

This booklet represents a collection of documents relating the notion of conservation and preservation within the Hotel Marriott, formerly Hotel Zürich; a concrete hotel tower built in the 70's. Its content ranges from historical pictures, original drawings, material calculations, on site survey and stories to artists and practices related to the matter of preservation.

The content of this booklet is articulated in a non-hierarchical sequence allowing to explore and navigate the rich complexity of past and present realities of such an architectural object. It should serve as a basis to understand the issues around the notion of conservation in the case of the hotel industry.

*«Previously built architecture is a maintenance
issue more than anything else.»*

-Gordon Matta-Clark

abstract

The architecture of the 60's and the 70's in Zürich is widely regarded as ugly and useless. Being discarded by the general population, it is the main target of the Ersatzneubau politic of the city of Zürich. As it doesn't directly represent an architectural value of any sort, it is not considered worth of preservation. They don't get listed as monument and get tore down more easily. Unfortunately, built in reinforced concrete, they represent a titanic amount of energy and matter. Eliminating them in the middle of their life cycle will only cause the production of tons of CO2 when they could still stand for an extra 50 years.

The principle of conservation is based around the idea of keeping an object in its original and pristine state. But preservation is much more than that. The scope to which it can operate is wider than mere restoration to what it used to be. As Jorge Otero-Pailos puts it: "The question for me is how can we lower the guard of preservation, which is so much about guarding—protecting heritage—so that it becomes open to other interpretations of heritage that are not intra-disciplinary but that are extra-disciplinary and that come from art and architecture?"¹

In order to let buildings evolve beyond its original state, it is important to understand the processes which allows it to extend its lifetime: maintenance, repair and renovation. As restoration involves returning a creation to its former condition. But sustaining change is more than something like new; it is fostering development by enhancing the used resources. They represent opportunities to let the building evolve - evolution instead of revolution. As Donna Haraway encourage us, in here book *Staying with the trouble*, to create unexpected collaboration in order to become-with and make oddkin. She reminds us to find value in evolution and to inherit without denial rather than starting from scratch. The practice of preservation and heritage will need to enhance sustained change and attribute value within those processes and the people carrying them out.

1 Jorge Otero-Pailos, Jorge Otero-Pailos: The Ethics of Dust (Cologne: Walther König, 2009), 9.

material and construction

The construction of the Hotel Zürich started in 1970 and was completed in 1972. In order to complete it, 14'000 m³ of concrete, 17'000 ton of steel, and 880 prefabricated facade elements were required. The result is a time-resistant architectural object next to the Limmat river.

Those titanic consumption of material made it to be one of the biggest towers in Zürich built during the 70s. Built in order to respond to the lack of hotel rooms in Zürich, it was commanded by Swiss Air jointly with the hotel Atlantis, in Triemli, and the hotel International, in Oerlikon. They were aimed at the congress tourism in a time where companies were preferring other destinations.

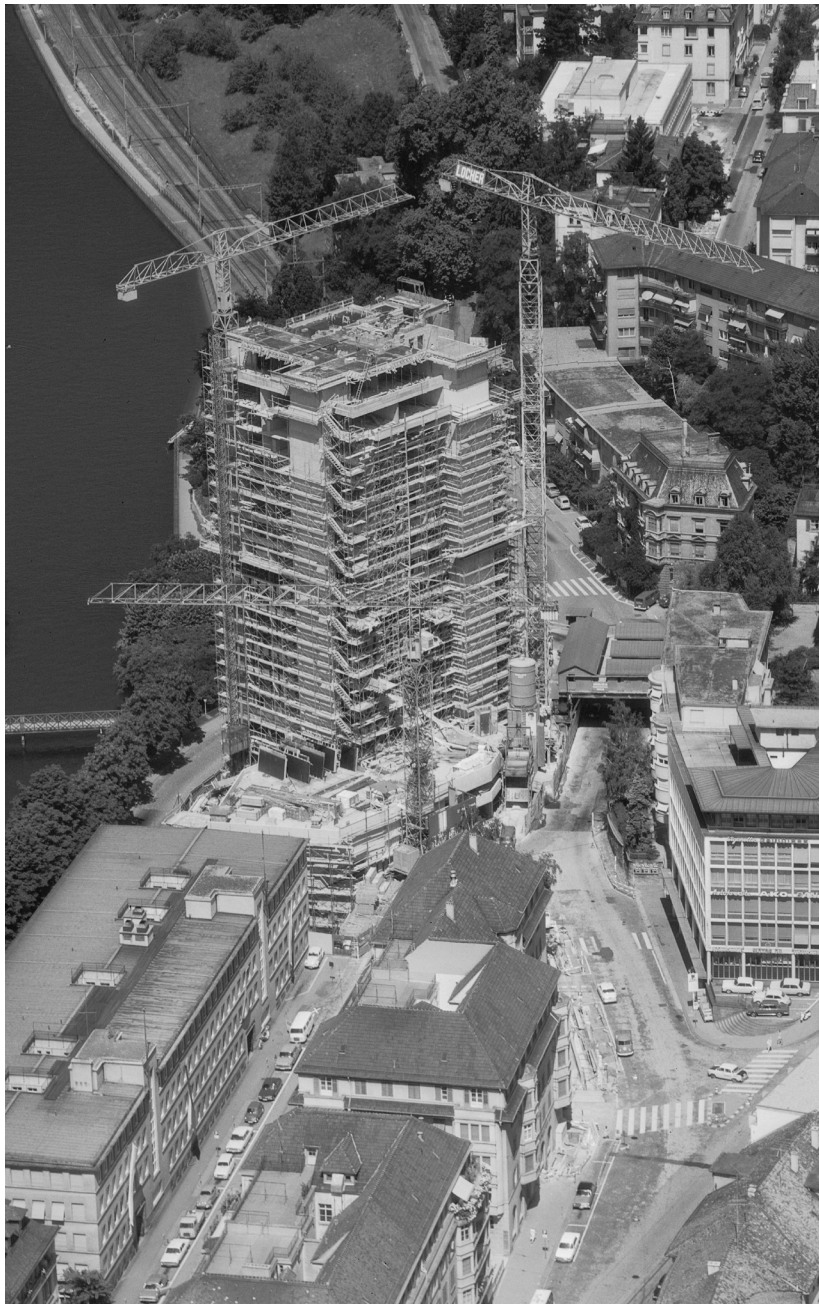
After a short 20 years of operation, the main user of the tower, Zürich Hotel, had to pass over the building to its next operators. They outgrow their own capabilities to operate a hotel after the construction of La Résidence, an extension connected to the main tower by a bridge. Despite the fact that its original commendatory left the building, the structure was still fulfilling its duty and could start a new life.

50 years later, the building elements are reaching the end of their life expectancy. Yet due to the management of the international chain hotel brand Marriott, the building could expend it for a little while. Those extra years would have a direct impact on and would justify the enormous consumption of energy made during the construction.w

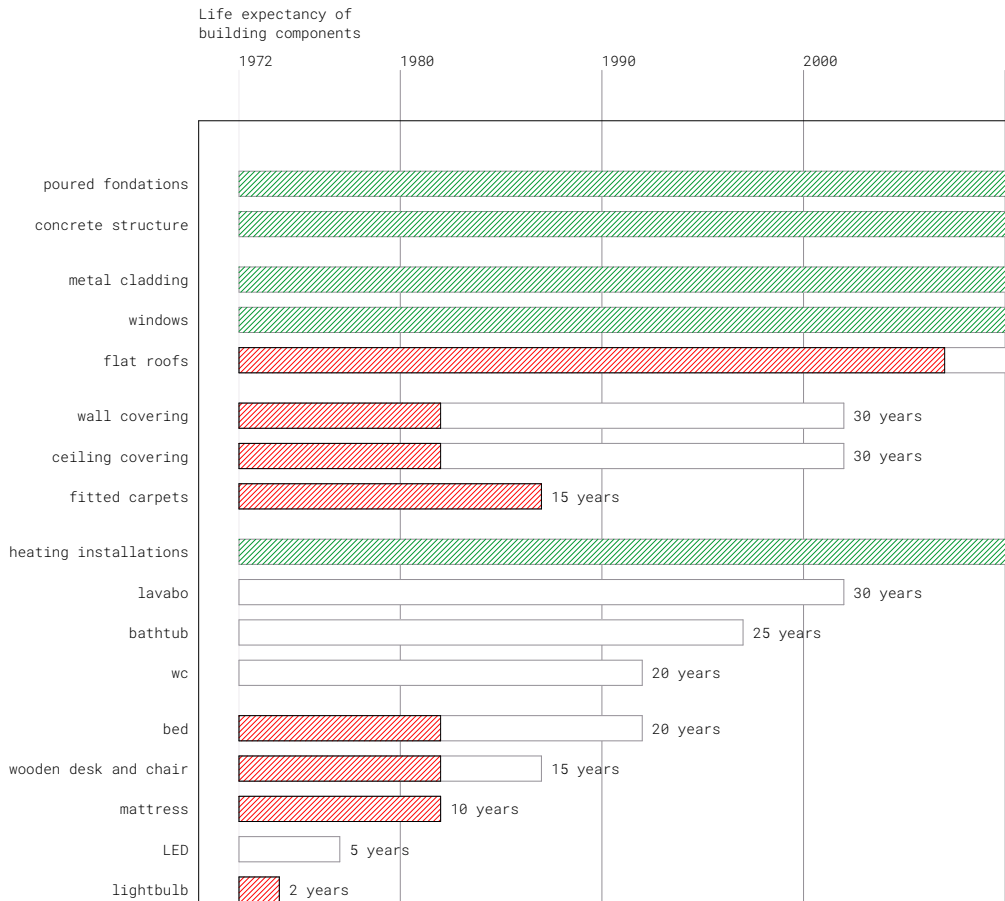
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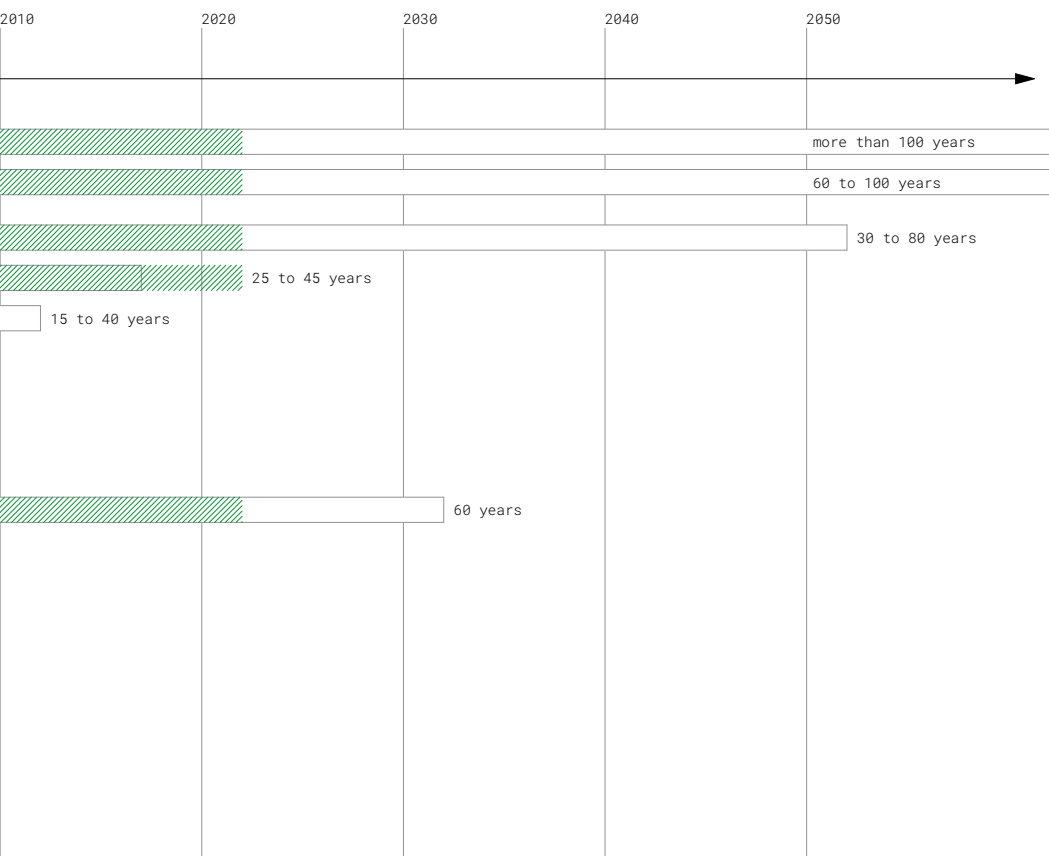
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*construction of the Hotel Zürich, 1971
(eth bildarchiv)*



life expectancy





life expectancy of the different construction elements present in the Hotel Marriott.

While some construction elements are used beyond their life expectations, plenty are underused.

(Source: norm SIA 2032 & CRB data)

embedded energy

The quantity of energy embedded in the structure and the façade of the Hotel Zürich would require more than 3900 people in a 2000-Watt energy to be consumed within a year. This correspond to the quantity of energy that was put into the production and transportation from the raw material until the finished construction element. It doesn't take into consideration the amount of energy that the building would require if it was meant to be dismantled and eliminated. An extra 30% of energy is necessary to properly get rid of all the material included in the building. It would add an additional 12% of CO2 in the process. Even though its outdated structure is reaching the end of its life expectancy; the building is still fully operated and can perform well. It would be a waste of energy to simply destroy and replace it as the Ersatzneubau frenzy is winning over Zürich.

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3 Untergeschosse, 20 Obergeschosse, 2 Dachinstallations-
geschosse

- Wieviele Fenster?

880 im Turmgeschoss

- Wie hoch ist der ganze Bau?

65 m, gemessen vom Haupteingang bis zur Dachkante

- Wieviele Tonnen Stahl + Beton wurden verwendet?

1'700 Tonnen Betonstahl und 14'000 m3 Beton

- Aus welchem Material ist die Aussenfläche?

Aus Glas, Metall und Sichtbeton, gestockt

- Gab es Schwierigkeiten bei der Fundamentierung?

Ja, Betonschlitzwand, Rühlwände, Rückverankerungen waren notwendig

interview of Lehmann Spöglar + Morph Architekten, 1972 (Spöglar archiv)



construction site, socle, 1969 (ethz bildarchiv)

11



construction site, socle, 1970 (ethz bildarchiv)



12

construction of the tower, 1972 (ethz bildorchiv)

Quantity of materials used for the fabrication of the Hotel Zürich in 1972 :

steel	17'000'000 kg
concrete	33'880'000 kg
façade*	1'795,20 m ²

Calculation of embedded grey energy in the Hotel Zürich

embedded energy in :

steel	13,5 MJ/kg
concrete	0,427 MJ/kg
façade	2'570,0 MJ/m ²

steel	229'500'000,00 MJ
concret	14'466'760,00 MJ
façade	4'613'664,00 MJ

TOTAL **248'580'424,00 MJ**
or **69'050'117,78 kW/h**

Calculation of embedded CO₂ in the Hotel Zürich

embedded CO₂ in:

steel	13,5 kg CO ₂ /kg
concrete	0,427 kg CO ₂ /kg
façade	2'570,0 kg CO ₂ /m ²

steel	11'577'000,00 kg CO ₂
concret	2'029'412,00 kg CO ₂
façade	263'894,40 kg CO ₂

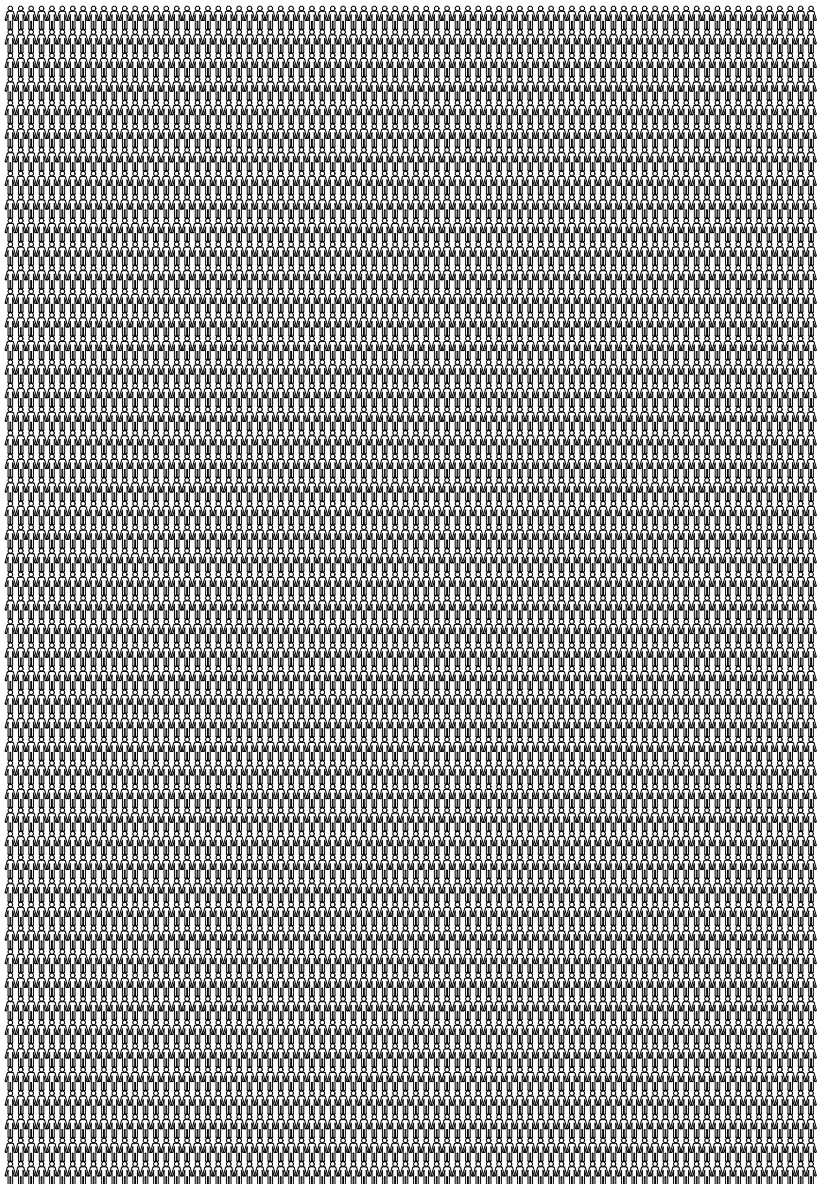
TOTAL **13'870'306,40 kg CO₂**
or **13'870,31 ton CO₂**

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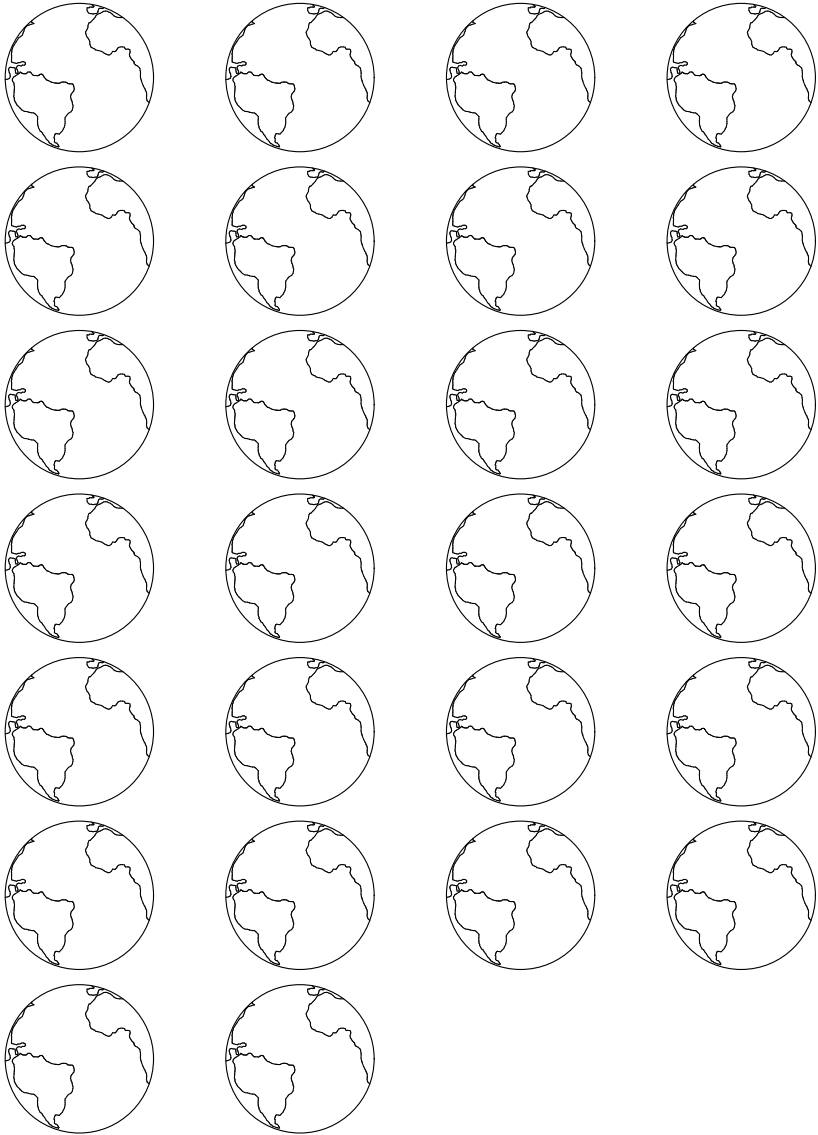
In the context of the 2000-Watt society, the yearly consumption of energy would be around 17'520 kW/year per person. Therefore, it would take **3900** people one year in order to consume the embedded grey energy within the hotel.

On average, a plane carrying around 140 people will need to cover 670'063 miles, which represents **26** times the circumference of the planet, in order to produce the amount of CO₂ embedded in the structure of the hotel.

*the façade is composed of 880 prefabricated elements. Those are windows and metal cladding combined.



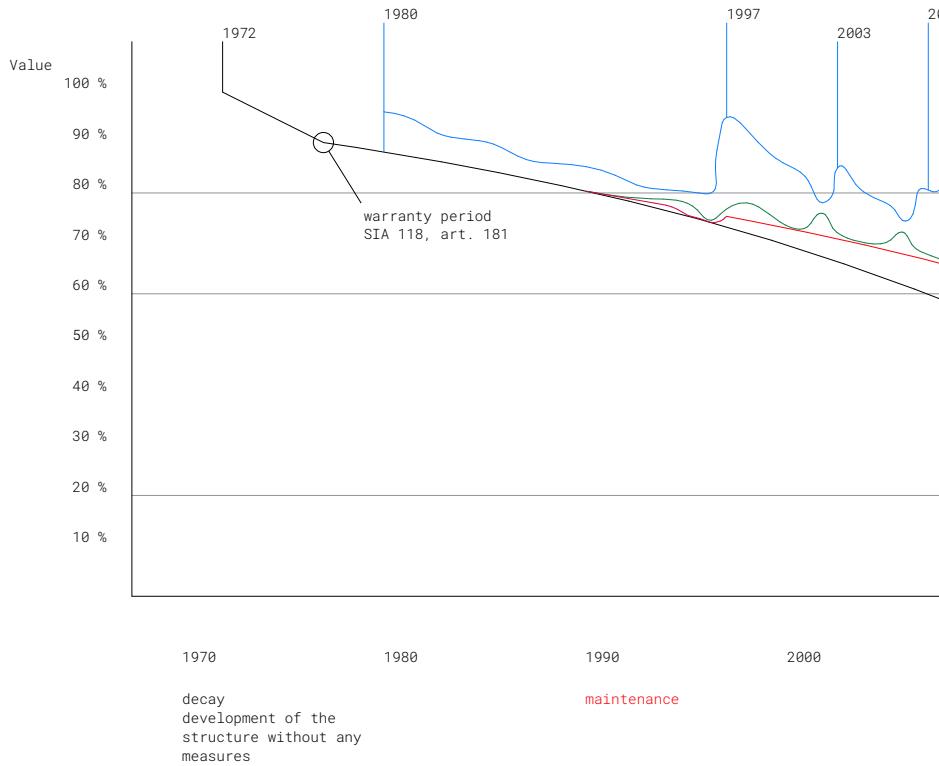
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life cycle





the life cycle of the Marriott Hotel since its construction in 1972 until today and its near future

The development of the structure is influenced by the different measures taken through time. From maintenance to renovation, they vary in scale and time.

(Source: norm SIA 2032 & CRB data)

maintenance

Preserving an object from the wear and tear effect of time falls under the scope of maintenance. The task of someone who cleans is to maintain objects—in this case, architecture—for repeated use. Cleaning, unlike restoration, reconstruction, or rebuilding, temporarily preserves the quality of an object’s making, its “madeness”.

These processes are often undervalued. Cleaning an object or a space, make its newness reappears, erasing every trace of passage or use can easily be overlooked. It is hard to harvest the fruit of a work that gains of remaining invisible. On the contrary, it is easy to exploit its workers as no one ever pays attention to them. It is rather challenging to render visible a rather invisible process. Nevertheless, taking into consideration maintenance through new lenses could explore new approaches to think about history, materiality, construction and durability.

An important distinction should be made between cleaning and maintenance. Cleaning is concerned with a building’s use at particular moment, and make sure that a repeated usage is made possible. Maintenance represents a long-term investment into the longevity of a building, both its shape and its image. It requires formal organization and skilled workers in order to perform it properly. A building life cycle that incorporates maintenance has the potential to unravel future occupation of a building by contributing to its cycle of use and building occupation. Maintenance has the potential to affect the future qualities of architecture.

right

*Mierle Laderman Ukeles
Hartford Wash: Washing, Tracks, Maintenance: Outside,
1973.*



size and management

When it was first constructed, the Hotel Zürich had originally around 400 beds to offer. This size is flirting with the limit of what is possible to manage with in-house only operation. It requires an enormous quantity of floor surfaces dedicated to the back-of-house. Every amenity necessary for the good functioning of the hotel is located in the underground sections of the hotel: washing machine, kitchen, workshops, storage, etc. Bigger would require the advantages of the economy of scale in order to still be profitable as the operation costs would outgrow the profit of the hotel. Therefore, when the hotel extended their bed capacity after building La Résidence, they quickly had to change their operation mode.

The size of the bed tower is influenced by many factors: construction dimensions, urbanism regulation, lift. One determining factor in the case of the Hotel Zürich has been the operation management. The tower has been dimensioned in a way that one floor could be daily cleaned and operated by one member of the cleaning staff. According to general management rule, one housekeeper can take care up to 14 rooms by itself in the time frame of the hotel operation.

Emptying the rooms, changing the sheets, cleaning surfaces; a member of the cleaning staff can operate up to 14 rooms within the time frame in-between the moment one guest leaves the house and a new one arrives. Everything must disappear and look like no one has ever been there. Although it is thought so in theory, it is near impossible to apply in reality. The changing rate in hotel is not as steady as the theory require. With every floor having different occupancy rate, guest having different schedule and departing / arriving date lead cleaning staff to jump from one floor to the other constantly.

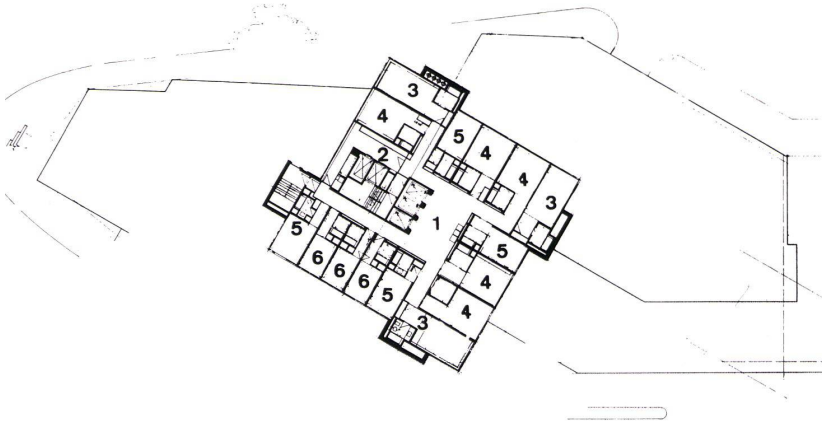
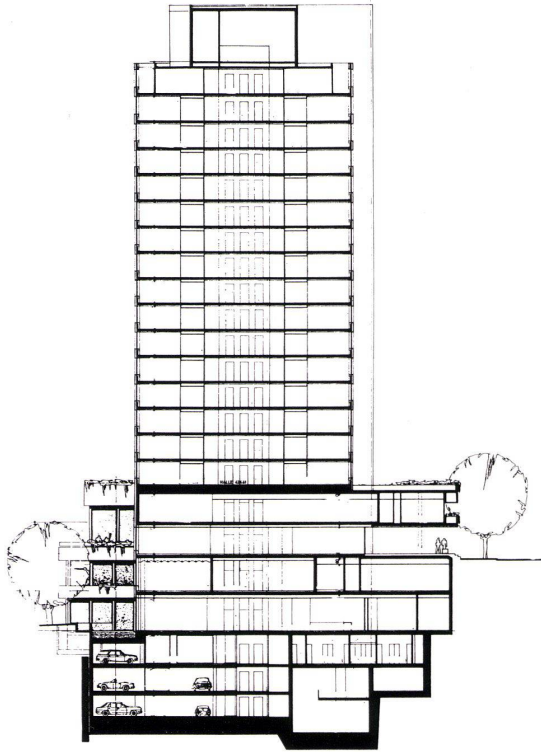
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top right

*Hotel Zürich
section, 1972
(Bauen + Wohnen)*

bottom right

*Hotel Zürich
plan of the guest room floor, 1972
(Bauen + Wohnen)*

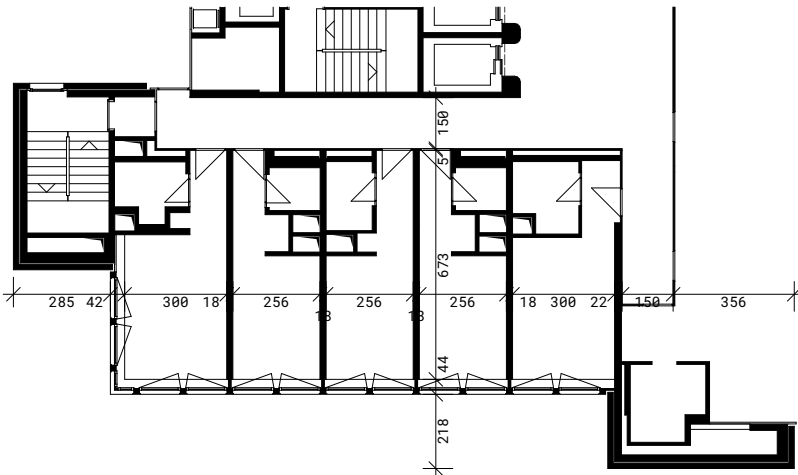


about rooms

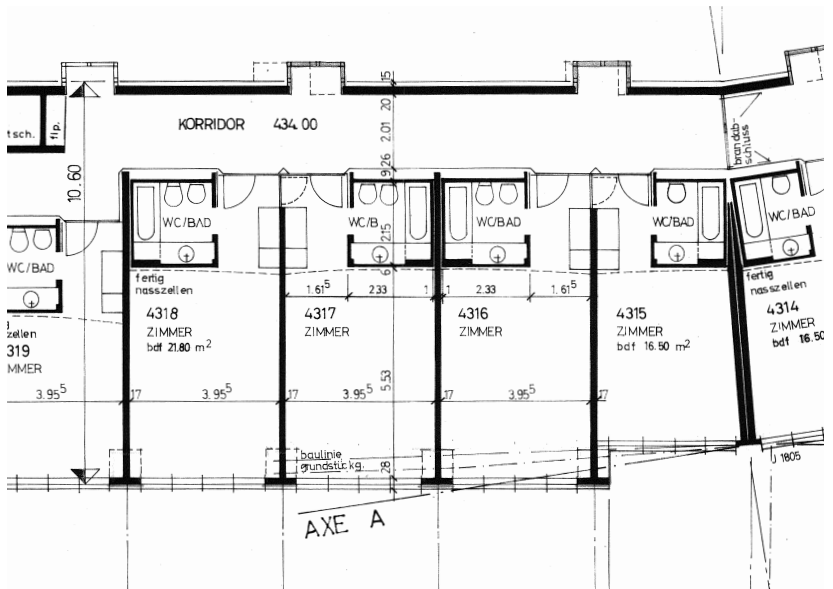
The rigid and outdated concrete structure of the hotel is defining the rhythm of the rooms. Originally, in the tower, rooms were built with a width of around 2,56 m and length of 6,73m for a total of, in average, 17 m². The catalog of guest room was more diversified allowing to offer more diversity to guests.

When Marriott overtook the hotel tower, the size of the rooms was not corresponding to their standard as they were too small. They undertook a series of works to transform some single rooms into small suites by cutting the load bearing wall in order to create connection between two single guest rooms. This reduced the number of rooms available but increased the average surface per room in the hotel adjusting it to today standard.

The construction of the extension in the north building, La Résidence, responded to a more modern approach to hotel and a less adaptive design concept. Every guest rooms are designed with the same size and with bigger dimensions. For a width of 3,95m and a length of 7,74m, the average room draw on more than 30 m².

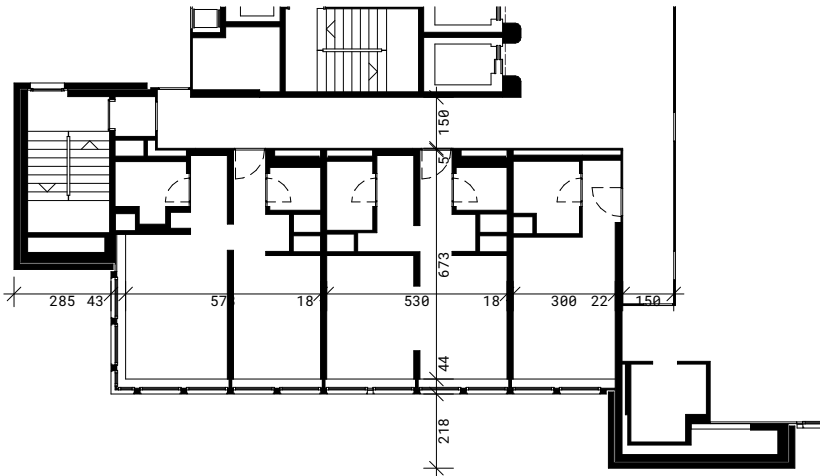


Hotel Zürich, plan of the rooms, 1972



La Résidence, plan of the rooms, 1982

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Hotel Zürich, plan of the rooms, 1997

dining disorder

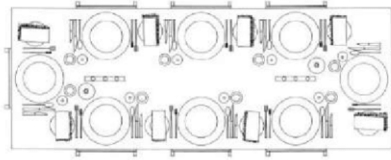
This drawing by architects Sarah Wigglesworth and Jeremy Till, titled *Increasing Disorder In A Dining Table*, documents the progression of a meal from a perfectly laid table, through a motion-trace palimpsest of the dinner party in action, to the wreckage of dirty dishes and crumpled napkins that confronts the host after the last guest has departed.

Wigglesworth and Till's drawings fill the gap left by etiquette books, which meticulously diagram the set design necessary for a successful dinner party, but fail to map the equally choreographed during-dinner movements and post-dinner dérangements that ensue. If read backwards, it can also be interpreted as the effort required to bring back a sense of organization and order unto the table.

What if we studied dinner party usepaths – “ways of doing things which are typical and which tend to work according to the people who most commonly perform the activity in question,” in Tim Boucher's helpful definition – and redesigned our dining rooms, table cloths, and place settings accordingly?

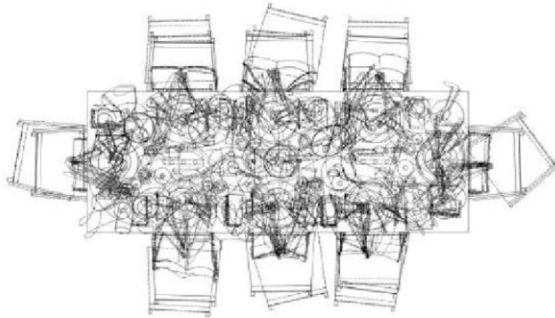
Subtle tweaks could encourage cross-table conversation, or make it hard for the guest who always drinks too much to get hold of their wine glass. Playful hosts could insert thought-provoking obstacles into the decor, guaranteed to interrupt force of habit and prompt discussion. And teaching kids table manners might no longer be such a struggle, since the dining environment itself would reinforce them.¹

1 from <https://www.ediblegeography.com/>, last seen on 03.11.21



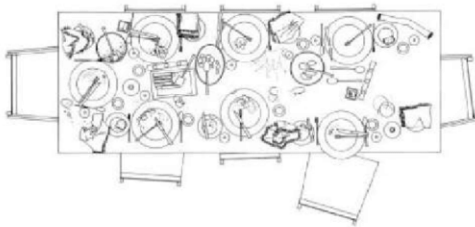
THE LAY OF THE TABLE

An architectural ordering of place, status, and function. A frozen moment of perfection. This is how architects see.



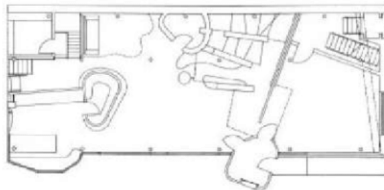
THE MEAL

Use begins to undermine the apparent stability of the (architectural) order. Traces of occupation in time. The recognition of life's disorder.



THE TRACE

The dirty tablecloth, witness of disorder. A palimpsest. This is the reality of domestic life.



THE LAY OF THE PLAN

The trace transformed into the plan of our house. Clutter filling the (plate). Domestic difficulties interrupting the order of the grid.

cleaning and politic of labor

In the hotel industry, the very core concept of the guest rooms is based on the premise that it has never been used before. One must erase any trace of what was there before in order to sustain the false premise that it was never used. The hotel management value things that are new or appear to be new rather than lived in for that exact reason.

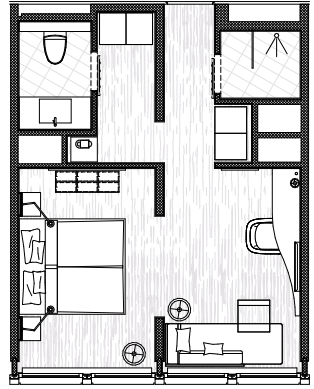
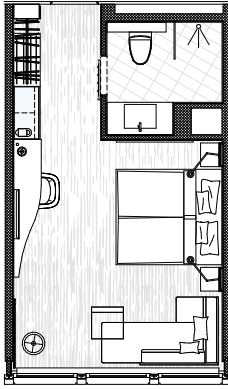
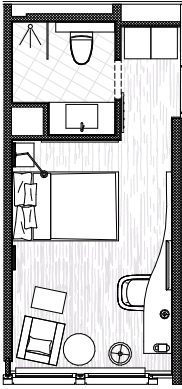
Cleaning represents the task of conserving an object - or in this case a room – for repeated use without it being affected by the tear and wear of time. It also permits for the creation of this illusion that a room was never used before a guest enters it. This practice must remain invisible otherwise this well manufactured myth would be demystified.

As it is sequestered from the view, the cleaning labor, although being viewed as a necessary and indispensable service, it is still widely considered as unworthy. As everything kept in the shadow, the workers are the one being exploited by the situation.

Two cleaning staff members are expected to clean 4 rooms per hour. No matter the size of the room, they are getting paid 15 minutes per room. Not only, but they also must wait that guest are leaving their rooms before being able to enter and perform their duty. The extra time they need in order to clean guest rooms properly and the waiting time is unpaid.

Plus, the rising number of amenities in the guest room and the increasing cleaning duties required by the management make it impossible for the staff to perform within the given timeframe. Knowing that it is a pace that they can't really keep, the number of minutes that are not being paid is enormous. Around 50% of the working time of the cleaning staff is getting unpaid due to these conditions.

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15'

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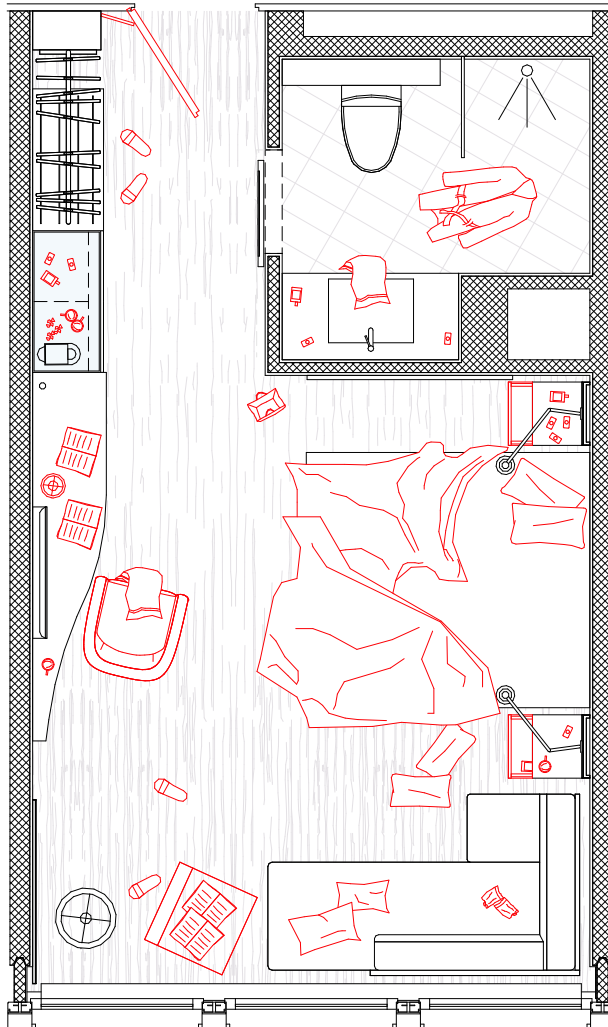


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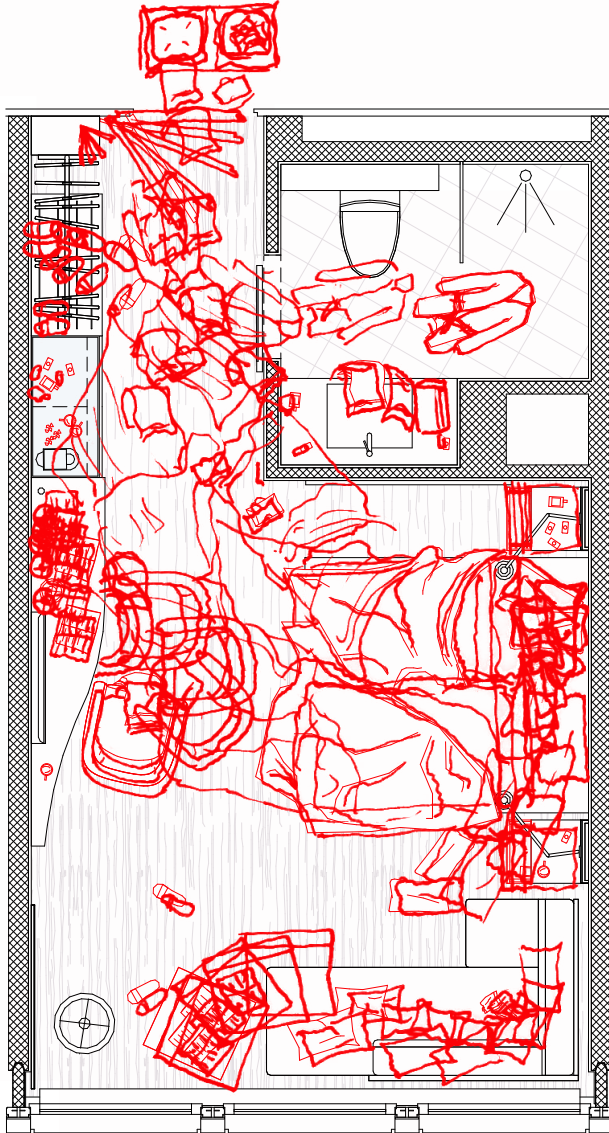
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15'



accumulation of mess during the stay of a guest



make a *green choice*

Housekeeping and daily operation is very costly for the hotel operation. Hotel management have tried to cut down the cost of maintenance of the hotel by suspending daily housekeeping. It came down to a choice proposed to guests – a “green” one – if they would accept to not have their room cleaned daily in exchange for a reward point compensation.

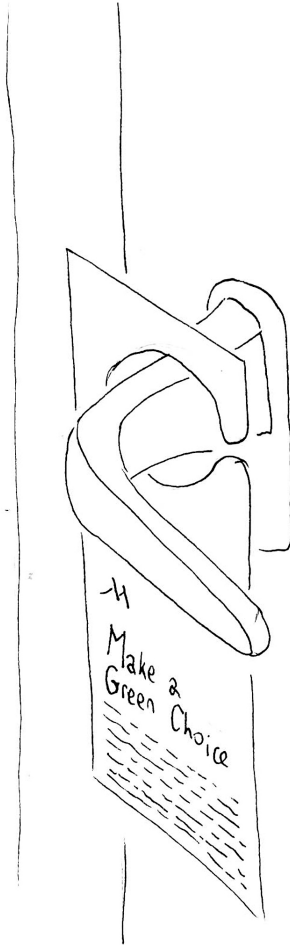
It was labeled and marketed as an initiative from the chain brand to go green and try to reduce its environmental impact by consuming less. Guests could be able to choose and would even be rewarded for making the good choice. Although it appears to have positive impact on everyone, one main actor is being discarded by this: cleaning staff. Indeed, as the workload is being reduced this way, the size of the staff can be reduced too.

Since the introduction of this measure by Marriott, plenty of workers have lost their jobs. The program was heavily opposed by employee unions, since it reduced the amount of housekeeping required, and therefore reduced the number of available jobs. Not only, according to workers, not cleaning a room for few days will result in a higher mess and more work to perform. Yet the time allowed for cleaning remain the same. Therefore, a room not clean during a few day will be consider harder to complete in the given timeframe.

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Since the pandemic, the preferences of guests changed, and they are increasingly choosing to forego daily housekeeping to limit contact during their stay. Therefore, the reward system of “make a green choice” was abandoned as it wasn’t necessary anymore to cut down daily housekeeping.

During the pandemic, the hotel had to closed and let go their workers due to low occupancy. Since they re-opened, they went up to a 80% occupancy but the hiring rate is only up to 50%.



accumulation

The management of today Hotel Marriott have replaced the necessary in-house laundry by sub-contracting an external company, Elis, a French company specialized in the field of hotel cleaning and hygiene. The corridors of the underground are now being filled up with carrier full of dirty textile, ready to be exported while waiting for the new arrival of fresh and clean sheet in a daily synchronized choreography.

The existing laundry room got replaced by a storage room for a catering service Mangosteen, provided by Marriott. Surfaces in the building are optimized and rendered profitable. In this case, a shift from a laundry room to a catering service would be more profitable to the Marriott, as this new program could easy overtake the cost produced by sub-contracting laundry to a third company. This change of operation system led to an evolution of the building within its boundaries by reorganizing the given resources and possibilities. It allowed a new program to emerge.

While having the carrier in the passage could present an obstacle to the daily operation, due to their temporary aspect they are tolerated. In consequences, temporary solution to protect walls from their erosive action has been taken. The walls of the corridos in the basement have been covered with layer of wood or synthetic material to avoid a direct contact between the metal of the carrier and the concrete of the wall. Those board can easily be replaced and fixed.

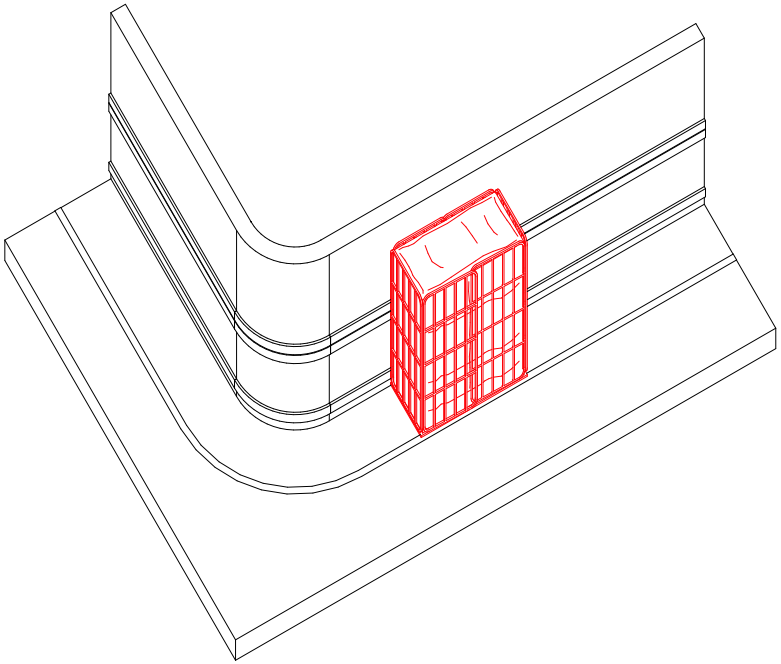


the accumulation of material in the underground



underground corridors (picture by Weber Carmino)

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*axonometric view of the carrier in the corridor
the wall is protected from decay by planks*

repair

right

*housekeeping staff member
working in the workshop in the Hotel Marriott*



inventory

Every 7 years, Marriott design department edit new conduct lines for the guest rooms and public spaces of all the chain hotels over the world. The hotel managers have then a certain time to apply those new line of conduct. The design of the room, despite staying the same in essence, change radically of decor and are highly expected by the guest, often complaining of the old-fashioned look of certain establishment.

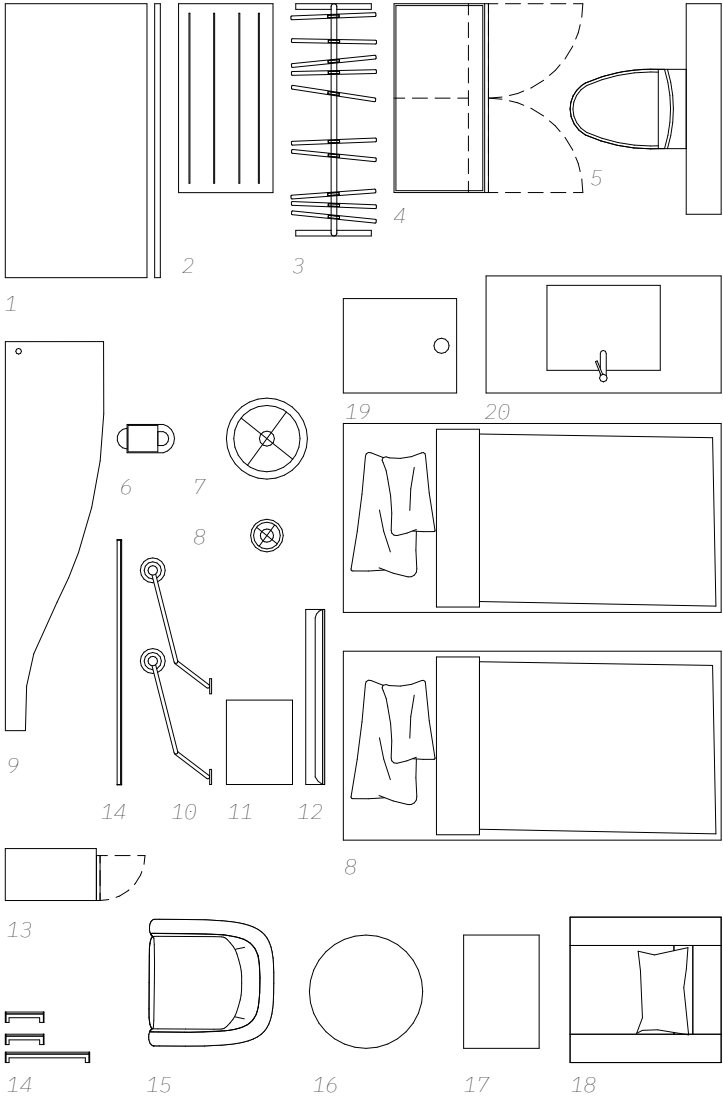
The rooms, themselves, although being advertised as different categories going from single room to superior room, they all offer the same experience. They all have the same amount of furniture in the room offering the same activity to any guest in any room. This is due to the will of the Marriott brand to offer to any guest the same experience in all circumstances. No matter where they are on the planet, they are in a Marriott.

The furniture is custom made for the room of each Marriott hotel. Despite having a custom design aspect, furniture must remain easy to mass produce in order to accommodate easily and rapidly a large number of rooms. The rate at which they are replace, around every 7 years, is not only due to the expected decay of the piece of furniture per se. Being used abundantly, but every element is getting degraded over time. Although they could extend their life span, Marriott often choose to replace them rather than trying to repair them in a proper manner. It can be explained by the fact that the management value more the appearance of new rather than lived.

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right

*survey of furniture present
in the guest room*



transfer

Ukeles found an outlet for her ideas in a series of Maintenance Art Performances at the Wadsworth Atheneum in Hartford, Connecticut. For these pieces, she maintained the interior and exterior of the building, secured the galleries, and cleaned the displays.

The first performance, *Transfer: The Maintenance of the Art Object*, not only exhibited maintenance as art but also explicitly critiqued the museum's social structures that determine the relationship between art and maintenance. Ukeles selected a case containing a female mummy that would normally be cleaned by a maintenance person. As a "maintenance artist," Ukeles cleaned the case and stamped it with her signature, making it a piece of maintenance art and then putting a museum conservator in charge of its cleaning. By the simple act of the maintenance artist performing an everyday task—a task marked by her signature—the cultural value of the object is changed. Through this act Ukeles slyly subverts cultural norms.

In her three-part role exchange between maintenance worker, artist, and conservator, she exposed and criticized the way art institutions assign value. She also underline the importance of maintenance worker for the good functioning of any institution while making clear that labor done by this workforce, though essential, is entirely undervalued.¹

Her next performance, *Keeping of the Keys*, turned attention toward maintenance as a defensive practice. Ukeles locked the entrances to the museum and each of the galleries for set amounts of time during its regular opening hours. Her actions conveyed the message that museum maintenance serves to protect the life of the objects contained therein, and indicated the power of the maintenance worker to control and manipulate large institutions like the Wadsworth Atheneum.²

1 from Maintenance Architecture, Hilary Sample, 2016, p.67

2 from Maintenance Architecture, Hilary Sample, 2016, p.67



Mierle Laderman Ukeles
 Transfer-The Maintenance of the
 Art Object, 1973
 Cleaning and signing



Mierle Laderman Ukeles
 Transfer-The Maintenance of the
 Art Object, 1973
 Transferring

Transfer: The Maintenance of the Art Object © 1973

Museum Maintenance Rules: only the conservator is empowered to touch the art object, handle it, clean it.

1. Selection of the Art Object in the Museum:
 Mummy (female figure) in glass case.



2. Activity: 3 people → same task → Museum → 3 powers

Activity	Person	Task	Result
	Maintenance Person	Clean the glass mummy case, (as usual)	A clean glass mummy case
	Mierle Laderman Ukeles, Maintenance Artist	Clean the glass mummy case; ("dust patting"). (Stamp glass case as Original Maintenance Art) (Maintenance Person can no longer touch it)	A Maintenance Art Work
	Museum Conservator	Perform conservation condition examination: Art Work is "Dusty". Requires superficial cleaning. Clean the glass mummy case	A Clean Maintenance Art Work

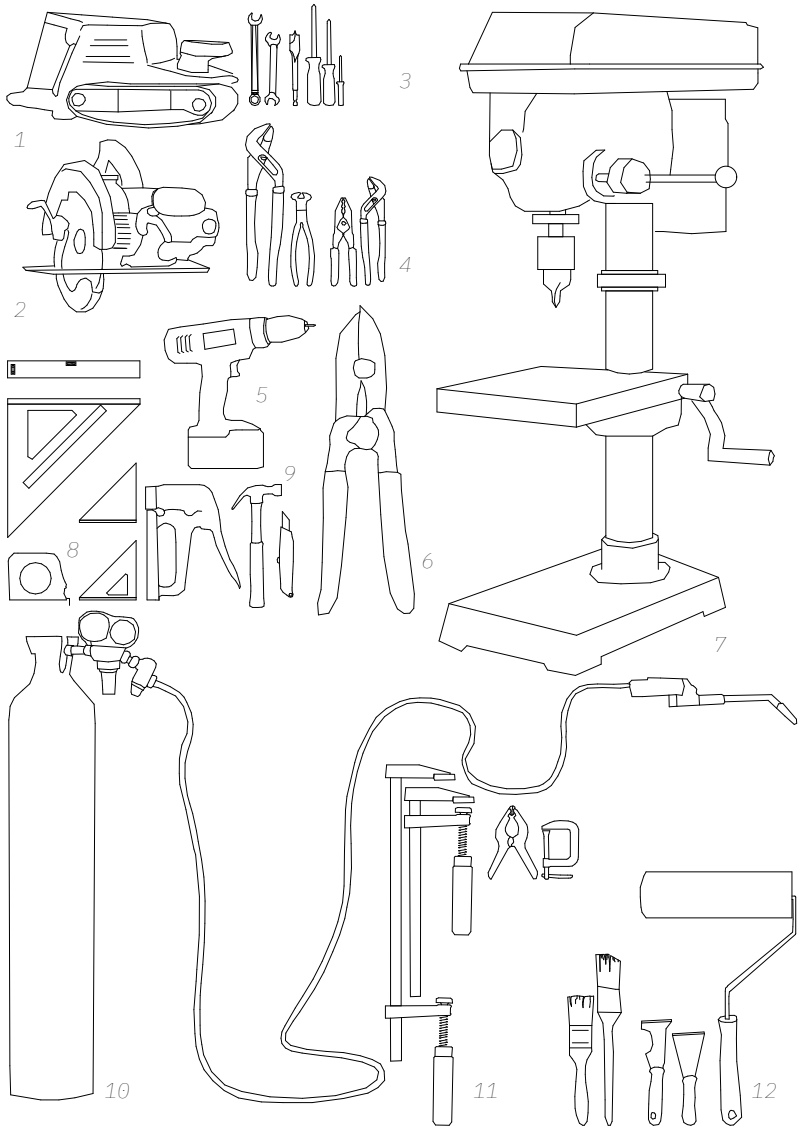
Mierle Laderman Ukeles
 Transfer-The Maintenance of the
 Art Object, 1973
 Chart

tools

The director of engineering of the building, Mr Taycimen, and his team are working every day on the different reparation required in the building. From little act of repairing piece of furniture or painting walls anew, to carry out control on the different installation in the building in order to control that the complex machine - that the hotel is - is performing smoothly.

Hidden in the underground, there are three workshops filled with a myriad of tools and machines allowing them to perform everything they might encountered. From metalwork and paint to woodwork and small repair, they can perform a wide spectrum of action on the building. Like an acupuncturist, they intervene punctually in many different locations. Their work is almost invisible but are essential to the well-functioning of the hotel.

Those acts of reparation, when conducted on the building itself, are a necessity and can't be avoided. The importance of having skilled people and the appropriate resource in the building is therefore justify as it could expand the life span of furniture, elements, or spaces beyond their normal life span.



- 1. grinder
- 2. circular saw
- 3. screwdriver
- 4. pliers
- 5. screwdriver

- 6. clamp
- 7. drill
- 8. tape
- 9. hammer
- 10. welder

- 11. clamps
- 12. paint brushes

pieces

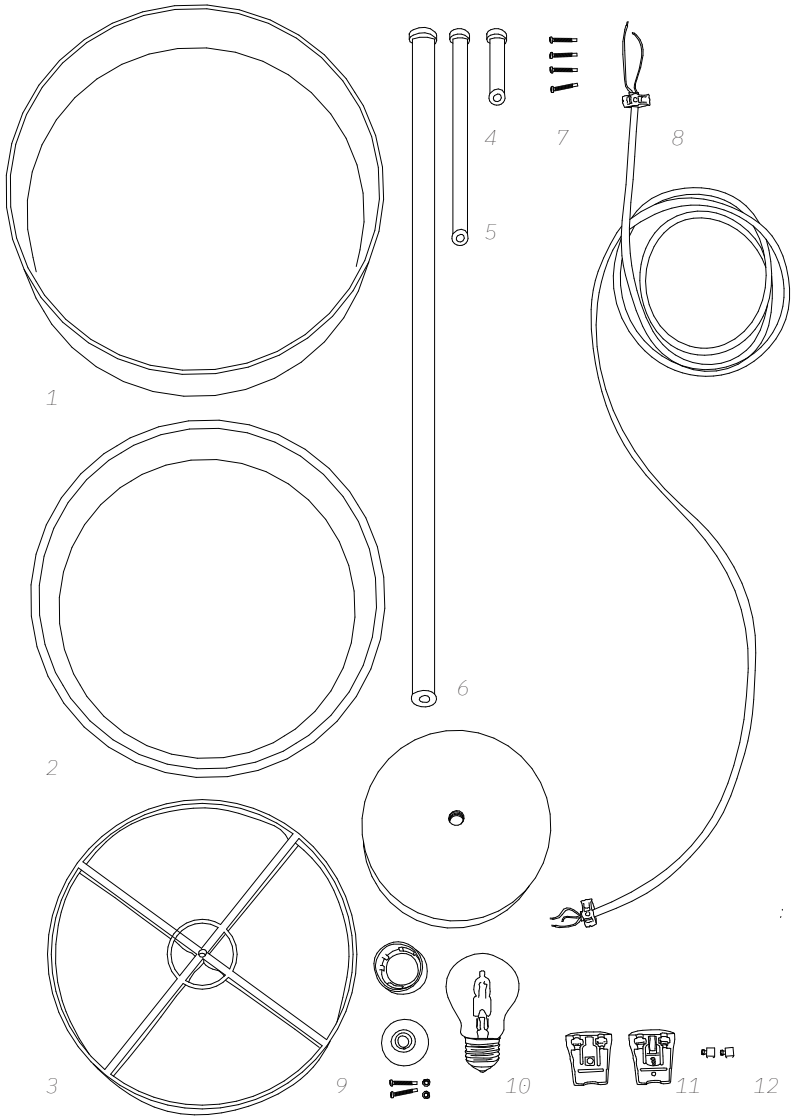
An object is more than the sum of the pieces that composes it. Although it is true on a more metaphorical level, it doesn't necessary means that its pieces have less value. It is true that any piece can indeed be replace and then the object retains its value. But in the case of a malfunctioning object, such as a broken lamp, the value lays in the fact that each individual part of it can still be used properly. Seeing a piece of furniture as a bank, a resource for repairing act is valuable in many ways. By dismantling an object into his pieces, one can observe the quantity of pieces that the said object is made up of.

The lamp that is currently used in each room is made up of up to 15 individual pieces. Some are easy to repair, some are easy to replace. By collecting them rather than throwing them away, it is made possible to use them later in order to restore broken pieces. Two broken lamps can make one functioning one.

Repairing nevertheless require times. From the mindset of the hotel, it is often easier to get rid of a broken object and buying a new rather than investing time into repair.

right

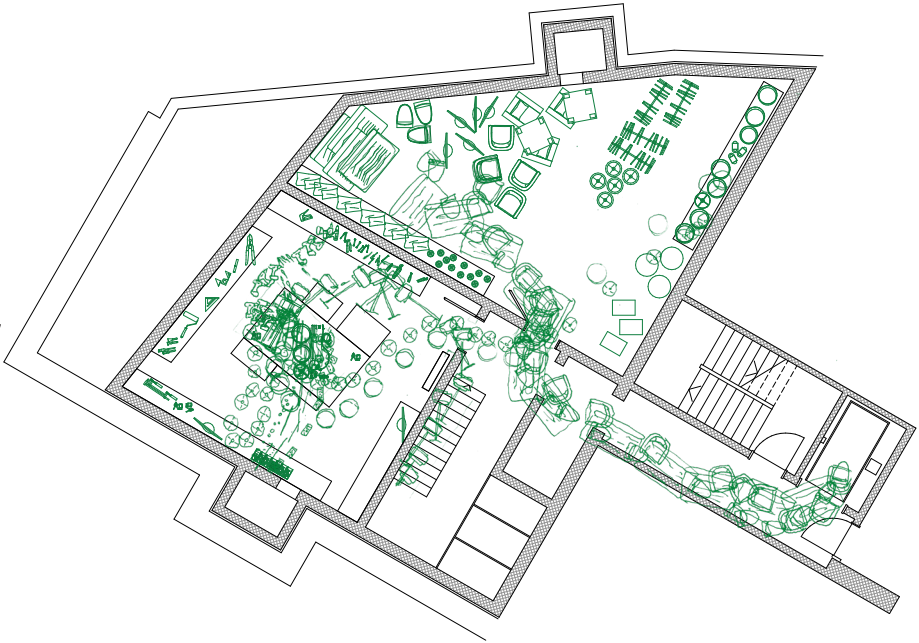
*dismantling of a lamp of the guest room
into its individual pieces*



- | | | |
|---------------|--------------------|-----------------|
| 1. lampshade | 6. metal tube | 11. plug socket |
| 2. cover | 7. screw | 12. metal |
| 3. frame | 8. wire | |
| 4. metal tube | 9. lightbulb mount | |
| 5. metal tube | 10. lightbulb | |



old piece of furniture in the underground



bulk storage

In his book *A Pattern Language, Town, Building, Construction*, Christopher Alexander defines bulk space as the space necessary for the storage of unused items before getting rid of them, or for temporary stockpiling. According to him, this space is essential to any house although it must be correctly balanced out. Too much would only invite for an unwanted accumulation of object, but too little would cause some harm as some other space would become the receptacle of miscellaneous objects. He finishes by highlighting how damaging it can be when this notion is neglected due to economical reason.

In the basement under the workshops, two rooms filled up with furniture can be found. They serve as reserve for simple replacement or exchange when some damages are done in the guest rooms. Lamp shades have the tendency to stain themselves. Changing them is faster and more economic than trying to fix it. As the hotel is consuming a huge quantity of furniture, they tried to save what can be save but they are not willing to allow more surface to the stockage of elements that can't really bring back value to the management. That's why everything that doesn't fit this rooms are throwing away. Only when the hotel is undergoing a renovation and lot of furniture is needed to be moved and stored at the same time, whether it is to get rid of the ancient one or to welcome the new ones, only then the hotel open more space to store furniture.

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They do so by closing a part of the parking to cars. The parking slot corresponds perfectly to the definition of what bulk space is. Free of the cars, it becomes the perfect place to store any unnecessary items that are in the hotel. Another strategy the hotel must store new material incoming is to rent storage space in the city. This happened during the last renovation as the furniture arrived earlier than planned.



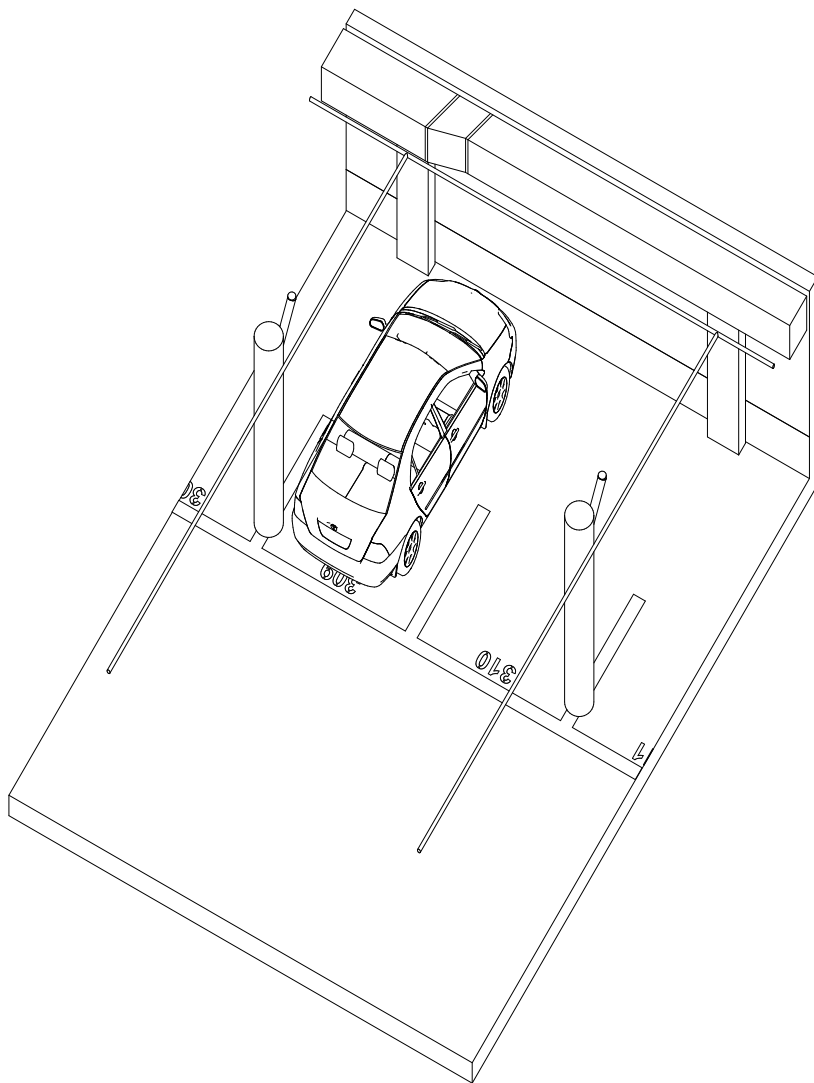
20 per cent of building area





laundry carrier in the corridors

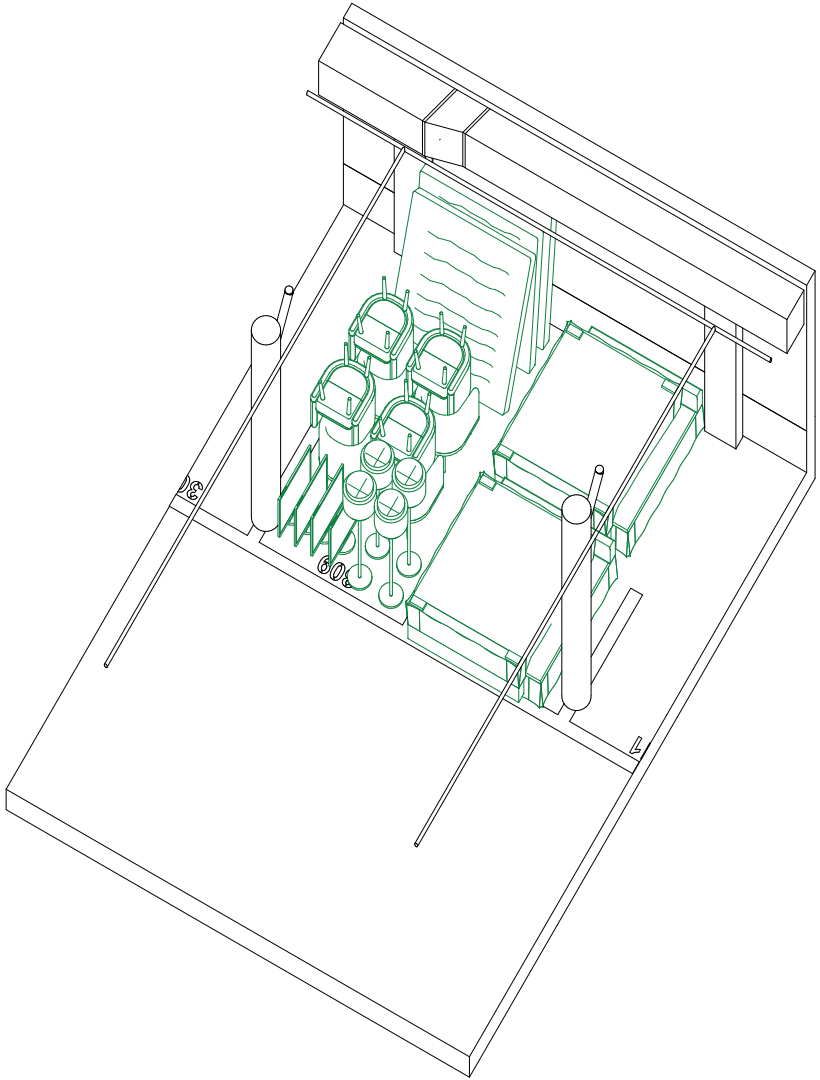
temporary occupation



50

normal use of the parking, axonometric view

51



ephemeral occupation of the parking, axonometric view

a second life

When the hotel undergoes a state of renovation, the furniture that is replaced is far from the end of its life span. In order to prevent discarded material to finish being thrown away Marriott Hotel tries to offer it a second life.

When they renovate completely the hotel, eastern European companies travel all the way to Zürich and can get as many furniture as they want under the condition that they dismantled themselves the rooms. This is a very economical way for the hotel management to repurpose all the material they have that they won't be using anymore. They also offer the staff the unwanted material. During the last renovation, they changed all the television which were almost all bought by the personal for its own use. If none is possible, they will try to sell the furniture that are in good shape on second-hand website – such as Ricardo.ch – or if not possible, they would recycle them.

They also occasionally give away donation of material that can be up-cycled by those in needs. Since 2018, they are sending away cloth and other goods to the orphanage “Star of Hope” in Alba Lulia, in Romania.

right

*instagram post from @zurichmarriott
donation of cloth and good for an orphanage in Romania*



zurichmarriott · S'abonner
Zurich Marriott Hotel

zurichmarriott Let the 1.300 km journey to Romania begin! Our employees are loading the trucks with #donations of clothes and other goods for the orphanage "Star of Hope" in Alba Iulia. #serve360 #doinggoodineverydirection #marriottbusinesscouncil

173 sem

tourista_ 🙌🙌🙌 all the best

173 sem 1 mention J'aime Répondre

Afficher les réponses (1)

tapbottle nice and lovely post - why not check out our cool flat bottle ;) lovely regards from Zurich, @tapbottle =D

173 sem 1 mention J'aime Répondre

88 J'aime
4 JUILLET 2019

Ajouter un commentaire... Publier



zurichmarriott · S'abonner
Zurich Marriott Hotel

zurichmarriott Our team is ready! 🙌 Today our general manager and other volunteers from our hotel and the @sheronzurich make their way to romania to deliver charity goods to the orphanage Star of Hope in Alba Iulia. 🙌 #serve360 #marriottint #zurichmarriott #sheronzurich #sternerhoffnung #dogood #together #oneteam #teamspirit #romania #marriottbusinesscouncil #doinggoodineverydirection

121 sem

melanie2201_schilling Save trip 🙌

121 sem 1 mention J'aime Répondre

ado_moto Hoi Amal 🙌🙌🙌

121 sem Répondre

vanderpooch THIS HOTEL HAS HORRIBLE CUSTOMER SERVICE. BEWARE!!! @zurichmarriott @marriotthotels

116 sem Répondre

103 J'aime
3 JUILLET 2019

Ajouter un commentaire... Publier

lost purpose

The bowling alley had four fully automated bowling lanes and 24 seats. It was aimed at hotel guests and sports clubs at the hourly rate of 10,-CHF. The bowling alley had direct access to the Platzspitz restaurant. The underground v-shaped room resulted from the property boundary and the room height was conditioned by the installation ducts. The space was characterized by red-stained, non-combustible, non-structural wood paneling on the walls and ceilings and dark brown clinker tiles on the floor.

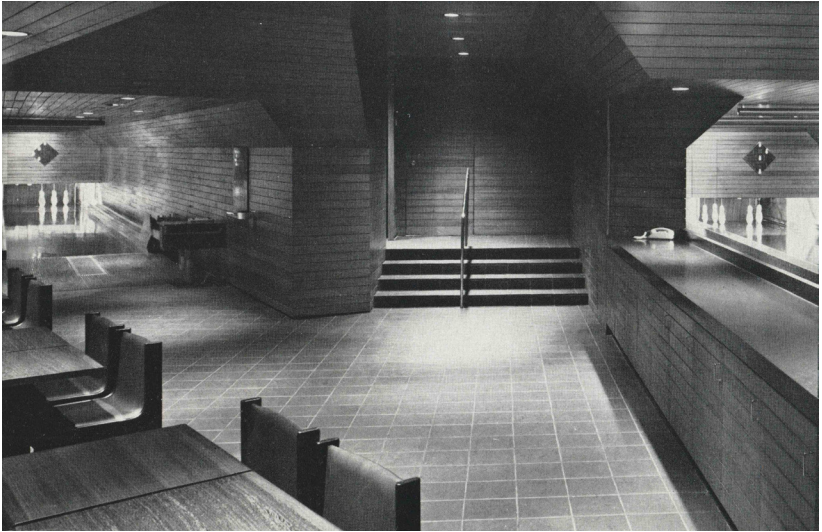
Under the operation of the Marriott Hotel, this space is finding itself in-between a mere storage space and a meeting space for the Lenox Bar staff. It is the only vacant space in the hotel which function isn't really defined. Having lost a clear purpose, the room stayed in a state where traces of a bygone past is intertwined with an undefined present. The original wood paneling on the walls and ceilings has been retained, but it has been partially painted white. The original lamps on the walls and in the ceilings as well as partial furnishings are also preserved.

top right

*bowling alley, 1972
(Archive Spöglar)*

bottom right

*actual condition of the bowling alley
(photo by Carmino Weber)*



55



replace

right

*Gordon Matta-Clark
Conical Intersect
1975*



demolition

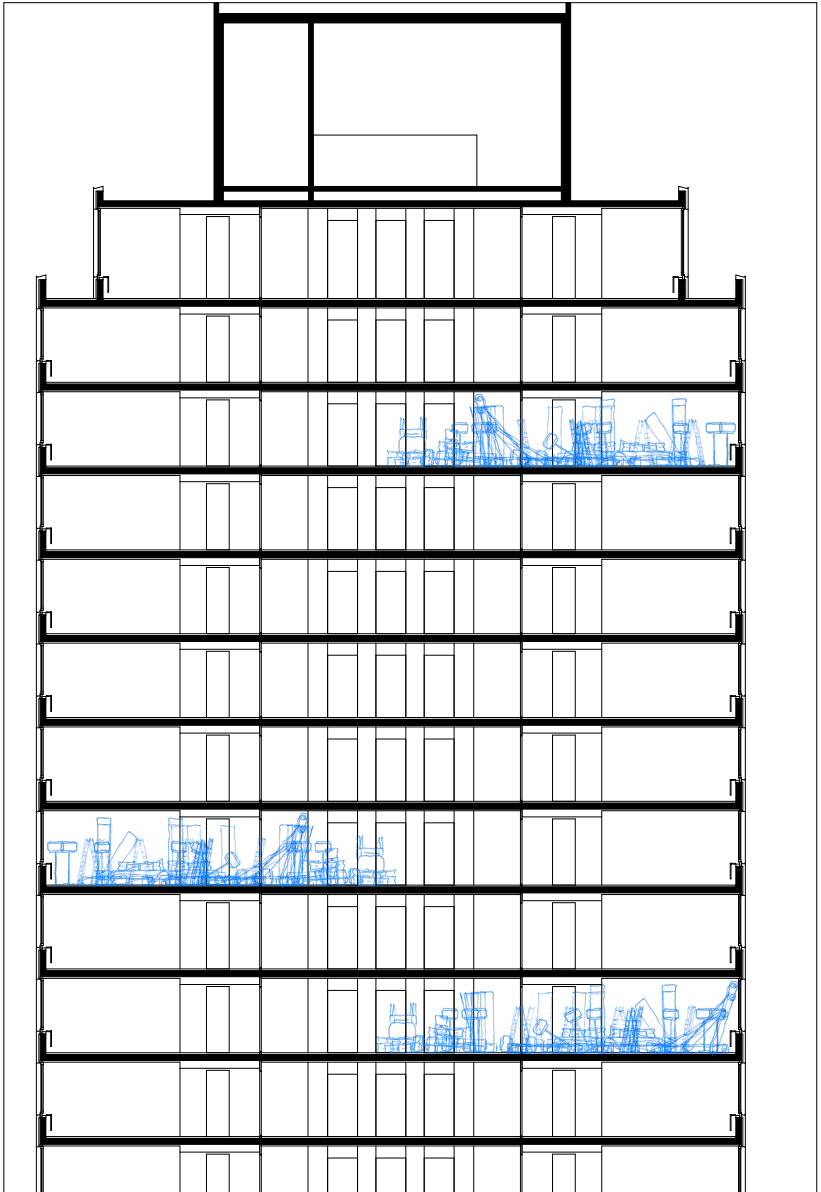
Chain hotel like the Marriott undergoes series of renovation every decade. This is due to multiple reason. Due to the high standard of the luxury hotel industry, the quality of guest room must stay at the highest niveau. As soon as the tear and wear of time is affecting them, they need to be replaced. But not only. Guest who comes to hotels like the Marriott are used to visit the brand all over the planet. They have high expectation when design is changing and are waiting these changes with anticipation.

This constant state of room renovation and hotel evolution is profitable not only to the hotel management but can also have positive impact on the life expectancy of the building. Those moment of change offer opportunities for the hotel management to make a more in depth checking of the building. They can start looking under the carpet, behind the wall and undertake bigger measurement against the natural decay of the building by exposing the structure which is normally hidden under layers of well-crafted carpentry and paint.



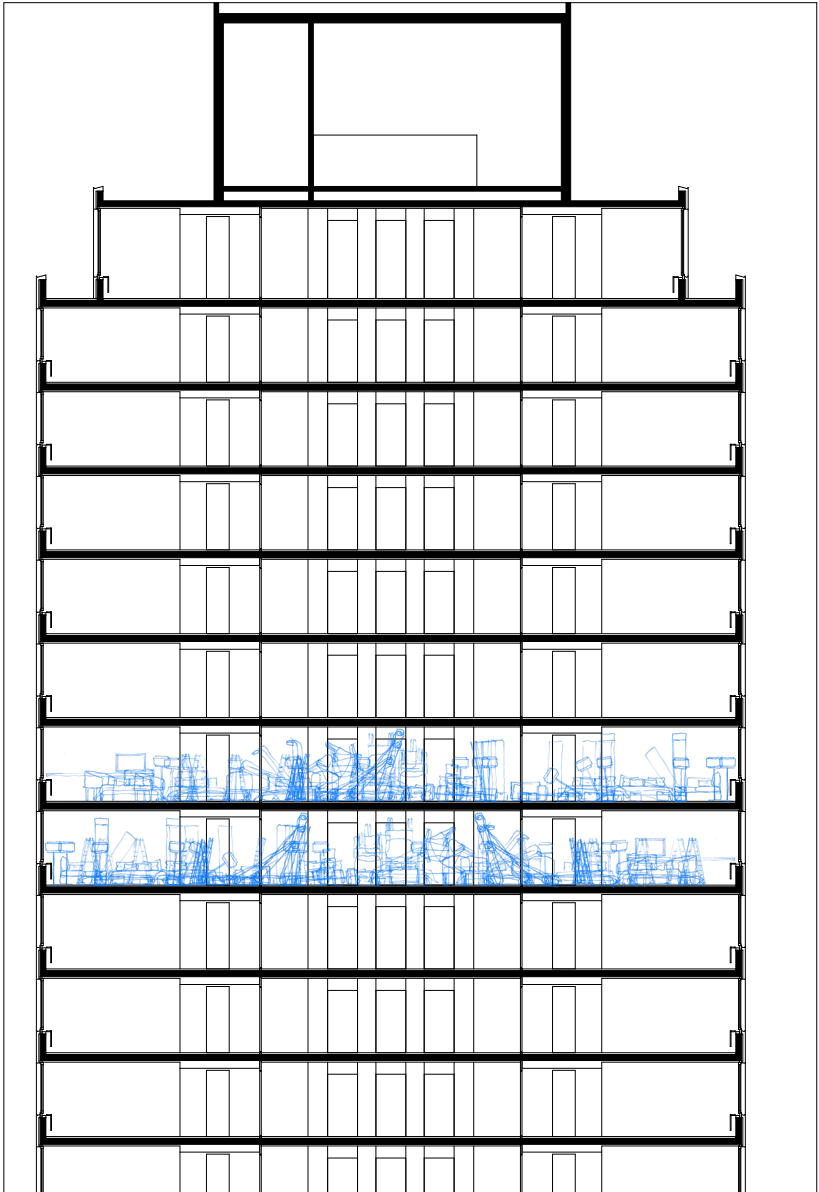
noisy

The first method to renovate a hotel while keeping its operation running consists in renovating rooms by rooms. One room is closed at the time, until all of them is make anew. As it is the less disruptive method, it allows for an almost complete use of the hotel, but it remains one of the most expensive procedures to renovate a hotel. The construction is undertaken during the day to reduce to the maximum the inconvenience for the guest. But the cohabitation is not always welcomed. It is also the longest. For a hotel the size of the Marriott, it can take up to two years to finish completely the renovation of all the rooms. It can be that by the time the renovation is over, a new design generation has been publish and make the newly renovated room already obsolete. That was the case of the north building in the hotel Marriot.



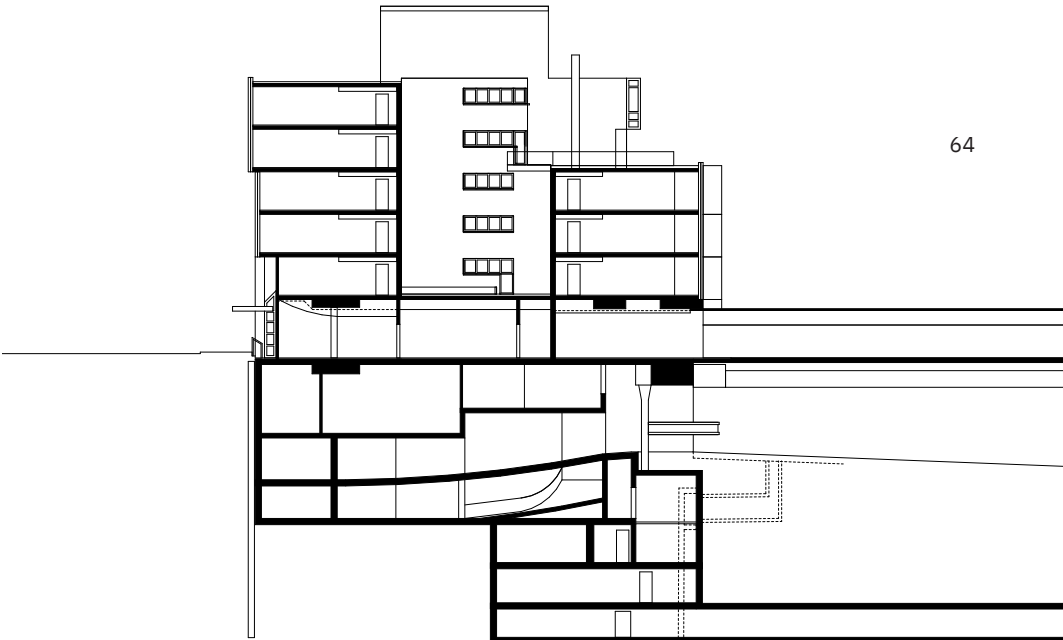
the missing floors

The most common method of renovation consists of renovating per level. Two floors are closed at the same time. It allows to keep the construction as confined as possible. The construction starts at the bottom of the tower and finds its way up. In the hotel Marriott, there is a service elevator which allows to keep the workers hidden from the view of the guests. The guest elevator is programmed to not be able to stop at the floors where construction is ongoing. The range of the renovation can have a bigger scope. In order to reduce any kind of nuisance, the construction time is kept during the day. As the space of renovation is extended to two floors, it gives more space for intervention and maintenance act in the building can have a bigger impact in the structure. Restructuration of the rooms can also take place.

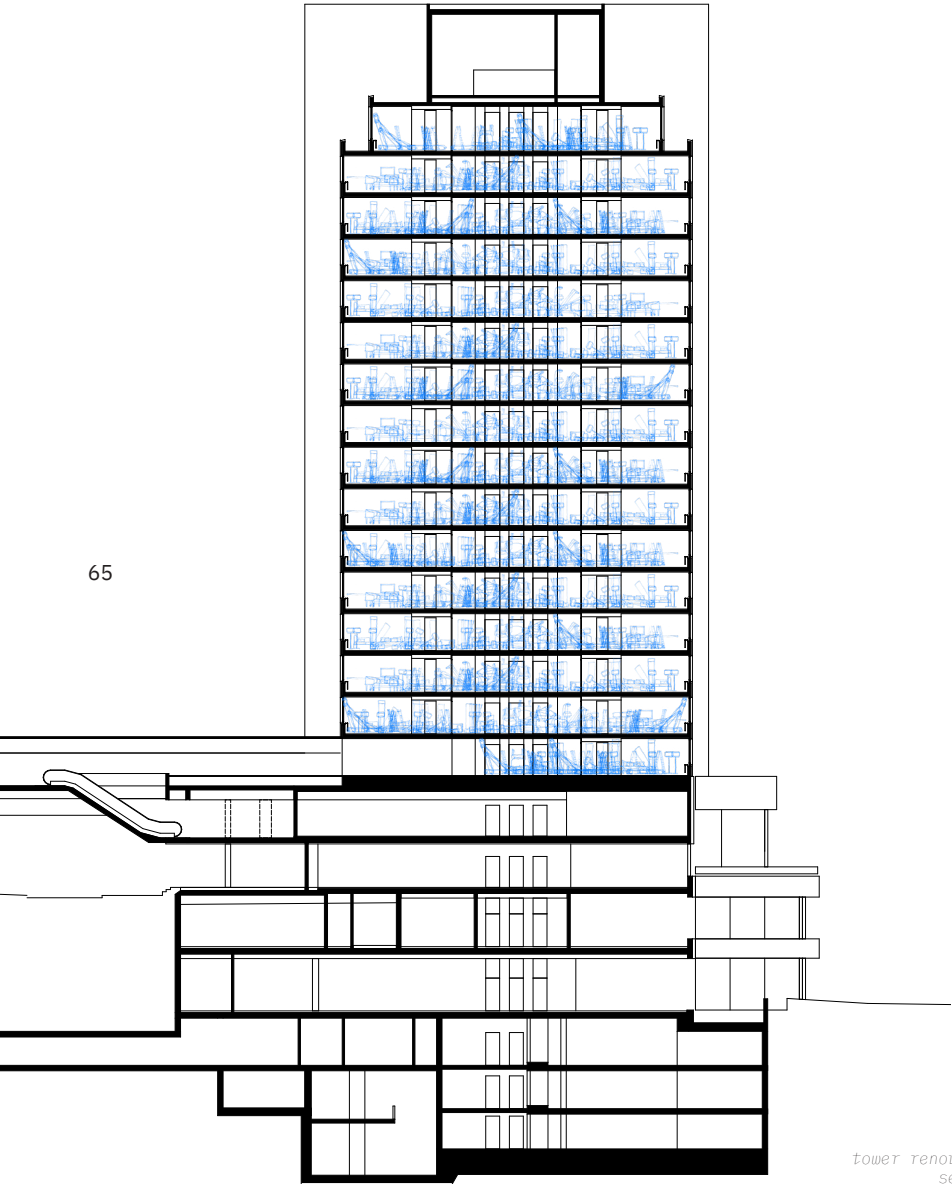


opening soon

The Marriott hotel is characterized by the fact that it is composed of two building connected to each other by a bridge on the first floor for the guest and by a tunnel in the underground for the service. This allows the management to close completely the tower for the duration of the renovation which last around three months. In the meantime, all the operation are taking place in the lobby of the main building and the guest rooms of La Résidence. This method is rather practical as it is a very fast and efficient way to renovate the whole tower at once. Nevertheless, it is also a huge loss for the hotel as around 400 beds can't be used.



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*tower renovation
section*

ship of Theseus

The ship of Theseus, also known as Theseus' paradox, is a thought experiment that raises the question of whether an object that has had all of its components replaced remains fundamentally the same object. The paradox is most notably recorded by Plutarch in *Life of Theseus* from the late first century. Plutarch asked whether a ship that had been restored by replacing every single wooden part remained the same ship.¹

"The ship wherein Theseus and the youth of Athens returned from Crete had thirty oars, and was preserved by the Athenians down even to the time of Demetrius Phalereus, for they took away the old planks as they decayed, putting in new and stronger timber in their places, in so much that this ship became a standing example among the philosophers, for the logical question of things that grow; one side holding that the ship remained the same, and the other contending that it was not the same."

—Pluto, *Theseus*

Centuries later, the philosopher Thomas Hobbes introduced a further puzzle, wondering what would happen if the original planks were gathered up after they were replaced, and then used to build a second ship. Hobbes asked which ship, if either, would be the original ship of Theseus.²

In the city of Ise in Japan, a tradition started a few centuries ago. Every 20 years, the Ise Grand Shrine, a wooden temple is taken down piece by piece and is replaced completely. The trees necessary for the construction are planted and when they are ready to be cut down, the construction of a new temple starts.

Not only does it preserve original architect's design against the otherwise eroding effects of time but it also keep the traditional art of artisan alive. More than the physical manifestation of architecture, an aspect worth preserving and conservating is the transmission of an art and craft that would otherwise disappear.

1 from www.philosophy-foundation.org, last seen on 01.11.21

2 from www.wikipedia.org, last seen on 01.11.21



*the two treasure houses in the grand shrine enclosure
(photo by Yoshio Watanabe)*

untouched

After all has been taken away, some element persist and stay where they are. Those elements are allowed to live longer in the hotel. Those elements are the bathroom elements, the heating system, the windows. They can peacefully outlive their own life.

The windows are still there since they were built in 1972. They have normally an expected life of 25 to 45 years. They were built to last. Thanks to the action of maintaining them, they were able to outgrow their life span for a few years. They used to be able to be opened from the guest. Due to intern policies from Marriott Brand, they had to be permanently closed.

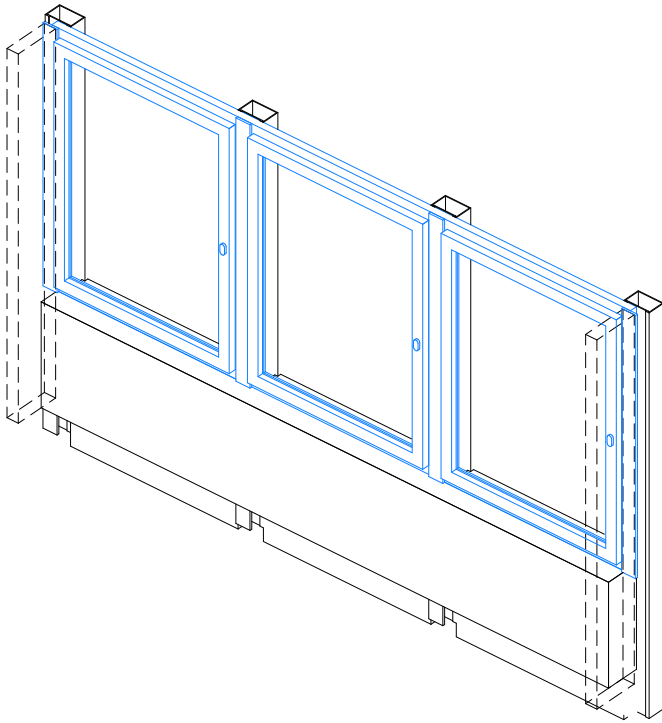
The heating system was originally planned as an oil tank in the parking slot alimenting the heat convector in every rooms. Whether it has been changed since them, there is no evidence, but the heating convector are still in the rooms. They remain the same since the construction of the Hotel Zürich. Hidden in plain sight, they are standing under the windows.

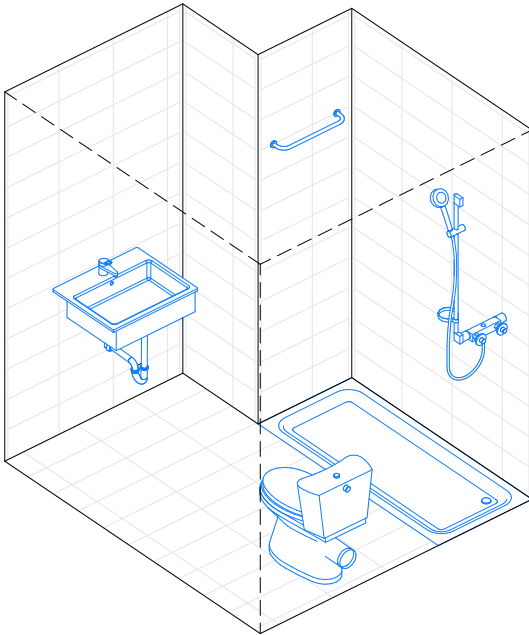
The bathroom fittings were renovated once when the Marriot took over the hotel. They are kept due do their longevity. Easy to blend in any design and made out of ceramic, they are hardly affected by the passing of time.

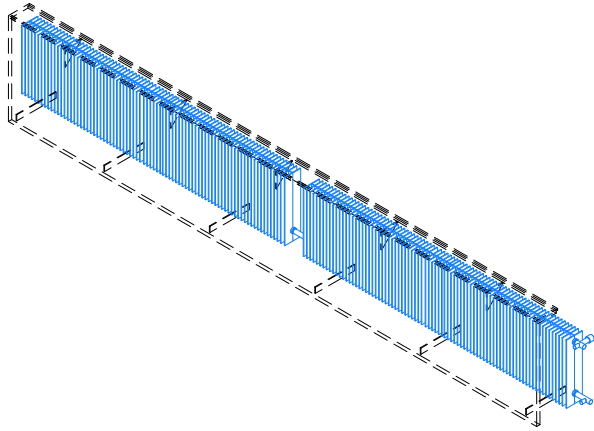
68

right
guest room windows
axonometric view

69



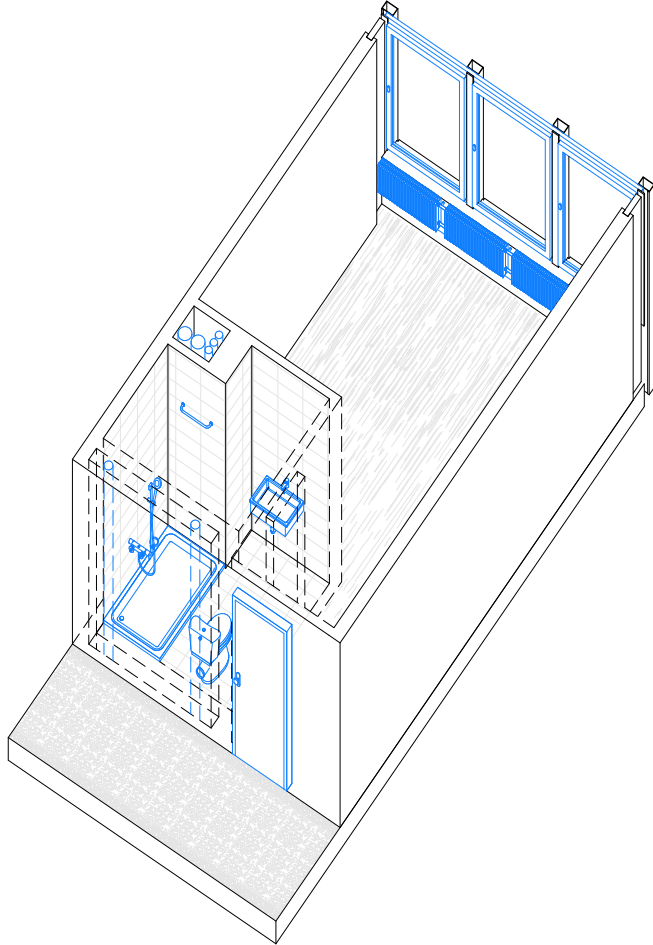




rohbau

Once the demolition is done and that everything is gone, the room find itself in an interim state. Between demolition and reconstruction. Patiently waiting for the army of worker to come cover their wall with the latest trend in design and inhabited by luxurious furniture. The guest room is turned back to a state of “rohbau”. This is a rare state as it doesn’t stay this way for long.

But before everything gets covered again. There is time for introspection. The structure can be con-trolled, test performed, and the necessary reinforcement can be carried out. As the building is grow-ing old, more and more measurements are necessary in order to keep it in good shape. The time during which the hotel must remain closed is getting longer the more years are passing by.



interim

Disused factories, industrial halls, commercial premises or luxury flats do not remain empty for long. After the wave of pop-up shops and restaurants, more and more artists and independents are taking over these urban interstices. A practice that appeals to nomadic workers.

Artists and entrepreneurs are occupying unwanted spaces in the urban fabric. In Zurich, workshops, showrooms and offices emerge overnight. And disappear just as quickly, after a week, a month, a year. They set up shop in all the spatial and temporal gaps that the city has to offer: deserted industrial halls, disused factories, abandoned shop windows, flats emptied before renovation. Sometimes in historical monuments.

This is made possible by the art. 305 and followings of the CO. The «borrower» of the property undertakes to leave on a specific date and has fewer rights than with a conventional lease. In return, he only pays the maintenance costs. Used for a long time by student housing cooperatives, such as Ciguë in Geneva or the ALJF in Lausanne, this type of arrangement between landlord and tenant is attracting more and more self-employed people.

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A real market for the temporary use of spaces is developing in the German-speaking part of Switzerland, with companies such as Projekt Interim acting as intermediaries. The Zurich-based start-up brings together owners or real estate companies with vacant properties and people looking for a flat for a short period of time, an office or a showroom.

They take advantage of gaps in the market when a building is about to be demolished or renovated or when a new building does not find a buyer. «There are always empty spaces in the city,» says Lukas Amacher of Projekt Interim. According to the Federal Statistical Office, there were 51,000 vacant flats on the market in 2015 (1.19% of the housing stock).

The common denominator of these short-lived tenants is flexibility. In order to set up a company, one often has to sign a ten-year lease. This is a heavy and risky commitment. The use of temporary spaces represent a better business model for young brands and starts-ups. By saving on rent, they can better invest in their business and take more risks.¹

1 Le Temps, Zurich ne connaît pas le vide, Celine Zünd, 13.06.2016

LE TEMPS

IMMOBILIER

Zurich ne connaît pas le vide

Usines désaffectées, halles industrielles, locaux commerciaux ou appartements de luxe ne restent pas longtemps vides. Après la vague de pop-up boutique et restaurants, de plus en plus d'artistes et indépendants s'emparent de ces interstices urbains. Une pratique qui plaît aux travailleurs nomades



Flaka Jahaj dans son atelier de la villa Rigi, sur le flanc de la colline de Züriberg. — © Dominic Blumner



Céline Zind

Publié lundi 13 juin 2016 à 13:25

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Il y a la mode et ses boutiques éphémères, la cuisine et ses restaurants pop-up. Artistes et entrepreneurs, eux aussi, se sont emparés de l'idée. A Zurich, ateliers, showrooms et bureaux émergent du jour au lendemain. Et disparaissent aussi vite, après une semaine, un mois, un an. Ils s'installent dans tous les interstices spatio-temporels qu'offre la ville: halles industrielles désertées, usines désaffectées, vitrines délaissées, appartements vidés avant rénovation. Parfois, dans des monuments historiques.

Lire aussi: [Nette détente sur le marché du logement, selon les professionnels](#)

Créer des vêtements sous les toits d'une villa de luxe

Derrière la lourde porte de la villa Rigi, dans un quartier chic sur le flanc de la colline de Züriberg, pas de lustre en cristal, ni majordome. Mais une dizaine de bureaux, de 20 à 40 mètres carrés, occupés par des graphistes, un écrivain, un peintre, ou des start-up. Il faut gravir les marches de l'escalier en chêne pour atteindre l'antre de la designer de mode, Flaka Jahaj, 32 ans. «Ici, c'était peut-être la chambre de bonne. J'aime imaginer la vie qu'avaient ceux qui vivaient dans cette maison, avant», dit-elle.

De la fenêtre, on aperçoit un immense jardin, traversé par un chemin de pierre: «Cet été, j'aimerais faire un défilé ici c'est un endroit parfait.» La jeune femme conçoit sa ligne de vêtements, lahai, entre les murs de cette villa XIXe siècle. Des «petites bonne femmes», comme elle les appelle avec tendresse, fabriquent les pièces dans un atelier au Kosovo, son pays d'origine. Après des études de stylisme à Paris et une spécialisation dans la maille à Londres, à l'école d'art Saint-Martins, elle a décidé de revenir en Suisse pour lancer sa ligne.

Vendeuse dans une boutique de vêtements de luxe à 60%, elle consacre le reste de son temps à son «bébé». Flaka Jahaj présentera sa collection à la prochaine fashion week de New York cet automne. «Depuis que j'ai cet espace, beaucoup de choses se sont débloquentes, pour moi. J'ai pu mettre une adresse sur ma carte de visite. J'ai gagné en professionnalisme et en visibilité.»

«Ce sont les propriétaires qui nous contactent»

Flaka Jahaj sait qu'elle devra quitter les lieux en septembre, mais, en contrepartie, elle ne paie que 400 francs par mois, un prix défiant toute concurrence. C'est le principe du contrat de prêt à usage (article 305 et suivants du CO). «L'emprunteur» du bien immobilier s'engage à partir à une date déterminée et dispose de moins de droits qu'avec un bail classique. En contrepartie, il ne paie que les frais d'entretien. Utilisé depuis longtemps par des coopératives de logement pour

«Zürich, ne connaît pas le vide»
article by Le Temps

from swiss air to easy jet

Built jointly with the Hotel Zürich, the Hotel International in Oerlikon was constructed in 1972 as a first class hotel. Nowadays, the newly named Swissôtel is listed as a symbol of Swiss hotel architecture, also embodied the splendour of the economical growth of the 1970s and 1980s.¹

When the establishment closed at the end of November, as it succumbed to the global pandemic, some 270 people lost their jobs. The news cast a pall over a sector hard hit by the crisis. The hotel operation were not making any profit. Credit Suisse, which owns the building, had to turned to Noval Solutions, a start-up company specialized in temporary occupation and solution, in order to find a use for the tower before it was permanently transformed.

The old hotel structure has been transformed into a collaborative living space. On one hand, rooms have been refurbished into individual living units with affordable prices for students, shared kitchen and have access to washing machines and four hoovers in a common room. In the former administrative premises, several start-ups have taken up residence: for 490 francs a month, they have access to office space and a room, in case they need to accommodate an employee or client.

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Half of the occupants of the Nôtel are students, with an average age of 28. But there are also nomadic entrepreneurs, telecommuting employees fleeing a conflict at home, and expatriates.

On the other hand, some rooms, around one third of the 350 rooms in the tower are still hotel rooms at 50-100 francs a night - depending on demand - instead of the previous 210 francs for a night at Swissôtel. The costs are made possible by automation: guests register online, scan their passport, and then receive a code that allows them to open a box containing their room key. When the guest vacates the premises, the cleaning company receives a warning.²

1 Le Temps, Symbole de la prospérité suisse, le Swissôtel de Zurich ferme, Mathilde Farine, 27.10.20

2 Le Temps, A Zurich, un Swissôtel, (...) se transforme en logements bon marché, Celine Zünd, 02.03.21



top

Sasha, moved in the hotel during the pandemic in the room 1706 (Le Temps)

77



bottom right

The letterbox of the resident are next to the lifts. (Le Temps)

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Recherche Booklet
Carron Rémy

Diploma HS21
Light Touch Marriott

Studio Caruso
Professor: Adam Caruso
Assistant: Claudio Schneider & Emilie
Appercé

in collaboration with insitute
for construction heritage and
preservation
Professor: Silke Langenberg
Assistant: Reto Wasser & Orkun Kasap

