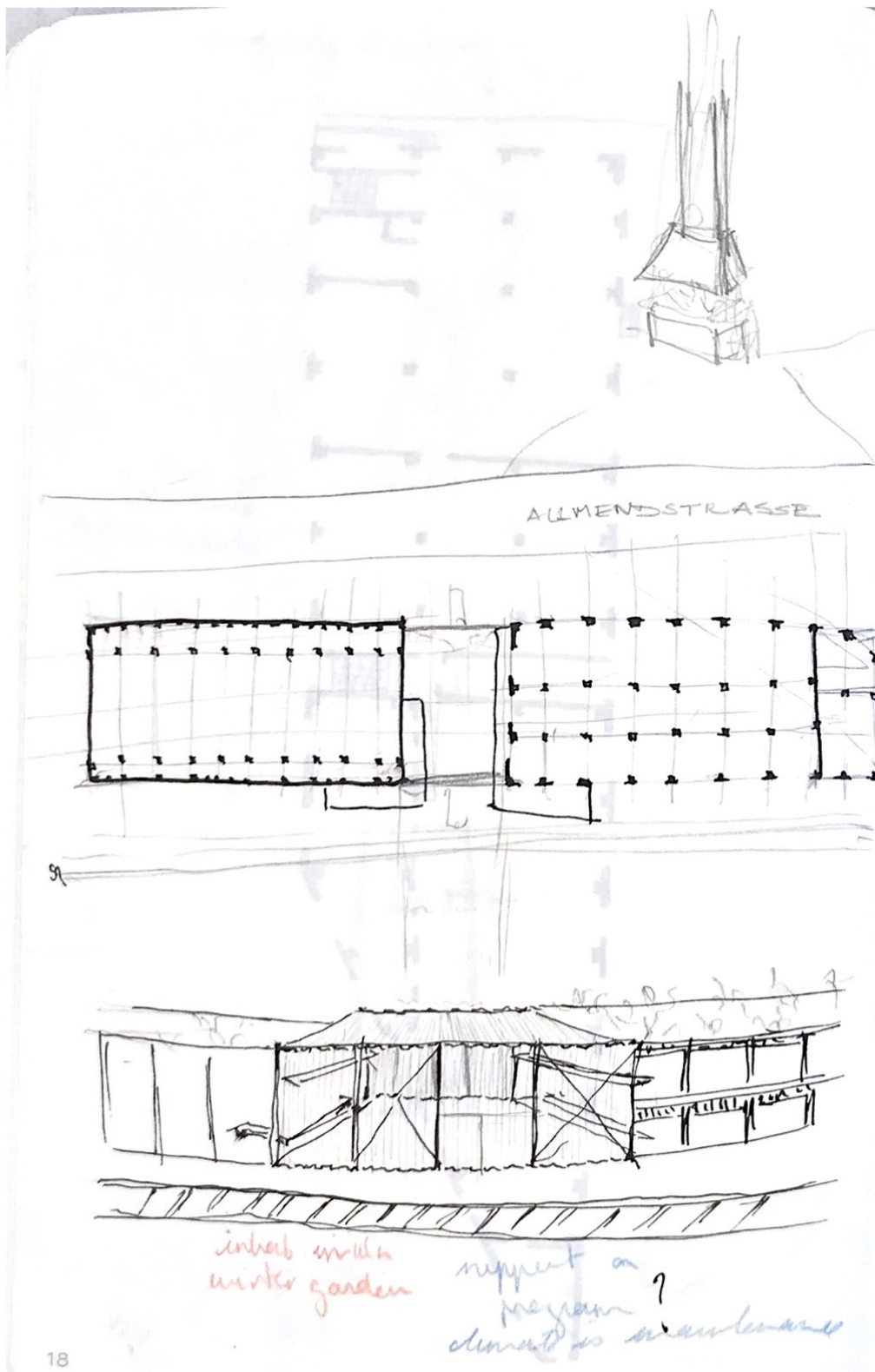


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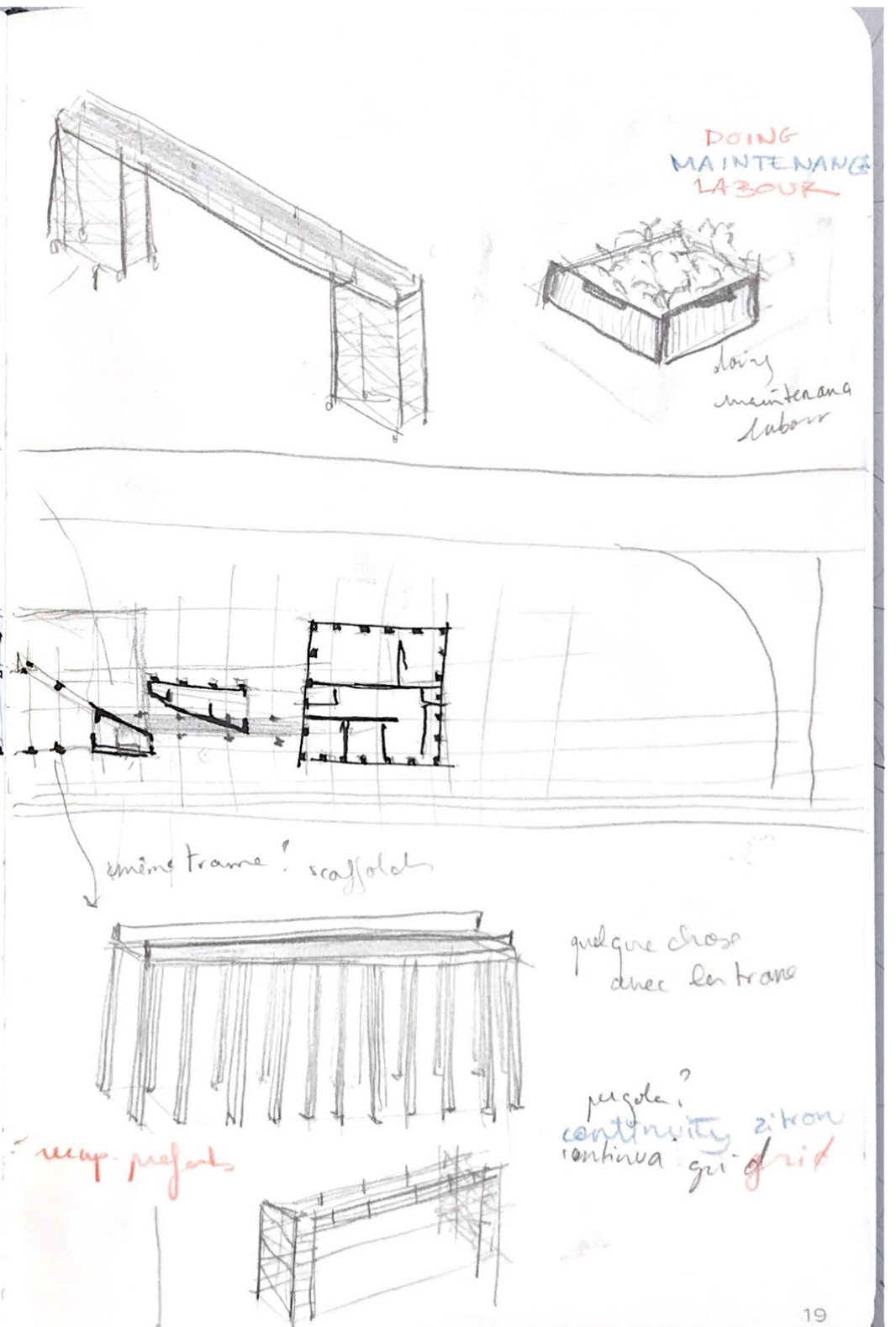


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18



19

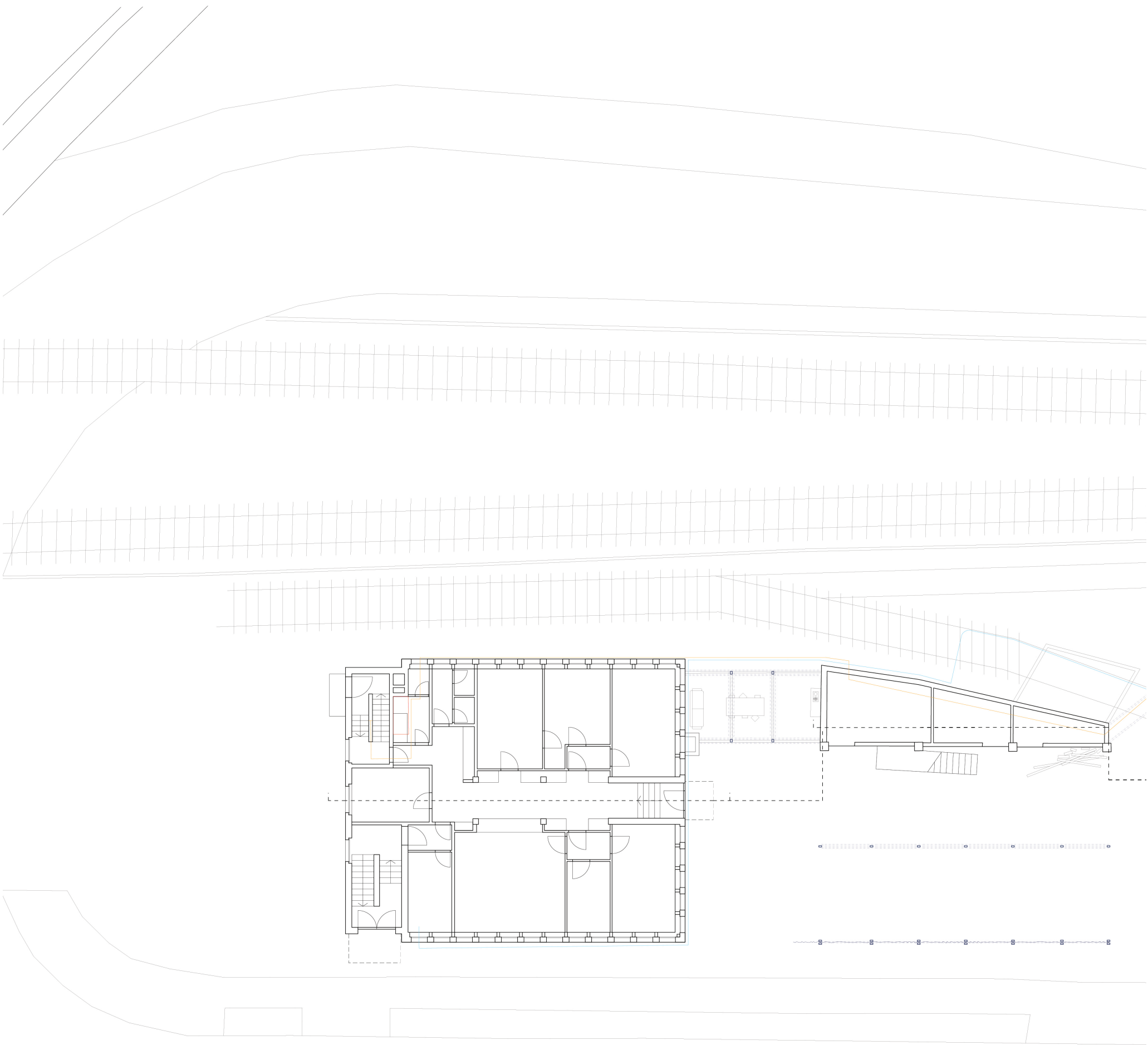
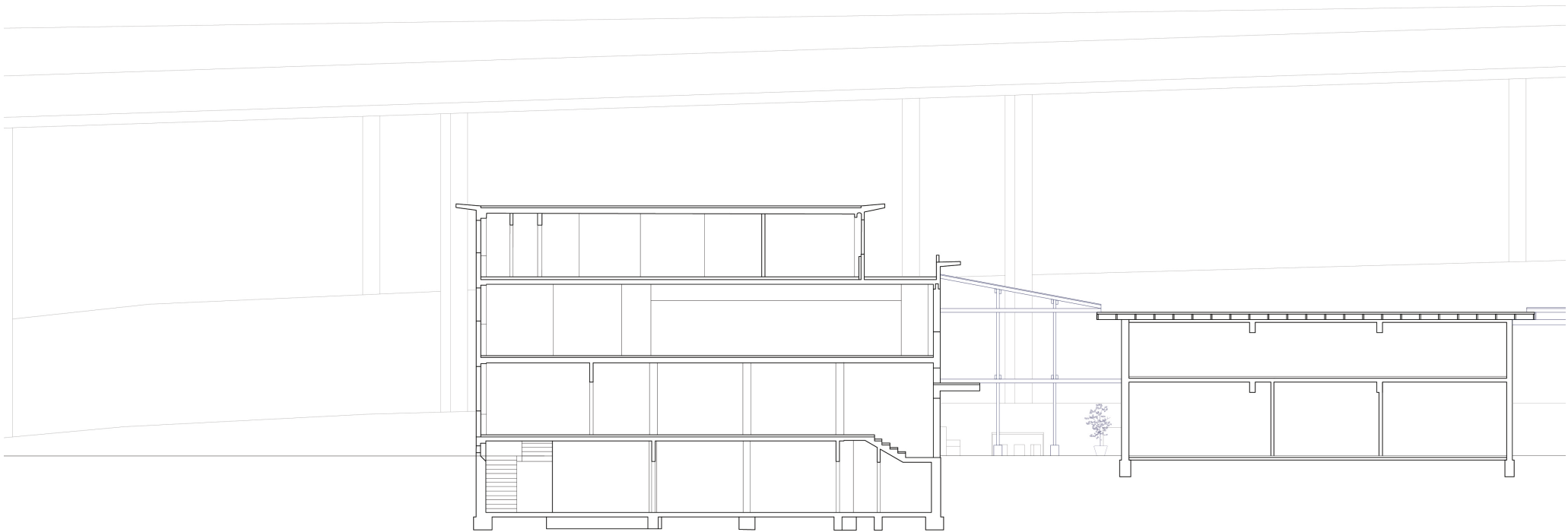
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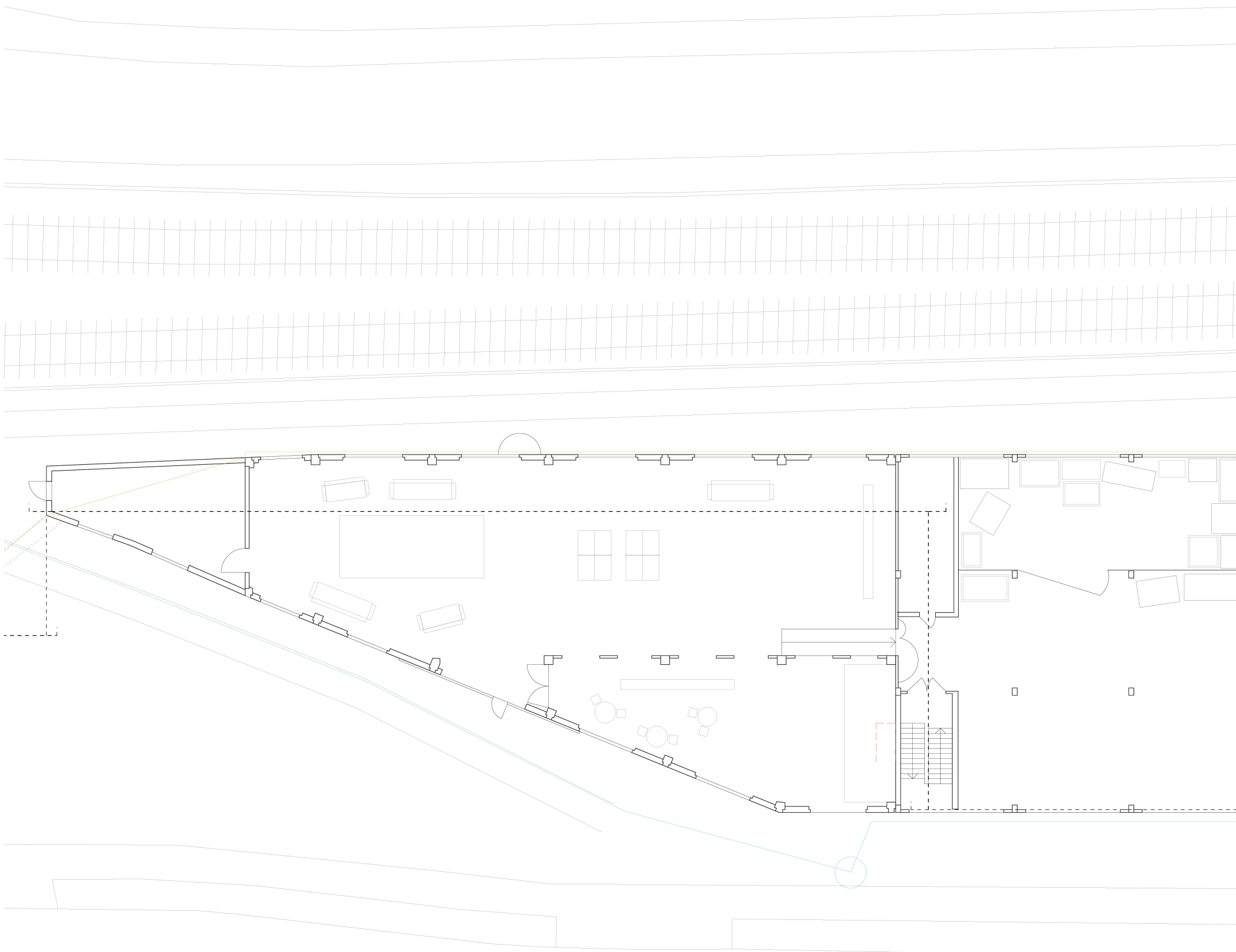
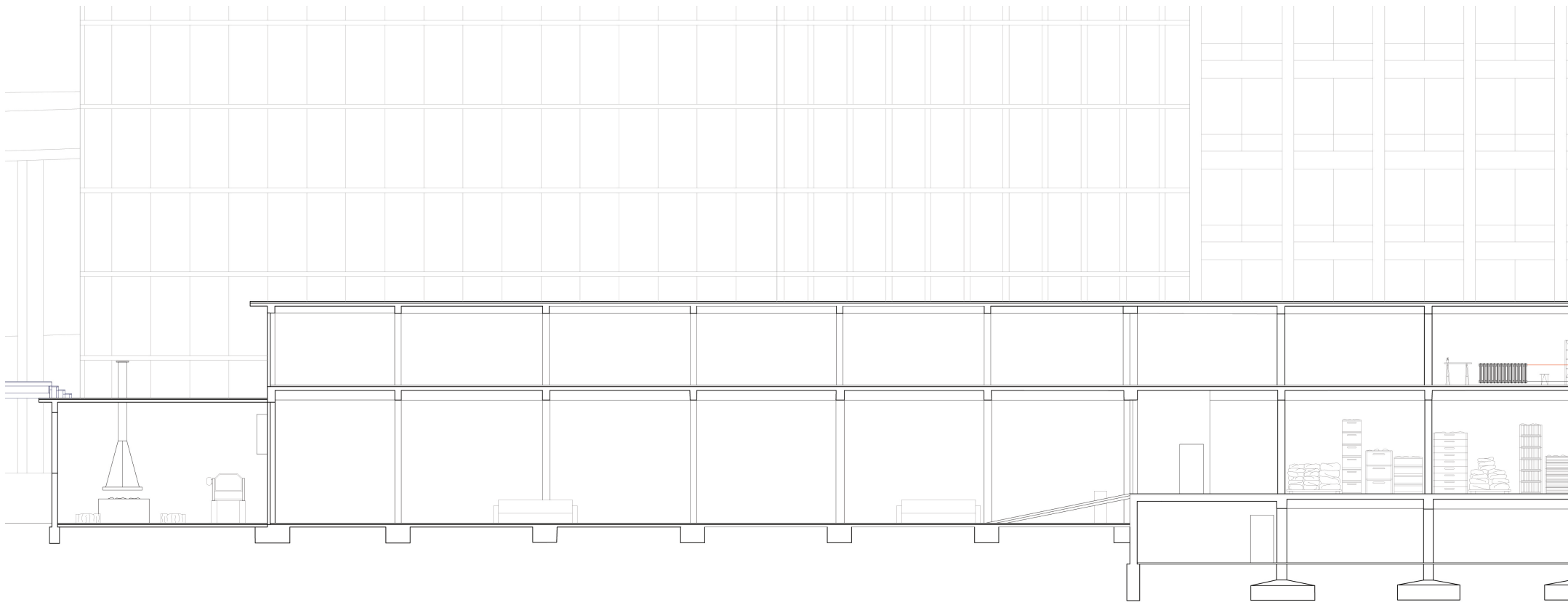


Situation, 1:2000, Ines Branet & Nina Tschuppert

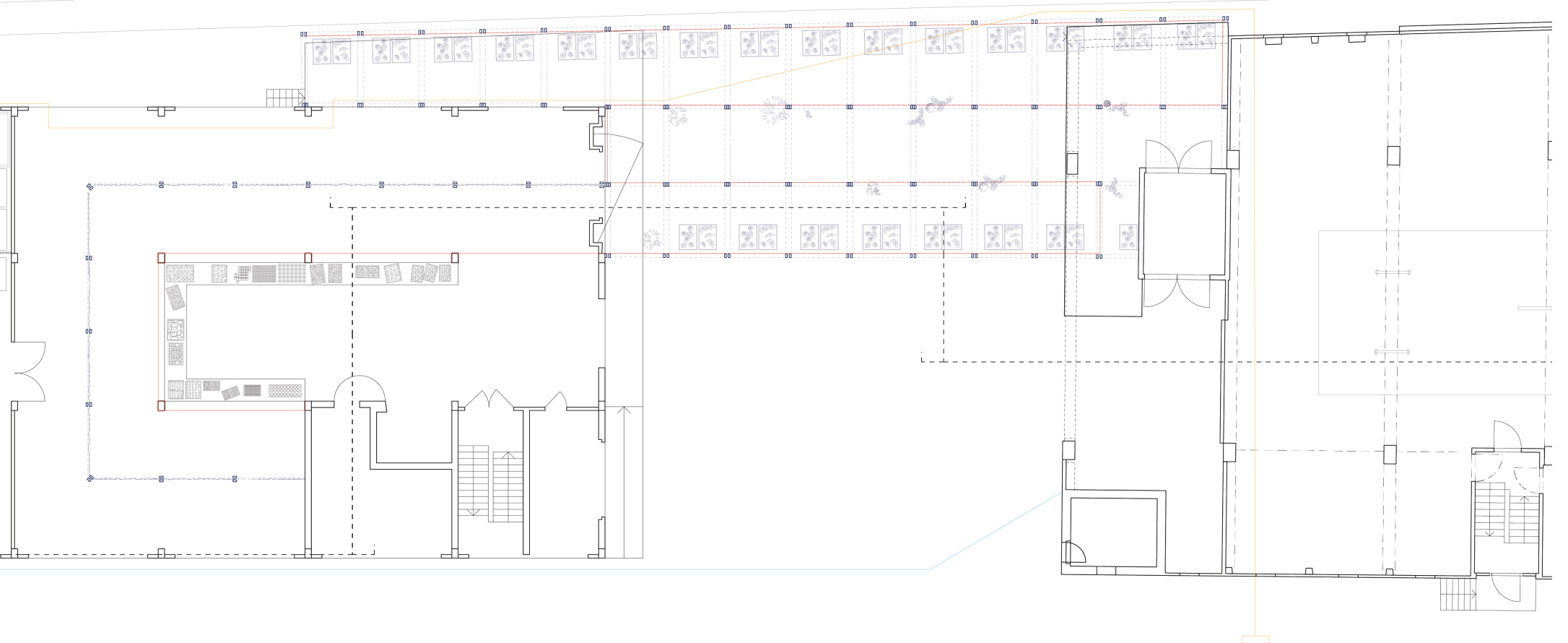
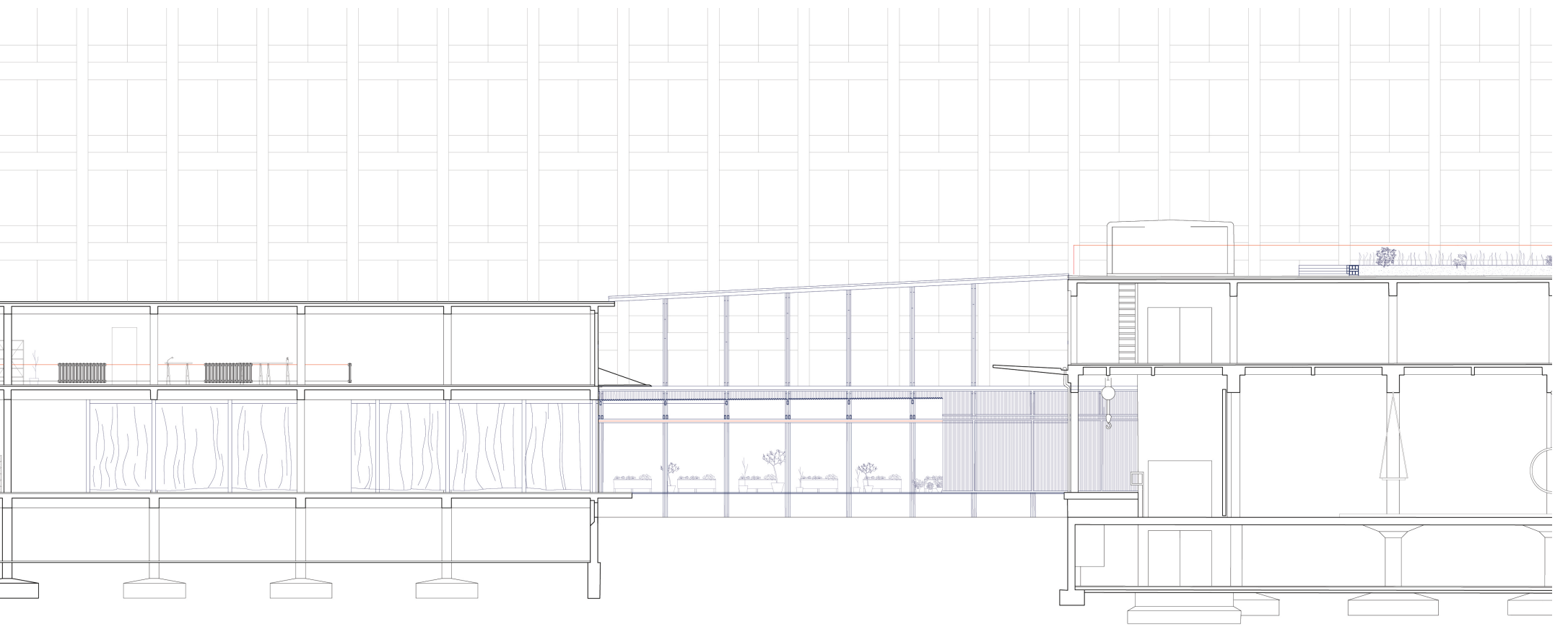




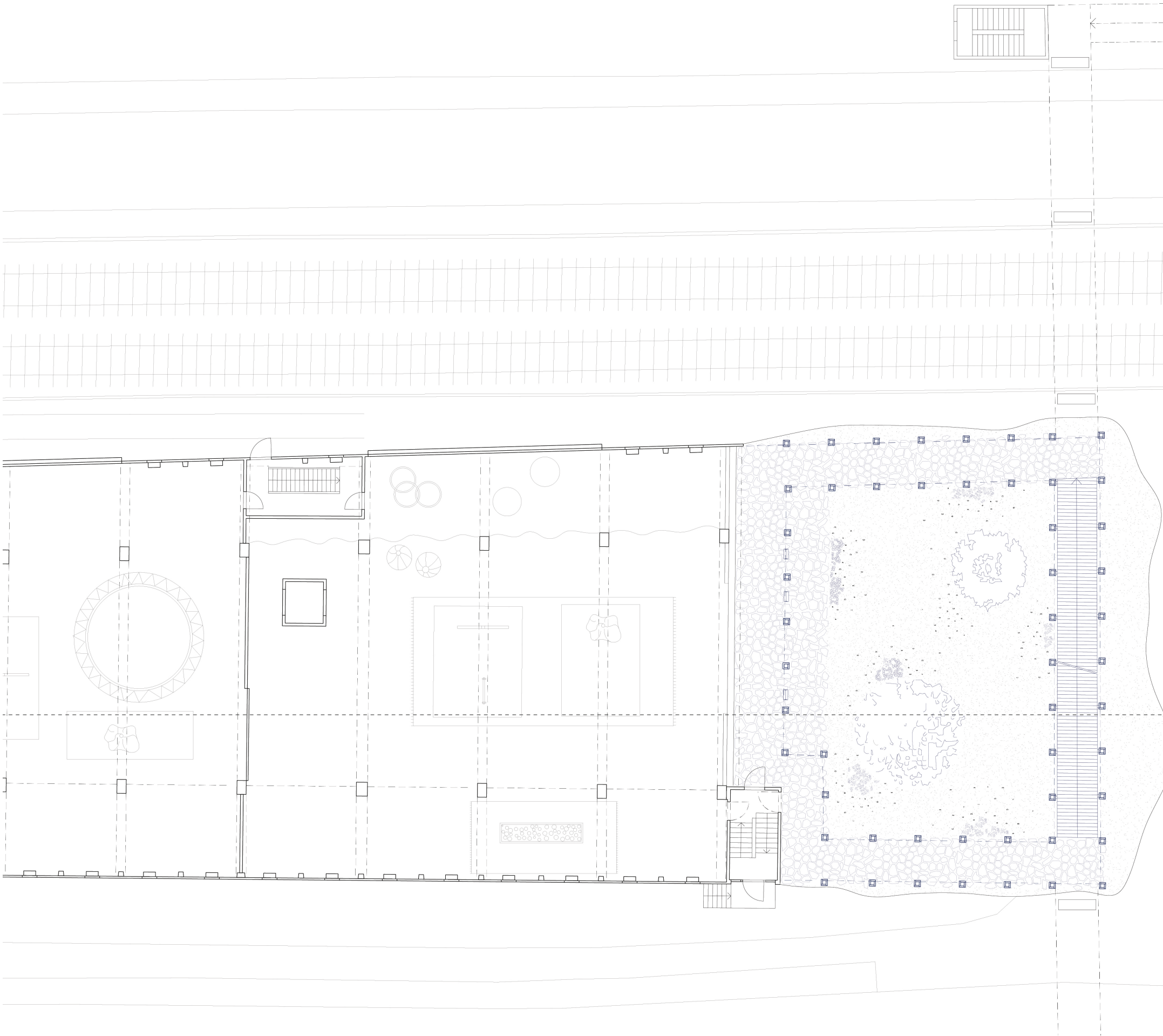
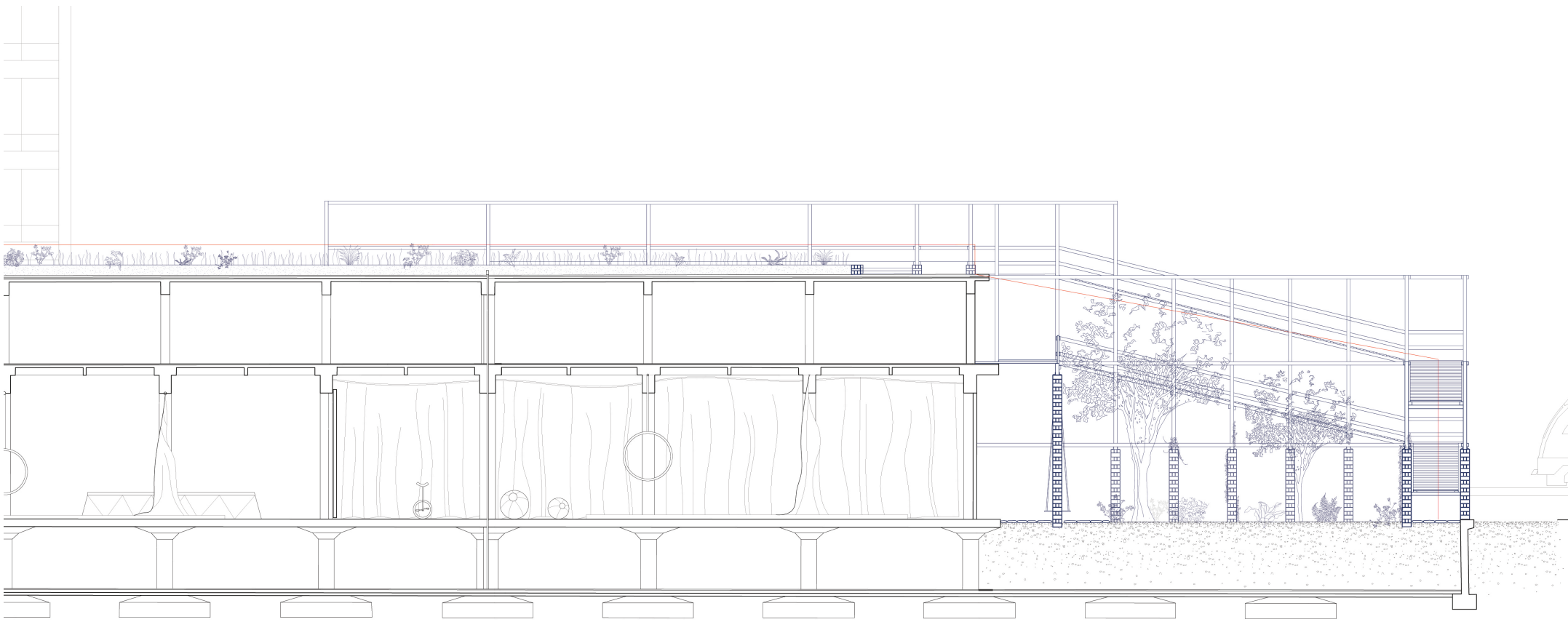




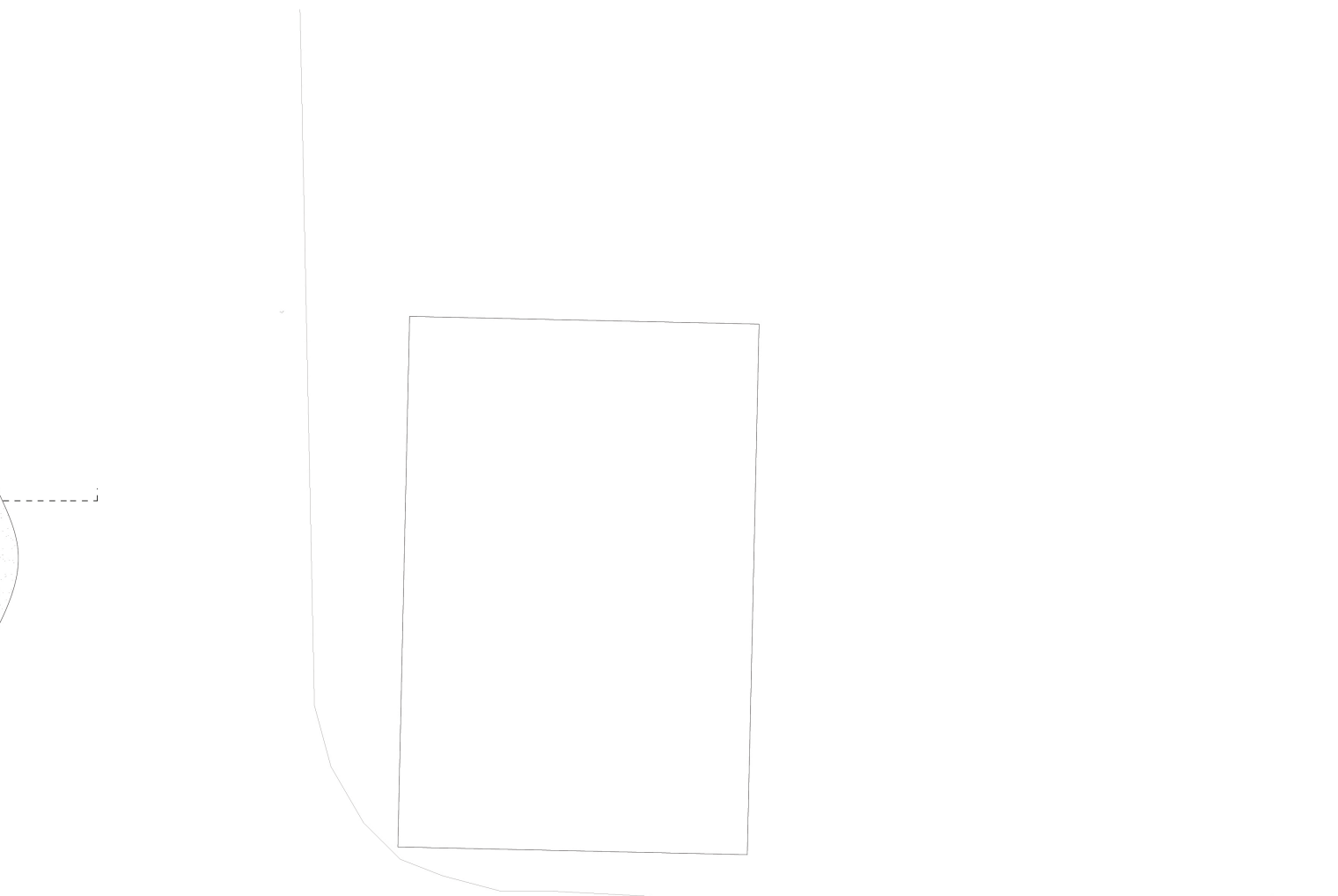
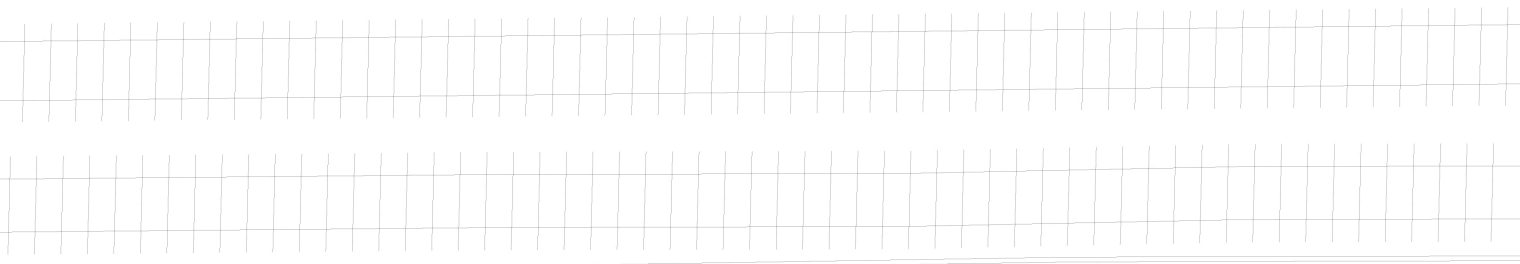
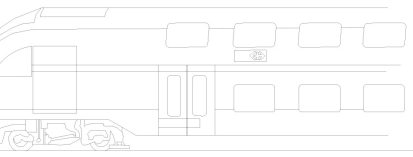




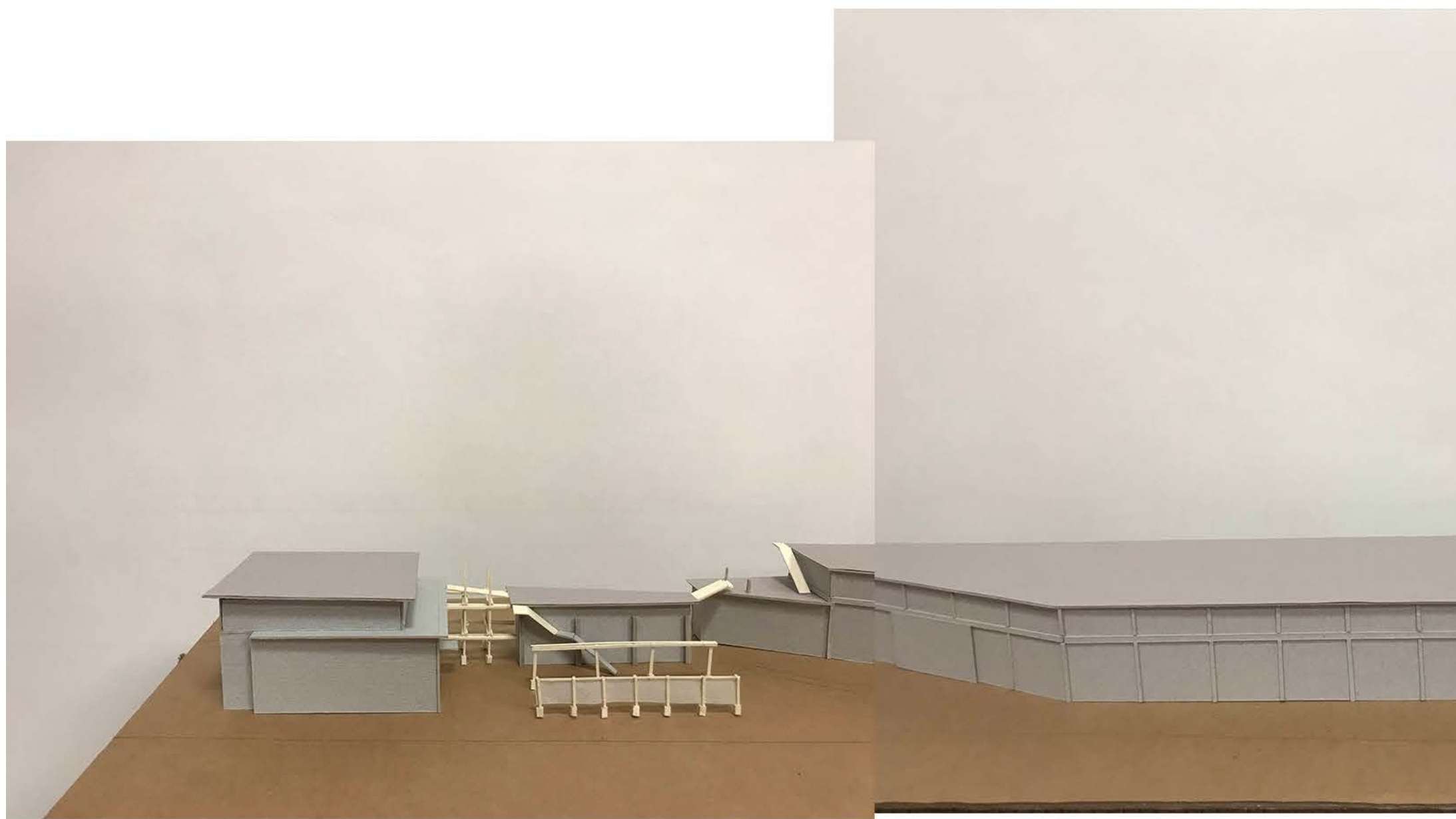






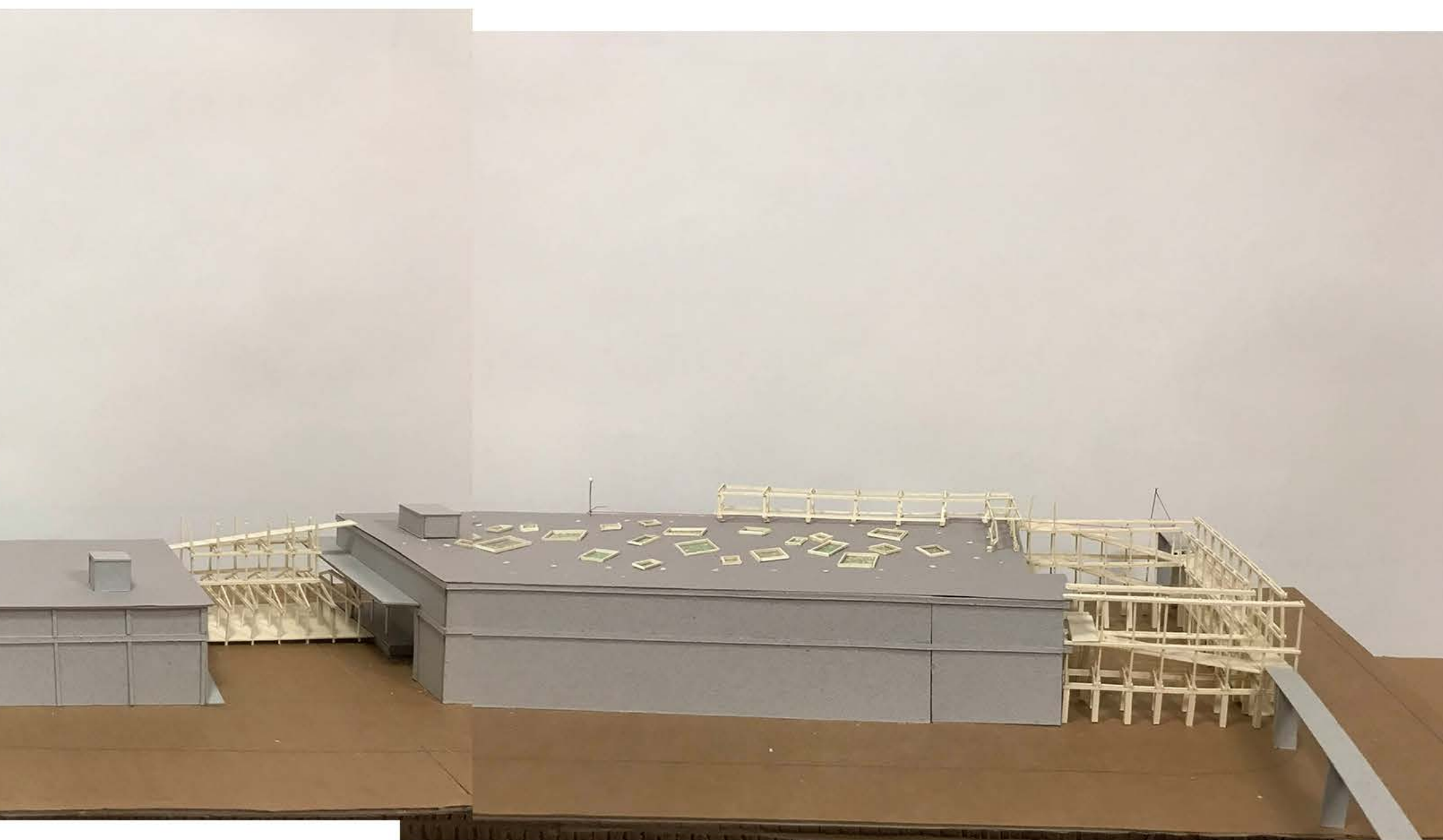




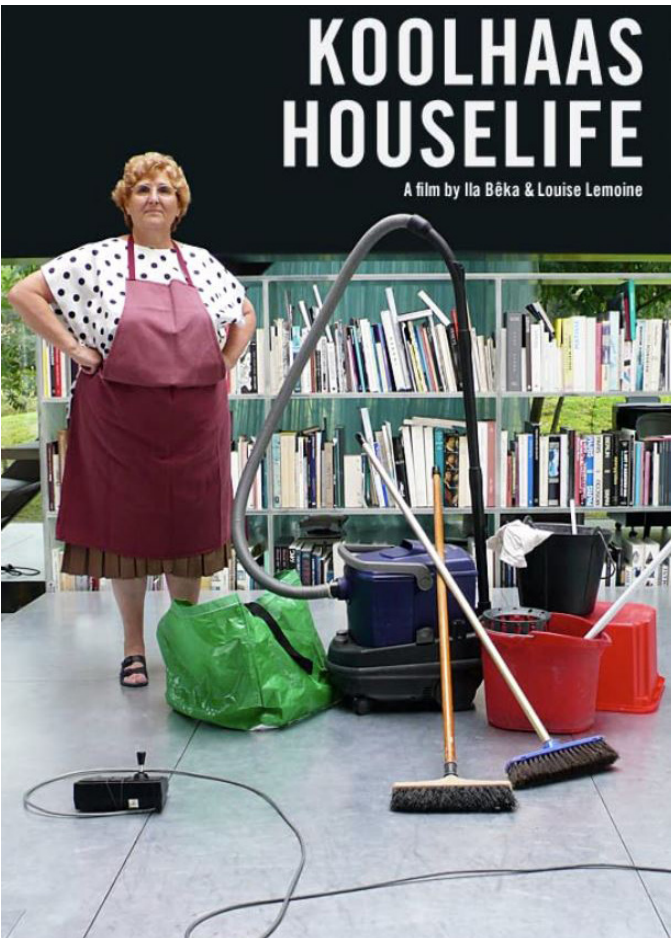


Model, 1:150, Ines Branet and Nina Tschuppert

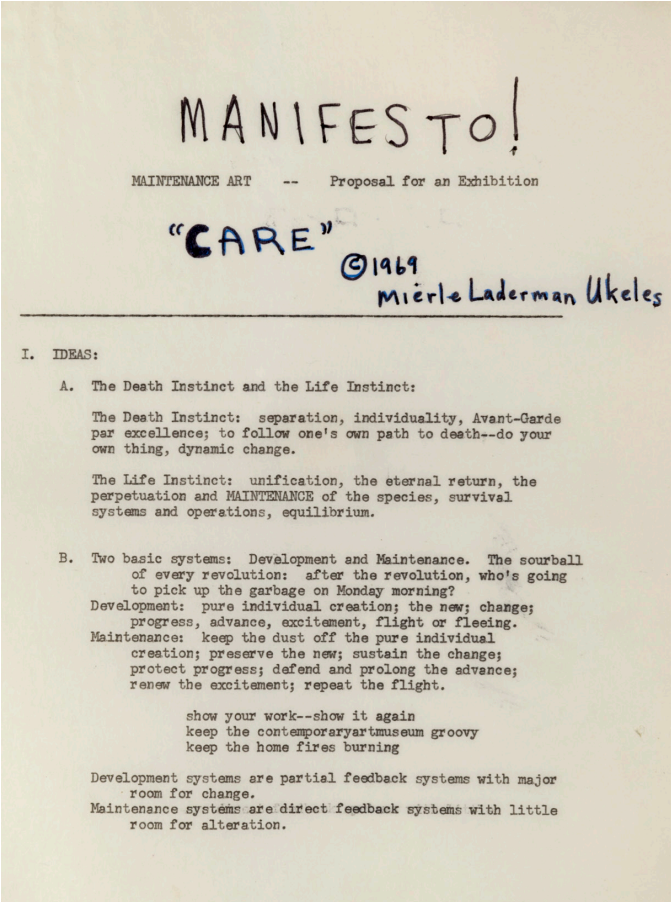
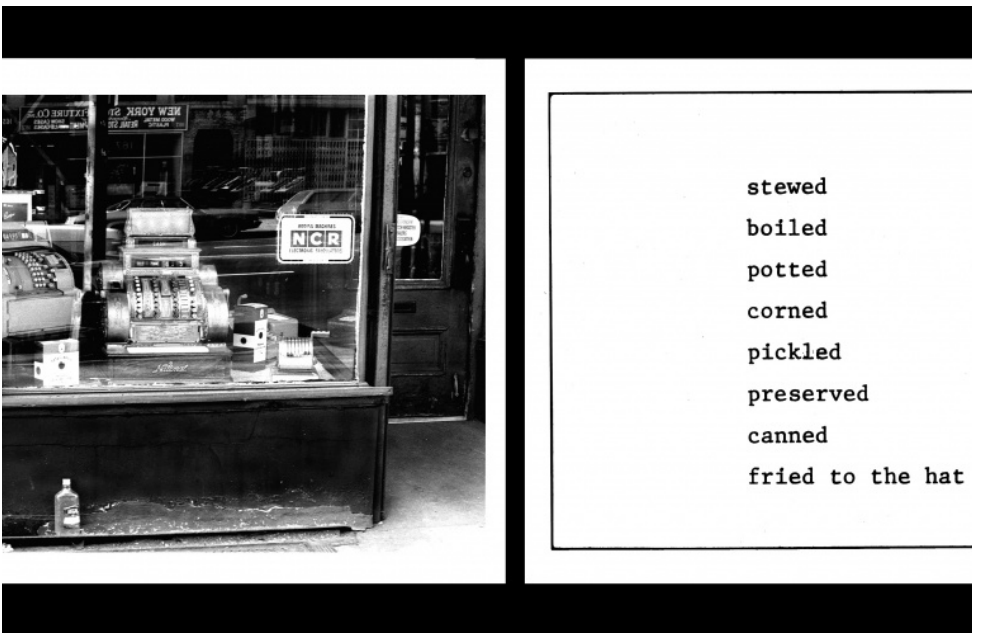
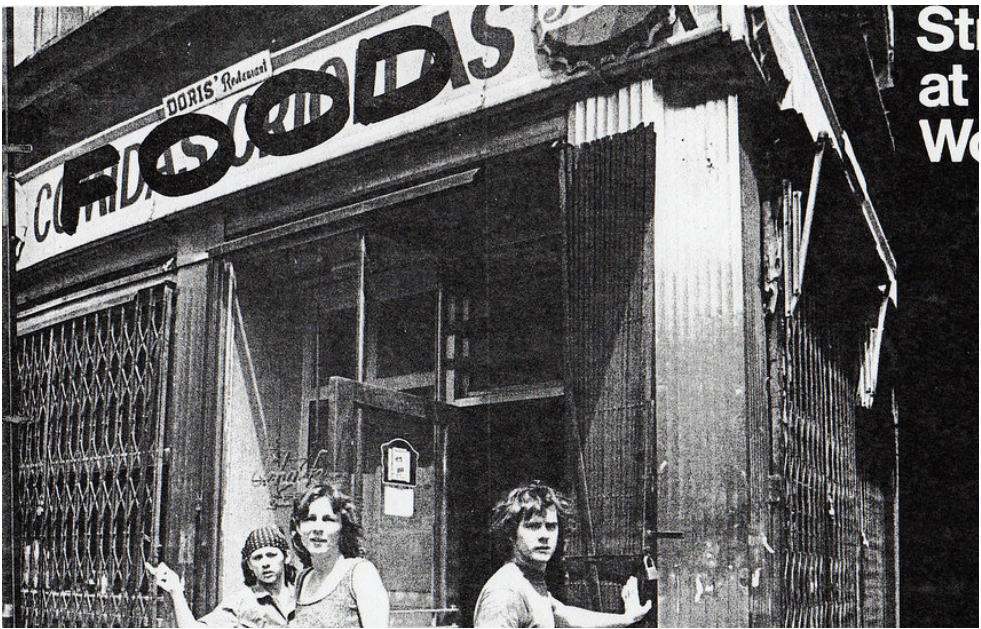




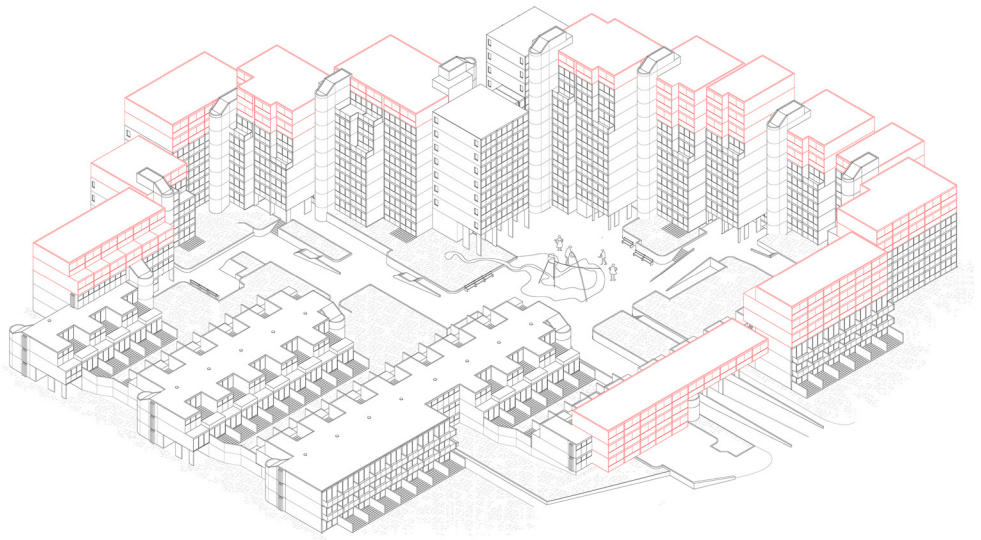




Houselife, Bêka, Lemoine



Manifesto for Maintenance Art, Ukeles, 1969



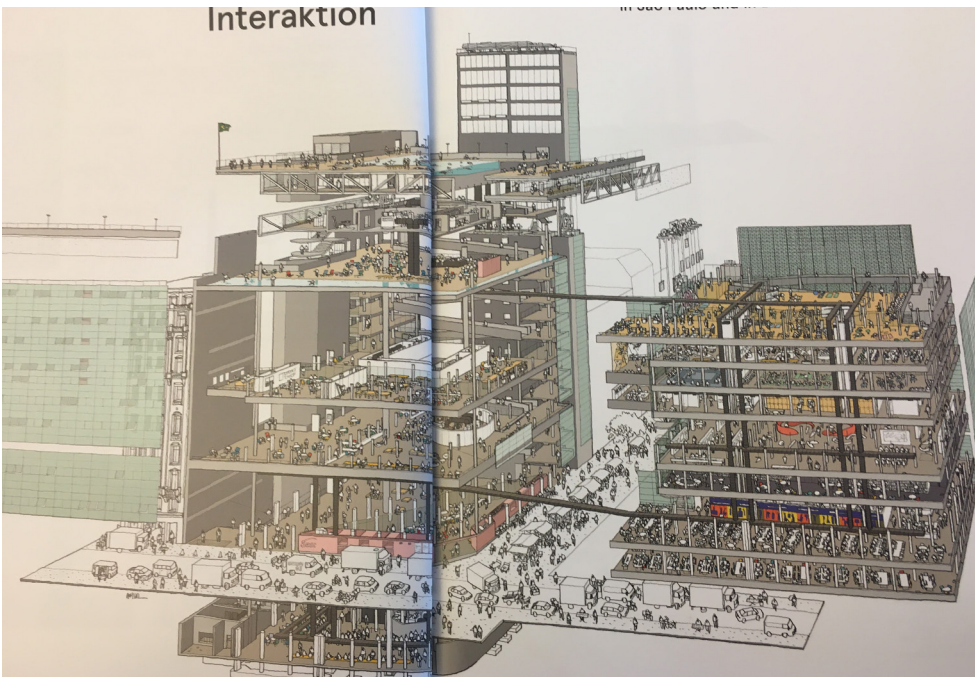
Prinzessinnengarten, Berlin

Food, Gordon Matta-Clark

The Bowery in two inadequate descriptive systems, Rosler, 1974-75

8000 agency





Industrial PVC curtains

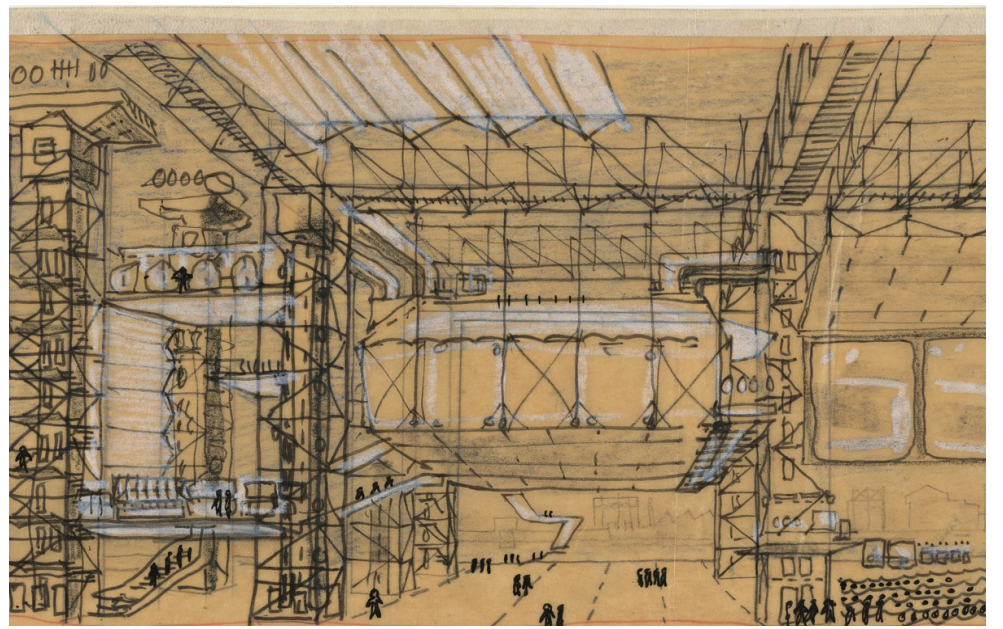
Pedestrian Bridge (Parasite Bridge), Jin-Mei ,Yilan River, Fieldoffice Architects, 2005-2008.

Horst Pavillion, Assemnle Studio

Access for All, S AM Basel

Sesc 24 de Maio, Paulo Mendes da Rocha + MMBB Arquitetos





Still Life, Pieter Claesz, 1643

Barbacoas, La Havana

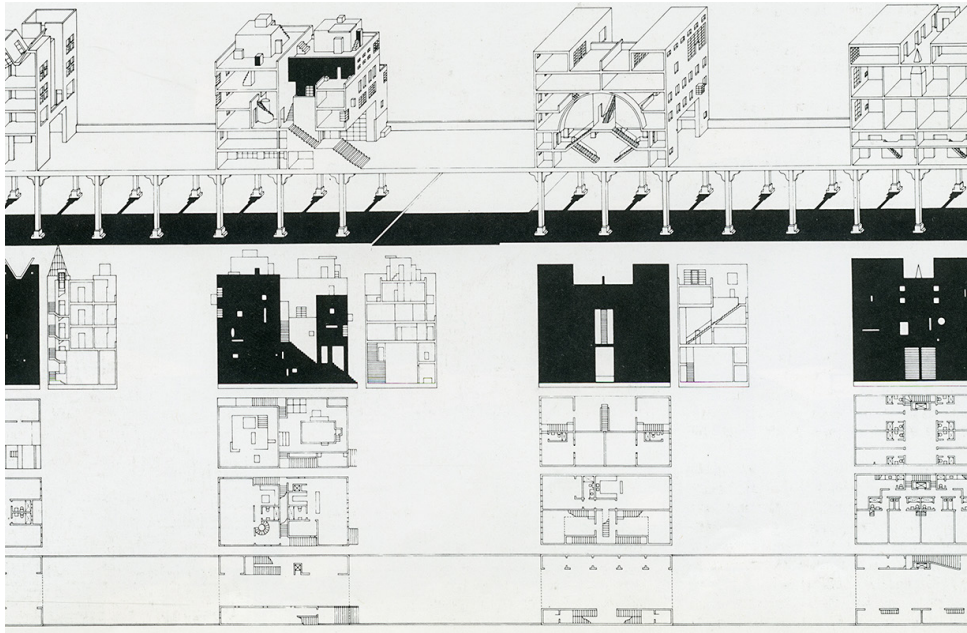
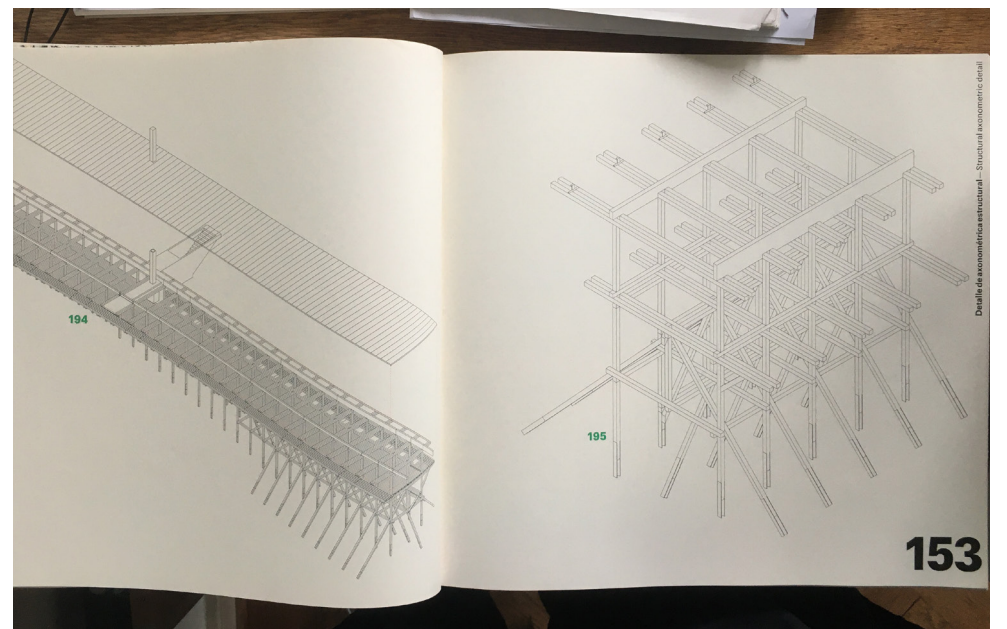
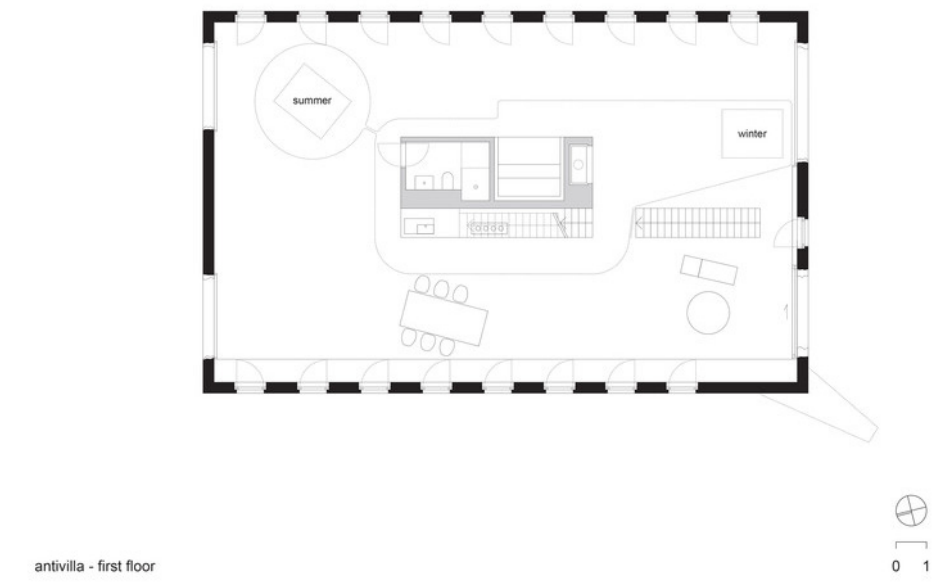
Routine Maintenance, Superstudio

Cedric Price, Fun Palace, 1959-1961

Lacaton Vassal, House in Bordeaux

Metavilla French Pavilion Venice Biennale, Patrick Bouchain, EXYZT, 2006





Anti Villa, Brandelhuber

Bridge of House, Steven Holl

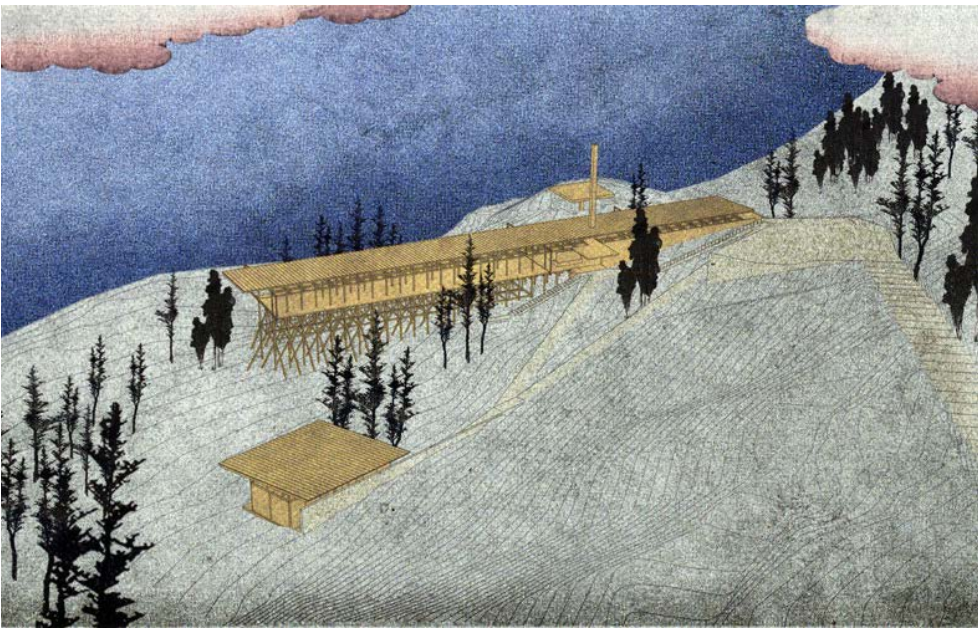
Sero Megalithic Tomb/ Dolmen Transmitter Space, Toni Girones

Rough Work, Smiljan Radic

Green House, Lacaton Vassal

Bridges in Zürich's Interim uses around 1971





la double rampe, Tadashi Kawamata 2015

Wood House, Smiljan Radic, 2015

Villa Sparre, Sverre Fehn 1967

Site Plan 17, Tadashi Kawamata, 1991





51N4E office

Zitrone Manegg 2021

Zitrone Manegg 2021

Prinzessinnengarten Berlin







GARDEN

PLANTS

Strawberries: June- September	Columnnar cherry: Mid June, blooming from April
Rastberries: Mid August- Mid September	
Red currant: End of June	
Columnnar currant: End of June	
Blackberry: Mid August- October	
Gojiberries: August- October	
Blueberries: August- September	

Filderkraut: September- October	Basil
Cut cabbage: September- May, 1.5m hoch, 40cm distance	Sage
Radish: May, June	Rosemary
Pearl Bean: April- June	Lavender
Sweet pepper: July- October	Mint
Wild rocket: March- September	Dill
Chard: May- Novemeber	Chives
Spring onion: Whole year	Parsley
Cucumber: July- October	Coriander
Tomatos: July	
Lamb’s lettuce: September- November	
Spinach: Whole year	
Lettuce: May- September	
Radish: Whole year, summer 4 weeks after so-wing, winter 8 weeks	
Cauliflower: July- August	
Carrots: April, May and September, October	
Aubergine: July- August	
Pak Choi: End of September	
Kale: October- February	
Courgettes: June- August	





WALNUT TREE



OAK TREE



MIRABELLE



WISTERIA



CAMPSIS RADICANS



PLUM TREE



BIRCH TREE



LINDEN TREE



HYDRANGEA PETIOLARIS



RASPBERRY



CHERRY TREE



PINE TREE



APPLE TREE



IVY



CLEMATIS



GOJI BERRY



SWEDISH WHITEBEAM



KIWI TREE



CLIMBING ROSES



BLACKBERRY

Trees

Climbing plants

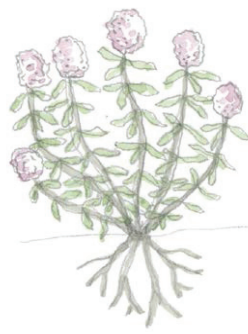




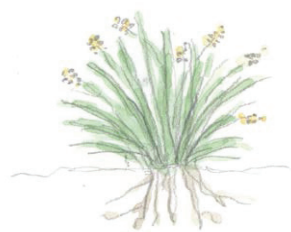
RHODODENDRON



LILAC



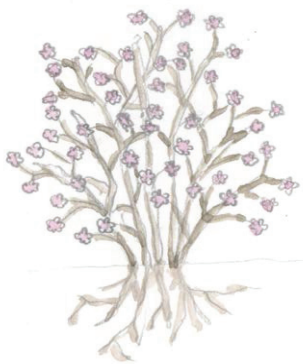
RICE HYDRANGEA



PENNISETUM ALOPECUROIDES



STIPA TENUISSIMA



VIBURNUM FARRERI



MAGNOLIA



LULUZULA SYLVATICA



PANICUM VIRGATUM



HAZELNUT TREE



BUDDLEJA-ALTERNIFOLIA



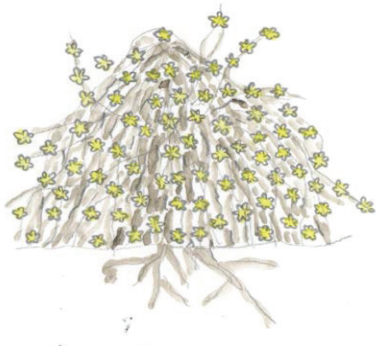
STIPA GIGANTEA



ANDROPOGON GERARDII



PHILADELPHUS CORONARIUS



WINTER JASMINE



CALAMAGROSTIS X ACUTIFLORA

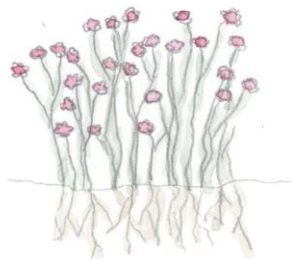
Bushes

Grasses





PULSATILLA VULGARIS



LYNCHIS CORONARIA



ASTER AMELLUS



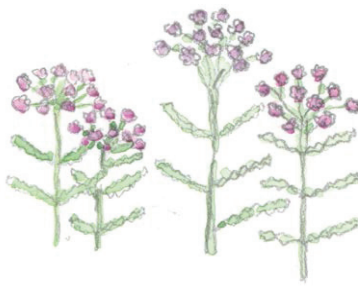
ROSEMARY



SCABIOSA COLUMBARIA



MALVA MOSCHATA



ARCHILEA MILLEFOLIUM-HYBRIDE



ORIGANO



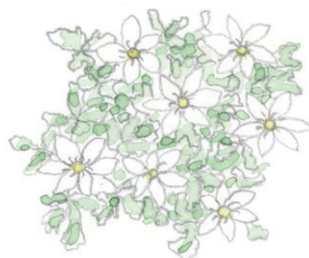
THYME



VERBASCUM NIGRUM



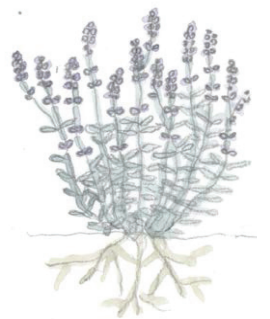
GYPSOPHILA REPENS



ANEMONE NEMOROSA



PEPPERMINT



LAVENDER



GLOBULARIA BISHAGARICA



ANEMONE RANUNCULOIDES



WILD GARLIC

Perennials

Herbs





PARSLEY



PRUNELLA VULGARIS



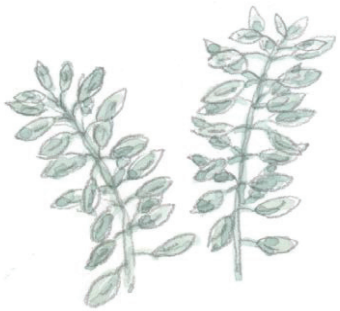
SILENE DIOICA



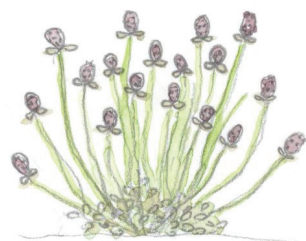
ANTHYLLUS CARPATICA



CREPIS BIENNIS



SAGE



SANGUISORBA MINOR



CAMPANULA GLOMERATA



LEUCANTHEMUM PRAECOX



CHIVES



KNAUTIA ARVENSIS



ASTRANTIA MAJOR



SILENE VULGARIS



LEMON BALM



PIMPINELLA SAXIFRAGA



PRIMULA VERIS



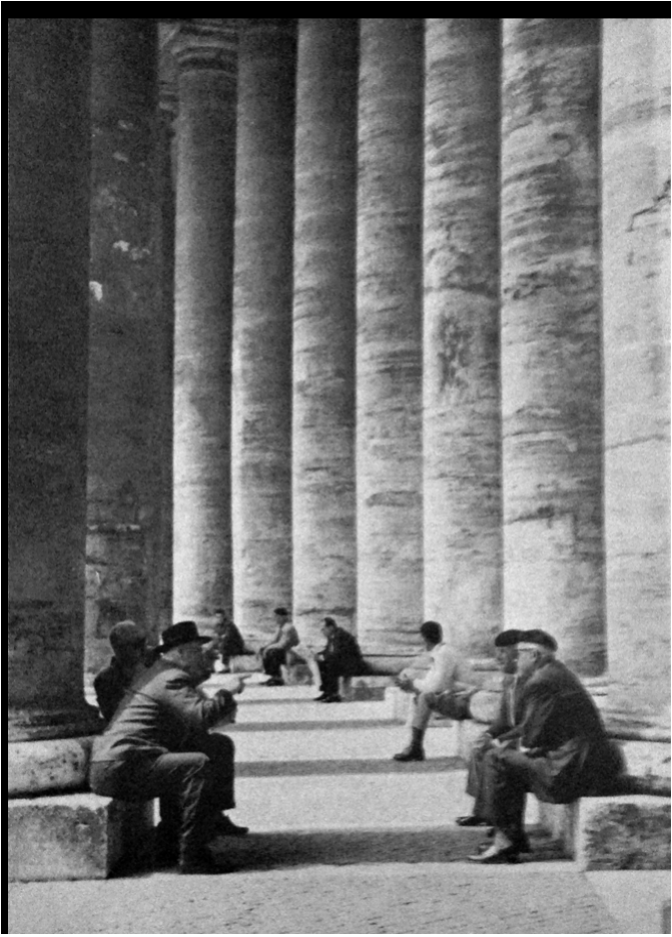
CENTAUREA SCABIOSA



ORIGANUM VULGARE

## Flowers





Petersplatz, Bernini



Sub-structure of the Junjokan, Diago-Sanbo-In

Shrine Building, Kamakura, Kamakura-Gu

The Junjokan and Garden, Diago-Sanbo-In





Quinta da malagueira, Alvaro Siza, 1992

torre de agua, Mexico

torre de agua, Mexico





St. Petersplatz, Basel



Kunsthalle Bern, Michael Asher, 1992





Bau Autobahn, Manegg, 1965



