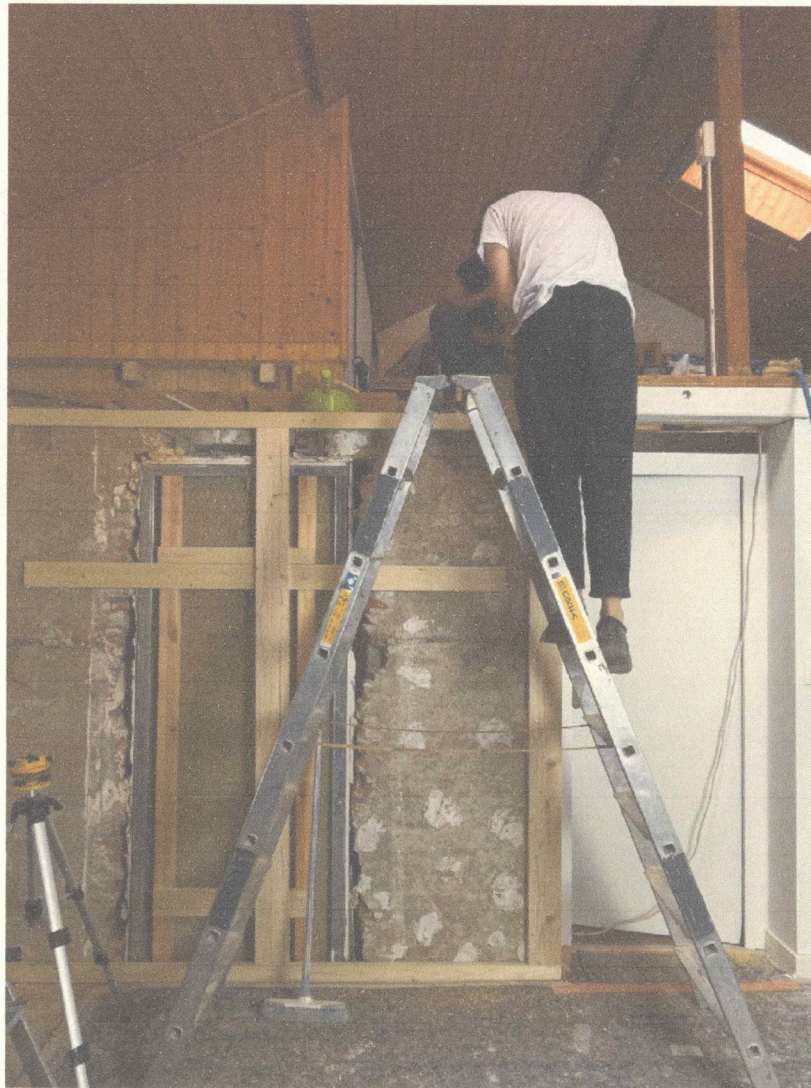


Building-it-together:

understanding the potential of user-driven  
intervention in Switzerland

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Co-examiner:	Dr. Nikolaos Magouliotis
Teaching assistants:	Galaad Van Daele Edoardo Signori





Farmhouse renovations next to Geneva: DIY in action

## "doing it

I was taught how to do architecture the right way. I was taught that architecture is something only architects do. But we all know that architects are not the only doers of architecture. Quite obviously, builders do architecture, and long after the building is complete, people occupy architecture and 'do-it-themselves'."

Rendell, Jane in "(Un)Doing It Yourself: Rhetorics of Architectural Abuse." *The Journal of Architecture* 4, no. 1 (January 1999): 101-10.

## 1: Research Question

User-driven intervention refers to the practice of individuals actively shaping their built environment through a Do-it-Yourself framework, involving materials from home improvement stores, building knowledge learned from popular media and bound by local markets and regulations. I will look at DIY as a culture of building practices set in the promotion of a lifestyle, heavily linked with outlets like magazines, TV programs and social media recommending trendy projects to do yourself. Whilst DIY is anchored in self-building, the latter does not find its value in the exclusion of "professional training or assistance"<sup>1</sup>.

The DIY movement found its origin in the 19th-century Arts and Crafts in America<sup>2</sup>. Its traces can be extended further to older self-building practices in rural areas in craft and vernacular theories, which highlight the ability and value of the common users to produce objects. DIY then gained popularity first in the US and then in Europe in the post-WWII context as it encouraged homeowners to engage with their abode and modify it according to their expectations. These alterations ranged from home improvements showcasing the status of the household in the 1940s<sup>3</sup>, self-help movements in moments of crisis in the 1950s<sup>4</sup> to radical counter-consumerist self-building in the 1970s<sup>5</sup>. DIY is the tool of those who can afford to invest labour as well as those who can't afford not to. To understand this potential in a local context, in Zürich, the foundation for the DIY framework was laid in 1959 when Migros opened its first Do-it-yourself Center in Albisrieden. Interestingly, the centre opened one year after an International conference organised by a Migros foundation on self-service and DIY in Rüschlikon<sup>6</sup>. The centre focused selling materials and tools while offering workshops to guide enthusiasts through their home improvement, hobby and car projects<sup>7</sup>.

<sup>1</sup> "Merriam-Webster.Com Dictionary, s.v. 'Do-It-Yourself,'", <https://www.Merriam-Webster.Com/Dictionary/Do-It-Yourself.>

<sup>2</sup> Goldstein, *Do It Yourself*, 17.

<sup>3</sup> Cathy D. Smith, "Handymen, Hippies and Healing," 2.

<sup>4</sup> Atkinson, "Do It Yourself," 4.

<sup>5</sup> Cathy D. Smith, "Handymen, Hippies and Healing."

<sup>6</sup> Migros-Genossenschafts-Bund, "Migros Magazine Issue from July 18, 1958."

<sup>7</sup> Cuvroux and Duttweiler, "Gottlieb Duttweiler, Fondateur de La Migros."



While D-ARCH is increasingly committed to exploring alternatives within the professional building sector as possible solutions to climate change and the Zürich housing crisis, I propose to explore a case where agency comes from the non-professional sector, which I believe could offer viable and complementary solutions. In Zurich, for example, some cooperatives are testing *"Wohnen im Rohbau"* (living without the finishes) which demonstrates the potential of user-driven interventions to reactivate underused spaces through renovation and adaptive reuse. By considering users as legitimate producers of architecture<sup>8</sup>, one can explore the impact of these small-scale interventions on a larger scale. This approach finds strength in its ongoing, adaptable process, allowing the use of structures that may not be profitable for the mainstream construction sector. Furthermore, it reflects the user's agency to adapt spaces according to their identity and way of living<sup>9</sup>, challenging prevailing standardised living spaces. The drive of self-builders could help tackle our underused building stock, such as unused office spaces, abandoned rural buildings to empty industrial structures, particularly through its potential as a homemaking alternative.

While designing and building a kitchen, staircase, and bathroom in an old French farmhouse, as other self-builders, I had to rely on countless YouTube videos in order to build what I was drawing. This experience showed me gaps in my architecture education and highlighted the value of DIY knowledge, inspiring me to explore its potential in Zürich for my diploma, looking at it from an architecture student and self-builder point of view.

Because self-building is focused on the "self", thus distancing itself from the professional field, it calls for a redefinition of the other actors of the sector, especially the one of the architects and craftspeople. I believe it becomes an opportunity for architects to learn from DIY, from its practical building knowledge to its democratising agency<sup>10</sup>, though requiring an openness to alternative building knowledge.

How can architects adapt their roles and practices to effectively support user-driven interventions in Zürich?

How can architects learn from the Do-it-yourself framework?

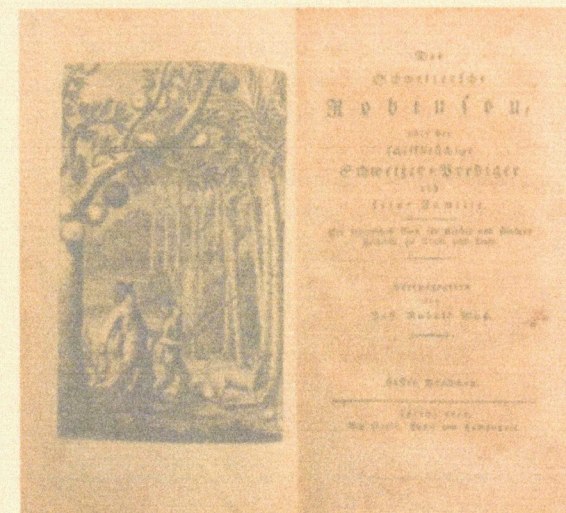
How can small scale self-built interventions help maximise the use of the building stock by converting existing spaces into housing.

Architecture school seems to me like a good place to start.

<sup>8</sup> Hill, *Occupying Architecture*.

<sup>9</sup> Atkinson, "Do It Yourself," 7.

<sup>10</sup> Atkinson, 6.



Wyss, Johann David. *The Swiss Family Robinson*, 1812.

## The primitive hut of Swiss DIY

What happens when a Swiss family is stranded during their colonial migration in Australia? More especially, what would a Swiss family when they have to build shelter without the help of the professional field. J.D Wyss first published in 1812 the story of a Swiss family of colon stranded in the "East Indies" on their way to Australia. Written in the context of the "Robinsonades" as popular spin-offs of Daniel Defoe's *Robinson Crusoe* of 1719, it was quickly translated in many languages.

'Laugh as much as you like,' returned my wife, 'my idea is not so absurd as you make it out. We should be safe up there from jackals' visits during the night. And I know I have seen at home in Switzerland, quite a pretty arbour, with a strong floor, up among the branches of a lime tree, and we went up a staircase to reach it. Why could not we contrive a place like that, where we could sleep safely at night?'

The novel is composed in a weaving between the adventures and the necessity to create a shelter. We nevertheless start seeing that they start to project shelters for different conditions with less and less the question of necessity. This passage relates to the first permanent one, with a family discussion at the core of this decision. It even refers to an architecture found back in Switzerland.

My wife made fast the planks to a rope passed through the block I had fixed to the bough above us, and by this means Fritz and I hauled them up. These we arranged side by side on the foundation of boughs, so as to form a smooth solid floor, and round this platform built a bulwark of planks, and then throwing the sailcloth over the higher branches, we drew it down and firmly nailed it. Our house was thus enclosed on three sides, for behind the great trunk protected us, while the front was left open to admit the fresh sea breeze which blew directly in.

The actual building of the Tree house seems effortless, as if nature and the building were meant to blend together.

We began by making a roof over the vaulted roots of our tree, forming the framework of bamboo canes which we laid close together and bound tightly down; others we fixed below as supports. The interstices were filled up with clay and moss, and coating the whole over with a mixture of tar and lime-water, we obtained a firm balcony, and a capital roof impervious to the severest fall of rain. I ran a light rail round the balcony to give it a more ornamental appearance, and below divided the building into several compartments. Stables, poultry yard, hay and provision lofts, dairy, kitchen, larder and dining-hall were united under one roof.

The next step clearly show the Tree house stepping away from necessity through constructive methods. Although explained very briefly, they try to bring a realistic detailing to the endeavour.

Text excerpts from Wyss, Johann David. *The Swiss Family Robinson*, 1812.

Genealogies 1

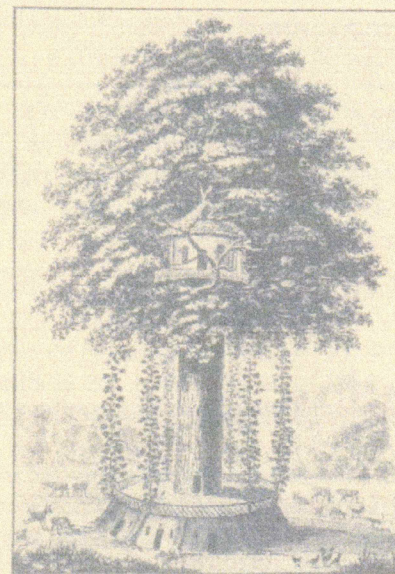


Nothing was now talked of but the new house, how it should be arranged, how it should be fitted up. The safety and comfort of Falconhurst, which had at first seemed so great, now dwindled away in our opinion to nothing; it should be kept up we decided merely as a summer residence, while our cave should be formed into a winter house and impregnable castle. [...]

The cave itself we divided into four parts: in front, a large compartment into which the door opened, subdivided into our sitting, eating and sleeping apartments; the right-hand division, containing our kitchen and workshop, and the left our stables; behind all this, in the dark recess of the cave, was our storehouse and powder-magazine.

### IMPORTANCE OF THE WORKSHOP IN THE HOUSE

Their winter shelter is made in a cave, thing that will later be taken out the original text by the successive re-editors. The ideal of a tree house was far more enticing than the salt cave. The book about survival shifts quickly to the fantasy of the self-built house. It allows a constant improvement of the techniques that bring with them better living conditions.



Der Falkenhof.

Wyss, Johann David. The Swiss Family Robinson, 1812.



Swiss Family Robinson. Walt Disney Productions, 1960.

The Walt Disney movie of 1960 underlines the popularity of this story, projecting a Swiss-ness associated with Self-building. I would still like to point out the deeply problematic in many senses, from a gendered and racist portrayal of a colonial story.

Illustration by his third son Johann Emanuel of the first tree house.

It seems so close to the canonical house, it does not seem to embrace the process described in the book, where half finished elements are left in waiting of an other intervention.

Wyss war der Sohn eines Artillerieobersten und Zeughausverwalters und in einem Hause aufgewachsen, in dem Strenge und Ordnung herrschte. Nachdem er sein Theologiestudium an den Hochschulen von Bern und Lausanne beendet hatte, diente er einige Jahre als Feldprediger in einem Schweizerregiment in Italien. In seine Heimat zurückgekehrt, verheiratete er sich. Vier Söhne sind im Wyss'schen Hause gross geworden. Dem Vater war sehr daran gelegen, die Knaben zu praktischen Menschen mit Sinn und Freude für Familie und kameradschaftliches Gemeinschaftsleben zu erziehen. Als die Kinder noch klein waren, baute er ihnen allerhand nützliche und anregende Spielzeuge. Später zog er mit ihnen durch Feld und Wald. Gelegentlich verbrachte man ganze Tage, wenn nicht sogar eine ganze Woche in der freien Natur. Es wurden Vögel und kleines Getier gejagt. Seltenes Federvieh trug man nach Hause und hängte es aus, um es in einem Kabinett aufzubewahren. Auch die Insektenwelt blieb bei solchen Ausflügen nicht verschont. Gesprächsweise wurden die Vorgänge in der Natur sowie das Leben der Tiere und Pflanzen ausführlich behandelt und zu Hause aufgeschrieben. Wyss war darauf bedacht, seine Kinder auch über die Natur fremder Erdteile und tropischer Gebiete zu unterrichten. Man las im Familienkreise einige Schilderungen überseeischer Länder und Reisebeschreibungen, wie die Weltumsegelung Johann Georg Forsters im Gefolge Cooks.

Wyss, R. L. "Wie Entstand Das Buch 'Der Schweizerische Robinson'?", 1959.

This article from 1959 refers to the original book, giving insights into the intentions of the author. The light hearted story telling of the book is rooted in an author that want to promote a lifestyle closer to nature, bound by togetherness.

## Genealogies 1

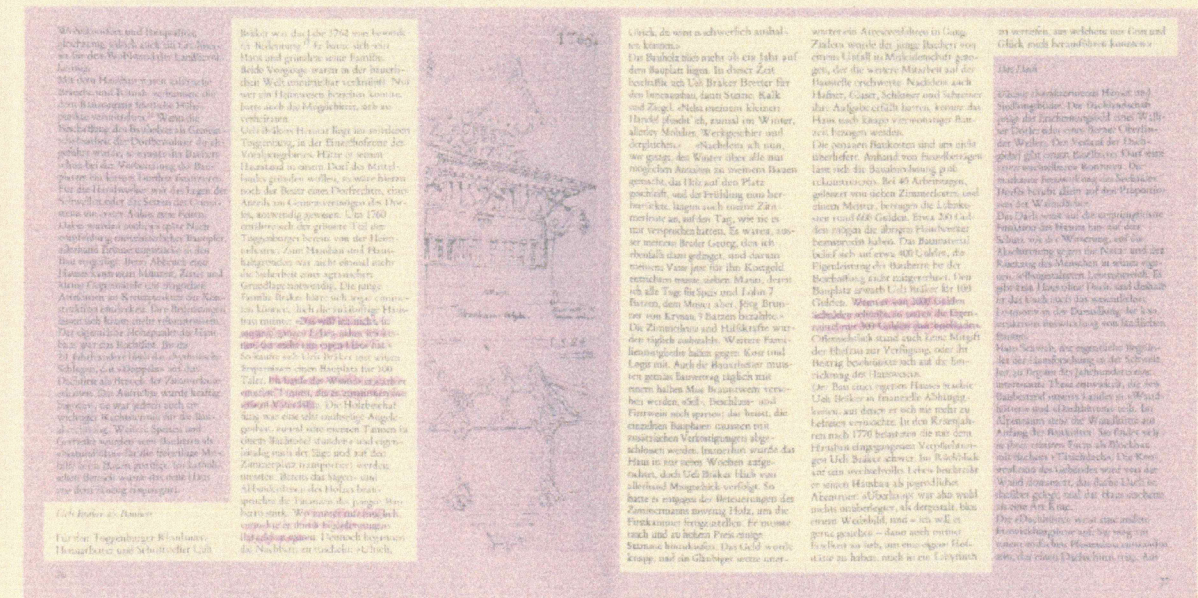
## The Professional-amateurs relationship

When looking at the relationship between self-builders and craftspeople to try to define the boundaries between the two, Elisabeth Solomon discusses the term of Pro-Ams, defining these amateurs, positioned against professionalism but still possess the crafting abilities. Looking at the processes in rural Switzerland showcase the same dynamics between amateur and professionals, between self-builders and craftspeople.

Advanced crafters spend a considerable amount of their leisure time learning the skills, techniques, and traditional culture that accompanies their craft. They are participatory in the modern phenomenon of "serious leisure." These crafters fit into a new category in the professional-amateur divide that researchers Charles Leadbeater and Paul Miller call the "Pro-Ams" (Leadbeater and Miller, 2004, p. 112). The arrival of the 20<sup>th</sup> century introduced the concept of professionalism with the implementation of hierarchies of knowledge and institutions of knowledge/skill affirmation. The concept of professionalism immediately allowed for the idea of an amateur, since professionalism is largely defined against it (Leadbeater and Miller, 2004). Leisure expert Robert Stebbins contends that Pro-Ams today often produce work of very similar quality to professionals and have access to cheaper tools of comparable quality to those available to professionals in order to do so.

Solomon, Elisabeth. "Craftivism and the Professional-Amateur: A Literature Review on Do It Yourself Activist Craft Culture." *Psych-Nology Journal* 11, no. 1 (2013): 11-12.

Recounts of self-builders in rural Switzerland help trace this relationship in times where self-building was more common.



Meili, David. Schweizer Bauernhaus: laendl. Bauten u. ihre Bewohner. Zürich: Fretz, 1984. p.76-77

David Meili in "Schweizer Bauernhaus" tells the story of Ueli Bräker as *Bauherr* in 1766 in rural Switzerland. David Meili relies on Johann Heinrich Waser analyse of building costs in 1778 to determine that 82% are linked to the labour, and 18% only for the materials. Ueli takes part of the construction to reduce the costs, trying to find the materials in advance such as stones and wood. Many costs are not taken in advance, and the labour of the craftspeople ends up largely exceeding his expectations. He will spend the rest of his life owing money to the craftspeople.

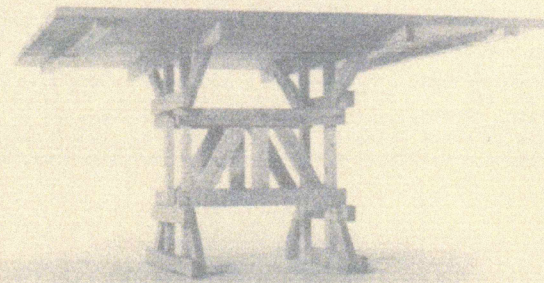
An top of what he can do, he still requires the help of craftspeople for his house, showing house self-building does not preclude the involvement of professionals, but rather questions where the work of professionals begins and the self-builder's ends.

## Genealogies 1

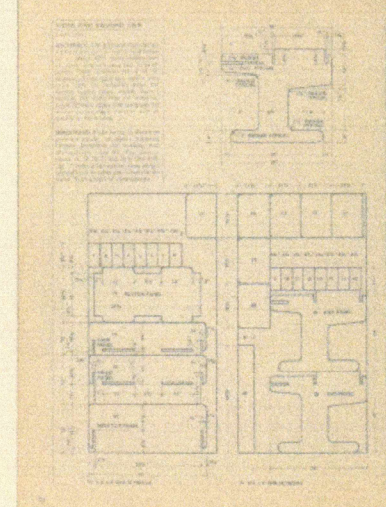


Magazines for amateurs, magazines for architects?

DIY was largely conveyed through magazines and its value resided a lot in the aspect of the manual, promoting a design and its construction. The focus on the design is as strong as the capacity of the reader to realise it. The expectations of DIY, whether to impress the neighbours or to become independent of mass produced elements go through these drawings.



Mari, Enzo. Autoprogettazione? 6. ristampa. Mantova: Corraini, 2015. p.9-10



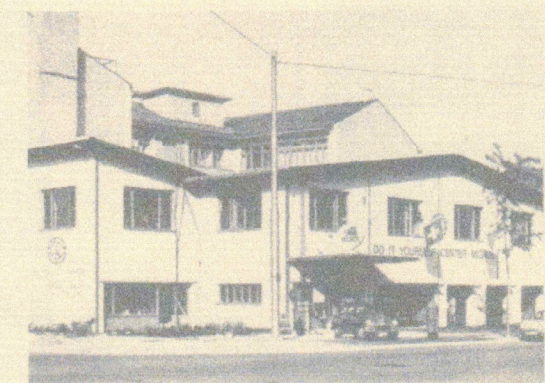
Family Circle Do-It-Yourself Projects. New York: Arno Press, 1978.  
p.71-72

The relationship between aesthetics and DIY practices sheds light on how design intertwines with individual agency and societal values. As noted in Van Helvert's *The Responsible Object*, DIY often reflects ideologies of self-sufficiency and environmental responsibility, showcasing how aesthetics serve not merely decorative purposes but also symbolic and functional roles. We can still discuss if these design are borrowing an aesthetic in order to make a statement, straying away from feasibility. From an other perspective, it is surprising as an architect to see inside home improvement stores the amount of Styrofoam mouldings available for DIY projects.

## Manifestos 2

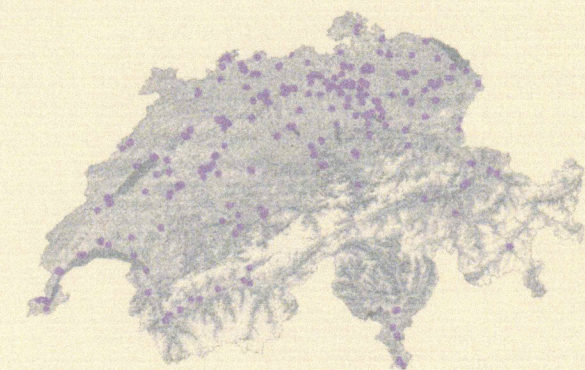
## The role of Migros in the Swiss DIY

Based on the report from 1965 in the Migros-Genossenschaft-Bund (MGB) we learn the reasons why Swiss DIY was not developed yet in Switzerland, and why Migros thought it would be an interesting market.



The first Migros DIY centre in Zürich

Eventually, these DIY centers would become the Migros Do it+ Garden we know today, in competition with the multiple brands like Coop, Jumbo, Obi, Hornach, Bauhaus and else that implanted themselves in the whole of Switzerland



Buildings in the "do-it-yourself" category open maps, 2024.  
This include community centers, associations and home improvement stores.

## Infrastructure 3

Kigros-JengeseesensFts-Sams  
 Station  
 DOCUMENTATION  
 DE TI TONGUELE MIER  
 \*\*\*\*\*

Grandchildren say DO IT YOURSELF

Georg-August-Friedrich-Haus, 1800/1817; 1818/1820; 1820/1821; 1821/1822; 1822/1823; 1823/1824; 1824/1825; 1825/1826; 1826/1827; 1827/1828; 1828/1829; 1829/1830; 1830/1831; 1831/1832; 1832/1833; 1833/1834; 1834/1835; 1835/1836; 1836/1837; 1837/1838; 1838/1839; 1839/1840; 1840/1841; 1841/1842; 1842/1843; 1843/1844; 1844/1845; 1845/1846; 1846/1847; 1847/1848; 1848/1849; 1849/1850; 1850/1851; 1851/1852; 1852/1853; 1853/1854; 1854/1855; 1855/1856; 1856/1857; 1857/1858; 1858/1859; 1859/1860; 1860/1861; 1861/1862; 1862/1863; 1863/1864; 1864/1865; 1865/1866; 1866/1867; 1867/1868; 1868/1869; 1869/1870; 1870/1871; 1871/1872; 1872/1873; 1873/1874; 1874/1875; 1875/1876; 1876/1877; 1877/1878; 1878/1879; 1879/1880; 1880/1881; 1881/1882; 1882/1883; 1883/1884; 1884/1885; 1885/1886; 1886/1887; 1887/1888; 1888/1889; 1889/1890; 1890/1891; 1891/1892; 1892/1893; 1893/1894; 1894/1895; 1895/1896; 1896/1897; 1897/1898; 1898/1899; 1899/1900; 1900/1901; 1901/1902; 1902/1903; 1903/1904; 1904/1905; 1905/1906; 1906/1907; 1907/1908; 1908/1909; 1909/1910; 1910/1911; 1911/1912; 1912/1913; 1913/1914; 1914/1915; 1915/1916; 1916/1917; 1917/1918; 1918/1919; 1919/1920; 1920/1921; 1921/1922; 1922/1923; 1923/1924; 1924/1925; 1925/1926; 1926/1927; 1927/1928; 1928/1929; 1929/1930; 1930/1931; 1931/1932; 1932/1933; 1933/1934; 1934/1935; 1935/1936; 1936/1937; 1937/1938; 1938/1939; 1939/1940; 1940/1941; 1941/1942; 1942/1943; 1943/1944; 1944/1945; 1945/1946; 1946/1947; 1947/1948; 1948/1949; 1949/1950; 1950/1951; 1951/1952; 1952/1953; 1953/1954; 1954/1955; 1955/1956; 1956/1957; 1957/1958; 1958/1959; 1959/1960; 1960/1961; 1961/1962; 1962/1963; 1963/1964; 1964/1965; 1965/1966; 1966/1967; 1967/1968; 1968/1969; 1969/1970; 1970/1971; 1971/1972; 1972/1973; 1973/1974; 1974/1975; 1975/1976; 1976/1977; 1977/1978; 1978/1979; 1979/1980; 1980/1981; 1981/1982; 1982/1983; 1983/1984; 1984/1985; 1985/1986; 1986/1987; 1987/1988; 1988/1989; 1989/1990; 1990/1991; 1991/1992; 1992/1993; 1993/1994; 1994/1995; 1995/1996; 1996/1997; 1997/1998; 1998/1999; 1999/2000; 2000/2001; 2001/2002; 2002/2003; 2003/2004; 2004/2005; 2005/2006; 2006/2007; 2007/2008; 2008/2009; 2009/2010; 2010/2011; 2011/2012; 2012/2013; 2013/2014; 2014/2015; 2015/2016; 2016/2017; 2017/2018; 2018/2019; 2019/2020; 2020/2021; 2021/2022; 2022/2023; 2023/2024; 2024/2025; 2025/2026; 2026/2027; 2027/2028; 2028/2029; 2029/2030; 2030/2031; 2031/2032; 2032/2033; 2033/2034; 2034/2035; 2035/2036; 2036/2037; 2037/2038; 2038/2039; 2039/2040; 2040/2041; 2041/2042; 2042/2043; 2043/2044; 2044/2045; 2045/2046; 2046/2047; 2047/2048; 2048/2049; 2049/2050; 2050/2051; 2051/2052; 2052/2053; 2053/2054; 2054/2055; 2055/2056; 2056/2057; 2057/2058; 2058/2059; 2059/2060; 2060/2061; 2061/2062; 2062/2063; 2063/2064; 2064/2065; 2065/2066; 2066/2067; 2067/2068; 2068/2069; 2069/2070; 2070/2071; 2071/2072; 2072/2073; 2073/2074; 2074/2075; 2075/2076; 2076/2077; 2077/2078; 2078/2079; 2079/2080; 2080/2081; 2081/2082; 2082/2083; 2083/2084; 2084/2085; 2085/2086; 2086/2087; 2087/2088; 2088/2089; 2089/2090; 2090/2091; 2091/2092; 2092/2093; 2093/2094; 2094/2095; 2095/2096; 2096/2097; 2097/2098; 2098/2099; 2099/2100; 2100/2101; 2101/2102; 2102/2103; 2103/2104; 2104/2105; 2105/2106; 2106/2107; 2107/2108; 2108/2109; 2109/2110; 2110/2111; 2111/2112; 2112/2113; 2113/2114; 2114/2115; 2115/2116; 2116/2117; 2117/2118; 2118/2119; 2119/2120; 2120/2121; 2121/2122; 2122/2123; 2123/2124; 2124/2125; 2125/2126; 2126/2127; 2127/2128; 2128/2129; 2129/2130; 2130/2131; 2131/2132; 2132/2133; 2133/2134; 2134/2135; 2135/2136; 2136/2137; 2137/2138; 2138/2139; 2139/2140; 2140/2141; 2141/2142; 2142/2143; 2143/2144; 2144/2145; 2145/2146; 2146/2147; 2147/2148; 2148/2149; 2149/2150; 2150/2151; 2151/2152; 2152/2153; 2153/2154; 2154/2155; 2155/2156; 2156/2157; 2157/2158; 2158/2159; 2159/2160; 2160/2161; 2161/2162; 2162/2163; 2163/2164; 2164/2165; 2165/2166; 2166/2167; 2167/2168; 2168/2169; 2169/2170; 2170/2171; 2171/2172; 2172/2173; 2173/2174; 2174/2175; 2175/2176; 2176/2177; 2177/2178; 2178/2179; 2179/2180; 2180/2181; 2181/2182; 2182/2183; 2183/2184; 2184/2185; 2185/2186; 2186/2187; 2187/2188; 2188/2189; 21

Laufend werden neue Produkte für den DO II KÜHNSCHWABER geschaffen: Selbstklebefolien und -Tapeuten, Kunststoff-Isolierbänder aus Selbstkleben, nicht tropfende, nach trocknender Farben, eine Vielzahl von universellen elektrischer Bauteilmischungen.

Belohnung des amerikanischen DO IF YOURSELF wird mit über 50 Millionen  
Dollars pro Jahr geschätzt. Rund 70 % der amerikanischen Familien  
beteiligen sich an DO IF YOURSELF. Durchschnittseinkommen pro  
Familie für DO IF YOURSELF im Jahr von 150 Dollars.

England erlebte nach dem Weltkrieg einen spezifischen Aufschwung, man rechnet heute bereits mit einer Schließung des IT FACHSSEN-umsatzes von über 5 Milliarden Schweizerfranken. Aufgeworben ist IT FACHSSEN-Abteilungen in den grossen Unternehmen. Seit Demonstration der

Deutschland: Seit ca. 6 Jahren werden die Ideen von einigen tüchtigen  
Forscher und Praktiker aufgegriffen, und es zeichnen sich bereits  
erwünschte einige recht schöne Erfolge ab, jedoch nicht in den Massen.

Wird es eine schwedische SS II JONHALL-FESTUNG?  
Das Schwed. ist von Kriegsverbrechen verschont geblieben. Die Verurteilungen der vier Nazis sind ein Beispiel, wie in anderen Ländern ist.

Welches Prinzip führten die Mikroben durch, die schwachkehlige  
DO in Yersinia-bakterien enthalten zu fangen?

Es waren nicht die kommerziellen Gründe, wenn auch das Meisternutzen in vielen Fällen miteingewirkt haben mag. Man denke an die Klammern, die sich an etwas aus dem öffentlichen Leben nicht mehr unmittelbar kulturellen Wertes verknüpfen hat.

Die Arbeit ist bei uns in der Zeit der letzten Jahre erheblich verbessert worden. Besonders deutlich zeigt sich bei den besten und besten Studenten. Die Arbeit ist bei uns in der Zeit der letzten Jahre erheblich verbessert worden. Besonders deutlich zeigt sich bei den besten und besten Studenten.

Page 1/4: Main DIY Market and Switzerland

Dr. H. KUBACKA gab die Ergebnisse zum Personal, Konstrukturen, Beständen, zur Entwicklung der Produktion und von wissenschaftlichen Fähigkeiten, die im beruflichen Leben notwendig sind, an.

Am letzten als 20. Dr. KUBACKA sprach über wissenschaftliche, verfahrenstechnische, durchdringende und kreative Arbeit, die im Programm, in anderen Arbeitskreisen und in der Vernetzung der verschiedenen Werkzeuge und Arbeitsbereiche sowie in der Produktion und in der Verwaltung, eingesetzt ist.

Als Verkäufer antworten gelernte Handwerker, die dem Kästler mit Ideen und Anregungen helfen können.

Während 5 Jahren wurden in Zürich drei Centren als Testzentren geführt. Seit 1991 veranlagt von Nahrungsmittelkontrollstelle.

1. Am 2. Juni 1959 eröffnet:

1. GRÜNER AUTO-REISEKLEBER  
mit Signal-Handsticker: 4 Ausdrucker und 2 Stempelzettel an  
der Motorbremse.

[illegible]

3. Am 1. September 1960 erkrankt;  
2. Einzel Nr 12 in der Abteilung  
bezeichnet mit Informations-Sektor, Angestellte, Nacht-  
Schichtarbeit, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629

4. Am 30. April 1964 Brötchen eines  
Gerber DO 12 Folien-Immer-  
Verkauf von Stahlwerkzeug mit Schlichter sowie Handwerkzeug

5. Am 1. Mai 1964 wird in 10 H. JOURNAL der Genossenschaft Kigros Zürich

die Auto-Entwicklungsformeln  
ist Betrieb genommen. Es werden täglich bis zu 200 Autos gewaschen  
6. im 1. September 1964  
an der Werkstatt-Gebäude, um in einem leichten Handen

7. Am 2. Dezember 1964 Auffindung eines  
No 10 Messing-Handgeschloßes im Winterthur, ohne Schlüssel

Page 2/4: Gradual openings of Migros DIY centres.  
"Use of the photos with kind permission of the Migros-Genossenschafts-Bund. All rights reserved."



## Home improvement stores and community centres

Between the 1950s and the 1980s, Migros was the main actor of the DIY market, providing both the material and the knowledge for DIYers. Coop and Jumbo were created in the 1980s and took some parts of the market, mainly focusing on the retail of materials. Migros slowly gave up its DIY workplaces and courses, leaving only the community centres as open workshop with stationary machinery, often focusing on carpentry. In the 2000s the main German actors of home improvement, such as Bauhaus, Obi and Hornbach established themselves throughout Switzerland.



62 Hirzenbach before its renovation in 2009.

[Rémi] And from a workshop perspective, I've heard that this is the biggest workshop, or at least the one with the most machines, and it also has a metal workshop.

[Benjamin] Yes, this is the only place that has the metal workshop. And in terms of machinery, it's quite well equipped here. In other workshops, you can do the same things as here, but the space is much tighter. But in terms of possibilities, it's pretty much the same. You might have a bit better machines in other places, but overall, they're all quite similar. The layout is a bit different, though. Here, the space is actually quite large. We have room for 15 workstations, meaning space for 15 projects. Yes, and the style... I have another question. But I'll write it down somehow.

[...]

[Rémi] How many people are here today?

[Benjamin] Actually, not many. It's spread out over the day—about four or five people. There are always some who drop by just to check things out. For example, today I had a couple from Ukraine who wanted to see what's available here.

[Rémi] Like the machines or just to see the space...?

[Benjamin] No, they had no idea this place existed. They came for the first time, so I showed them around and explained what's possible here. It's nice. Sometimes they come back. A lot of my work is about building relationships. Also empowering people. It's a lot about motivating them and easing their fears so they feel comfortable coming here. When they enter, they see the machines—it can be intimidating, making them think, "No, I can't do this." And then they're already out the door. My job is to draw them in and say, "Hey, you should try"

Excerpt of the interview with the head of the 62 in Hirzenbach, 31.10.2024



Zurich Wiedikon Store: Interior view of the DIY section with tools, circa 1985-1989 - RGB



Map of the main DIY infrastructure in Zurich in 2024

Infrastructure 3

## Renting and modifying in Switzerland

Einige Beispiele zeigen, dass es in der Schweiz eine gewisse Tradition gibt, die eigene Wohnung zu renovieren. Dies ist jedoch nicht immer der Fall, da viele Menschen in Mietwohnungen leben, die nicht für Renovierungen geeignet sind.

In der Schweiz

bestehen im Gegensatz zu den USA zwei grundlegende Unterschiede:

1. In der Schweiz wohnt auch bei den Einfamilienhäusern die Steinhauweise vor. Der Fassadenanstrich für den Selbsterbauer kommt kaum in Frage, zumal es sich meist um zwei- und mehrgeschossige Häuser handelt, die eingestrichen werden müssen.

2. **Träger der Verantwortung** ist der Vermieter. Ein Selbsterbauer durch den Hausbesitzer kommt von vornherein nicht in Frage, nicht nur mit Rücksicht auf die sozialen Gepflogenheiten, sondern weil diese Arbeit von durchschnittlichen Vermietern schlicht und technisch gar nicht zu bewältigen wäre. Der Mieter seinerseits stellt sich auf den Standpunkt, wenn er schon Miete bezahlt, so leistet er nicht auch noch eine Arbeit, für die im Grunde genommen der Hausbesitzer aufkommen muss.

**Atmosphäre des Selbstbauers** ist ein weiterer Punkt. Der Selbsterbauer ist ein Mensch, der sich selbst als „Herr im Haus“ betrachtet. Er ist stolz auf seine Arbeit und möchte sie auch zeigen. In der Wohnung eines Selbsterbauers ist es anders. Hier ist es eher ein „Wohnort“, an dem man sich aufhält, aber nicht unbedingt stolz auf die Arbeit ist, die man dort geleistet hat.

Trotzdem ist nicht zu bestreiten, dass heute bedeutend mehr Farben, Prägel und andere Malergewerkschaften in die Privatsphäre verkauft werden, dass also auch mehr selber ge-

strichen wird. Entsteht dadurch eine Konkurrenzierung des Malergewerbes? Folgt aus dem einzelnen Malergewerbe tatsächlich Aufträge durch das Do-it-yourself?

Wenn sich der Malermeister einmal Zeit nimmt, die Probleme des Do-it-yourself vorurteillos zu überdenken, so wird er bald feststellen, dass ihm durch diese Neuentwicklung nicht nur kein materieller Schaden entsteht, sondern dass er und seine Berufskollegen in vielen Fällen davon profitieren können. Früher unterließ so manche Renovation, weil man die Ausgaben für den Maler scheute. Heute versucht man, es erst selber zu machen, wendet aber doch bald ein, dass es der Handwerker besser kann, und lässt diesen kommen. Sind die Innenräume einmal renoviert, entsteht der Wunsch nach einem Neuanstrich der Fassade.

Es ist eine Erfahrungstatsache, dass eine nur teilweise Renovierung nicht befriedigt. Auch der passionierteste Selbsterbauer wird aber bald zu dem Punkt kommen, wo er den Fachmann holen muss. Schließlich haben schon viele Malermeister festgestellt, dass es für sie interessanter ist, ihren Kundenschaften für das Selbsterbauen zu verkaufen, statt kleine, arbeitssammlerische Aufträge anzunehmen. Die Kundenschaft weiss eine solche Einstellung zu schätzen und wird diesem Fachmann bei nächster Gelegenheit um so lieber einen grossen Auftrag zukommen lassen.

Migros-Genossenschafts-Bund. "Migros Magazine Issue from July 18, 1962." WIR BRÜCKENBAUER, Wochenblatt Des Sozialen Kapitals 17, no. 29 (July 18, 1958).



State of the ongoing process in November 2024. The flatmates contributed together and are working on the renovations together when they find time, but she is living in the room already since three months.

Anticipated by an article in the *Wir Brückenbauer* in 1962, the Swiss tenants, that made up at the time more than 80% of the population, won't find many occasions to realise DIY projects. The question of ownership is crucial in Switzerland because of the large proportion of the dwellers are still renting their dwellings (58.1) in 2022. It raises the question of agency in one's domestic sphere and ability to adapt it.

Art. 260a

<sup>1</sup> The tenant or lessee may renovate or modify the object only with the written consent of the landlord or lessor.

<sup>2</sup> Once such consent has been given, the landlord or lessor may require the restoration of the object to its previous condition only if this has been agreed in writing.

<sup>3</sup> Where at the end of the lease the object has appreciated significantly in value as a result of renovations or modifications to which the landlord or lessor consented, the tenant or lessee may claim appropriate compensation for such appreciation, subject to any written agreements providing for higher levels of compensation.

Art. 267

<sup>1</sup> At the end of the lease, the tenant or lessee must restore the object to a condition that accords with its contractually designated use.

<sup>2</sup> Any clause whereby the tenant or lessee undertakes to pay compensation on termination of the lease is void except insofar as such compensation relates to possible damage.

Two articles of the Swiss code of obligations regarding modifications of a rented space.

ORIGINAL STATE

[Rémi] What motivated the transformation of the attic into a bedroom?

[Anna-Julia] The deadline was August 1st, and the idea came from Jelena, whom you met downstairs. She wanted to move in as a way to encourage Maxens to stay. I really love Maxens and didn't want him to move out. They were looking for an apartment together, so we thought, why not create space here?

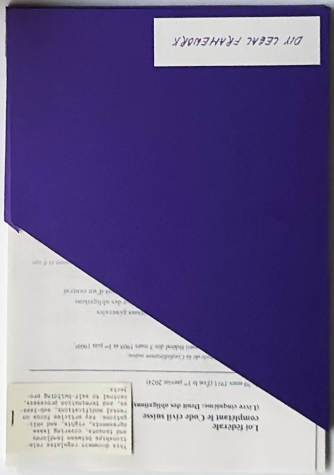
We decided to turn the attic into two rooms, making it feel like a private flat within the house for them—a retreating space of their own. At first, they weren't on board, worrying the house might feel overcrowded with another person. But since I'm studying in Bern now and not here much, it made sense. It would technically be eight people, but quieter overall.

As for the landlord, we haven't told them. The house is going to be demolished eventually, so we figured no one would really care anyway.

Excerpt of the interview with Anna Julia a young architect, who is converting an unused attic into a bedroom without the consent of her landlord in Zurich.

Regulations 4









UEBERBAUUNG HEGIBACH - STREULISTRASSE (Baujahr 1958/60)					
Plan-Nr.	Bezeichnung	Mst.	Plan-Nr.	Bezeichnung	Mst.
28 001	Erdgeschoss Grundriss	1:100	28 042	Grundriss Erdgeschoss	1:50
002	Obergeschoss "	1:100	043	" 1. Obergeschoss	1:50
003	Untergeschoss "	1:100	044	" 2. Obergeschoss	1:50
004	Keller "	1:100	045	" 3. "	1:50
005	Fassaden-Schnitte	1:100	046	" 4. "	1:50
006	" "	1:100	047	" 5. "	1:50
007	" "	1:100	048	" 6. "	1:50
008	Kataster	1:500	049	Längsschnitt	1:50
009	Vergleichsprojekt Fassaden	1:100	050	Querschnitt	1:50
010	Grundrisse Ober-+ Dachgesch.	1:100	051	Badzimmer-Brüstungshöhen	1:20
011	Situation	1:500	052	Bad / WC-Grundrisse	1:20
012	Keller, Schnitt	1:100	053	Bad / WC-Ansichten	1:20
013	Erdgeschoss	1:100	054	Schnitt Eingang	1:10
014	1.-4. Obergeschoss	1:100	055	Liftschacht	1:10
015	5- 6. Obergeschoss	1:100	056	Zwischenpodest	1:10
016	Fassaden	1:100	057	Dachabschluss	1:1
017	Fassaden	1:100	058	Fenster, Ans., Schnitt GR	1:20
018	Grundrisse	1:100	059	Küchen, Grundrisse	1:20
019	Fassaden	1:100	060	" Ansichten Typ 1+2	1:20
020	Fassaden Nord-West/Süd-West	1:100	061	Simsendetail Wohnzimmer	1:1
021	Fassaden Süd-Ost/ Nord-Ost	1:100	062	Kanalisation	1:100
022	Untergeschoss 1.+2. Schnitt	1:100	063	Liftschacht, Motorenraum	1:20
023	Erdgeschoss	1:100	064	Liftschächte 7/8	1:20
024	1.-4. Obergeschoss	1:100	065	Kellerverbind. tür 56/58	1:20
025	5.+6- Obergeschoss	1:100	066	Treppen Haus Nr. 56/58	1:20
026	Fassaden	1:100	067	Aushubplan	1:100
027	Fassaden	1:100	068	Treppenanlagen in den UG	1:20
028	Kataster Luftschutz	1:500	069	Waschküchen	1:20



Ihlaborkurse BE		Wurzelschnitzen BE		Modellieren und Töpfern BE/BI	
ten: Montag bis Freitag 18.00–		Planen und Bauen BE		Fr. 60.–	
er Kursperioden: 10 Wochen		Schöner wohnen BE/TH		Fr. 53.–	
der Kursperioden: siehe unter		BE: 8 Lektionen zu 2 Std.		Fr. 40.–	
Sprachkursen.		TH: 6 Lektionen zu 2 Std.		Fr. 24.–	
d: 10 Lektionen zu 90 Min. Fr. 66.–		Mein Aquarium TH		Fr. 24.–	
terial: Im Kursgeld nicht inbegrif-		4 Lektionen zu 2 Std.		Fr. 15.–	
st und Kultur		Blumenbinden		Fr. 28.–	
eschichte BE		Kurs I: Frischblumen		Fr. 15.–	
nen zu 1½ Std.		Kurs II: Trockenblumen		Fr. 28.–	
rsker BE		Kurs III: Weihnachtsbinderei		Fr. 28.–	
nen zu 1½ Std.		pro Kurs 4 Lektionen zu 2 Std.		Fr. 15.–	
ägliche Leben im klassischen		Hydrokultur		Fr. 28.–	
5. Jh. v. Chr.) BE		2 Lektionen zu 2 Std.		Fr. 15.–	
nen zu 1½ Std.		Gartengestaltung		Fr. 28.–	
ung in die griechische und		4 Lektionen zu 2 Std.		Fr. 28.–	
ie Architektur BE		Spezial-Schnittkurs BE		Fr. 28.–	
nen zu 1½ Std.		4 Lektionen zu 2 Std.		Fr. 15.–	
ie Plastik BE		Mauern BE		Fr. 45.–	
stische Schaffen von Rodin bis		6 Lektionen zu 2 Std.		Fr. 48.–	
3 Lektionen zu 1½ Std.		Malen BE		Fr. 45.–	
Fr. 48.–		Kurs I: Anfänger		Fr. 45.–	
ie Malerei BE		8 Lektionen zu 2 Std.		Fr. 45.–	
nen zu 1 Std.		Kurs II: Fortgeschrittene		Fr. 45.–	
Fr. 38.–		6 Lektionen zu 2 Std.		Fr. 45.–	
Je (Möbel und Interieurs) BE		Tapezieren BE		Fr. 45.–	
nen zu 1½ Stunden		6 Lektionen zu 2 Std.		Fr. 45.–	
Fr. 48.–		Plättli legen BE		Fr. 36.–	
orzellan für Kenner		4 Lektionen zu 2 Std.		Fr. 48.–	
mmler BE		Schreinern BE		Fr. 72.–	
nen zu 1½ Stunden		Kurs I: Anfänger		Fr. 48.–	
Fr. 30.–		8 Lektionen zu 2 Std.		Fr. 48.–	
rnische Historische Museum-		Kurs II: Fortgeschrittene		Fr. 72.–	
k hinter die Kulissen BE		8 Lektionen zu 3 Std.		Fr. 72.–	
nen zu 1½ Stunden		Fr. 34.–		Fr. 72.–	
sch und		Foto – Film – Ton		Kochen BE	
				Kurs A: Gut und bürgerlich	
				4 Lektionen zu ca. 3½ Std.	
				inkl. Nachtessen	
				Kurs B: Fein und festlich	
				4 Lektionen zu ca. 3½ Std.	
				inkl. Festessen	
				Kurs C: Fische, frisch und fein	
				4 Lektionen zu ca. 3½ Std.	
				inkl. Fischessen	
				Kurs D: Flambieren	
				4 Lektionen zu ca. 3½ Std.	

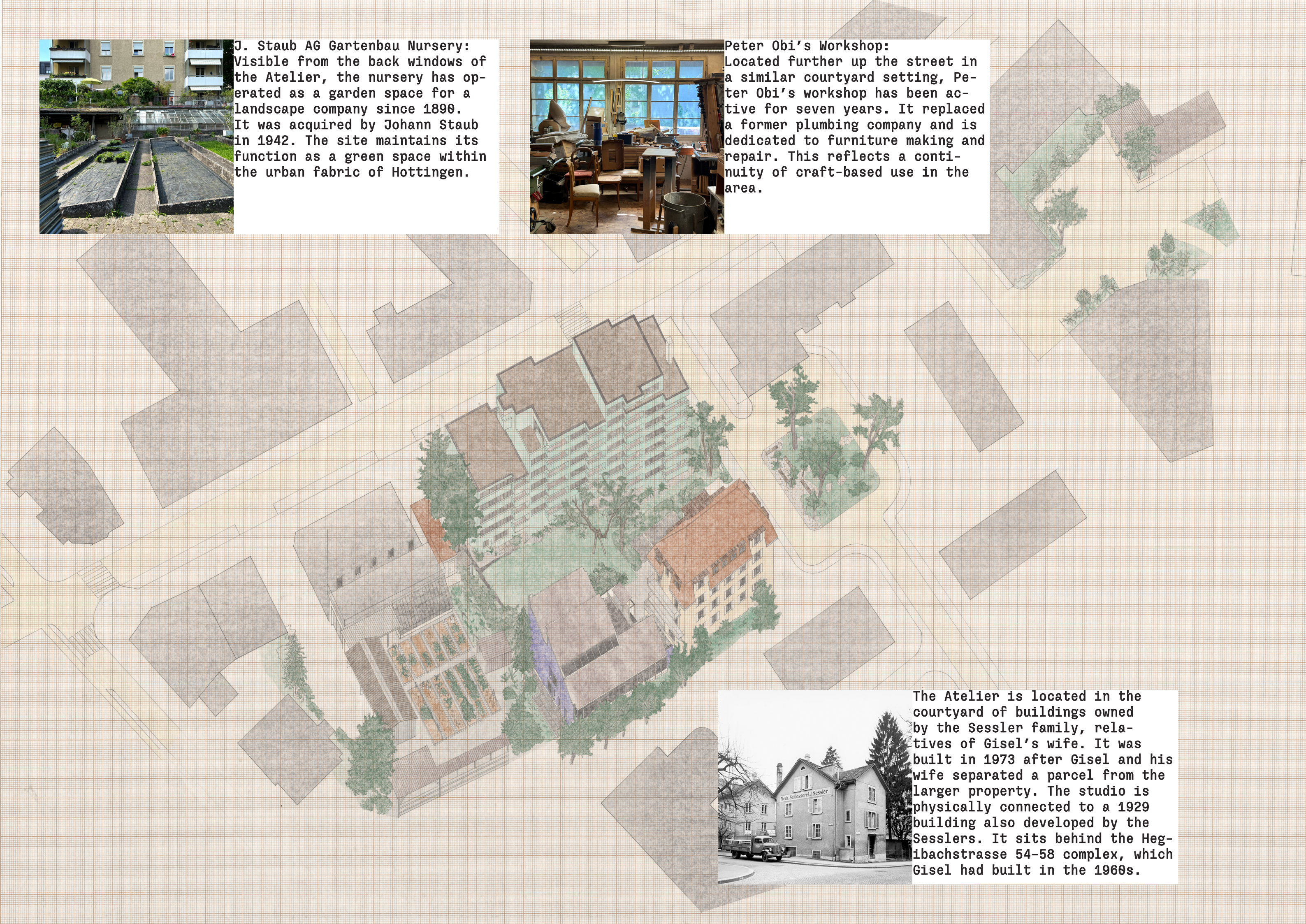




**J. Staub AG Gartenbau Nursery:**  
Visible from the back windows of the Atelier, the nursery has operated as a garden space for a landscape company since 1890. It was acquired by Johann Staub in 1942. The site maintains its function as a green space within the urban fabric of Hottingen.

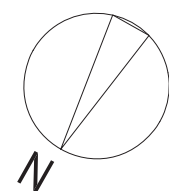
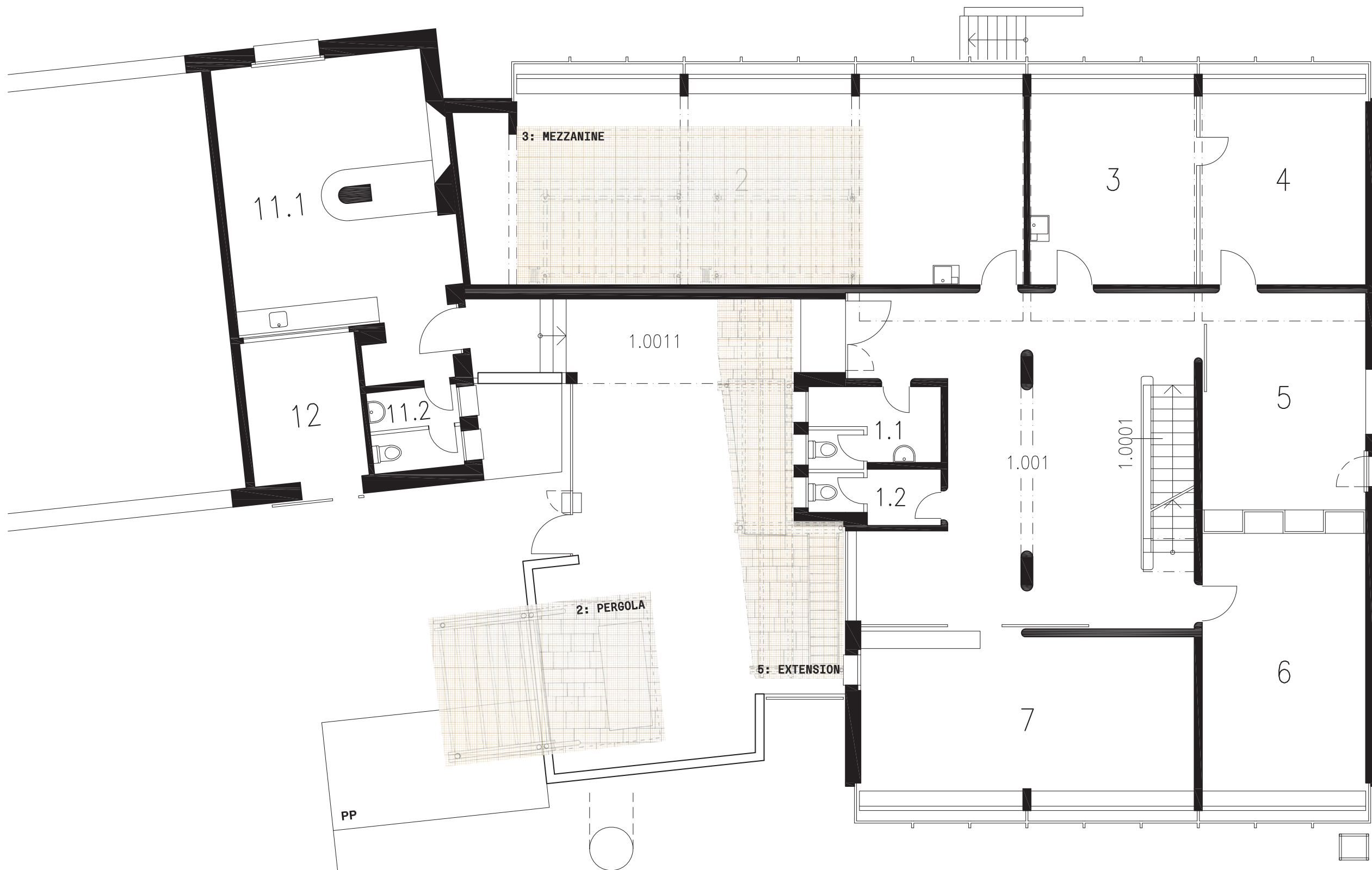


**Peter Obi's Workshop:**  
Located further up the street in a similar courtyard setting, Peter Obi's workshop has been active for seven years. It replaced a former plumbing company and is dedicated to furniture making and repair. This reflects a continuity of craft-based use in the area.



The Atelier is located in the courtyard of buildings owned by the Sessler family, relatives of Gisel's wife. It was built in 1973 after Gisel and his wife separated a parcel from the larger property. The studio is physically connected to a 1929 building also developed by the Sesslers. It sits behind the Hegibachstrasse 54-58 complex, which Gisel had built in the 1960s.





Streulistrasse 74a  
8032 Zürich

Erdgeschoss

**ETH** zürich

**AGS**

Gebäude Lz. 4104

GESCHOSS

**E**

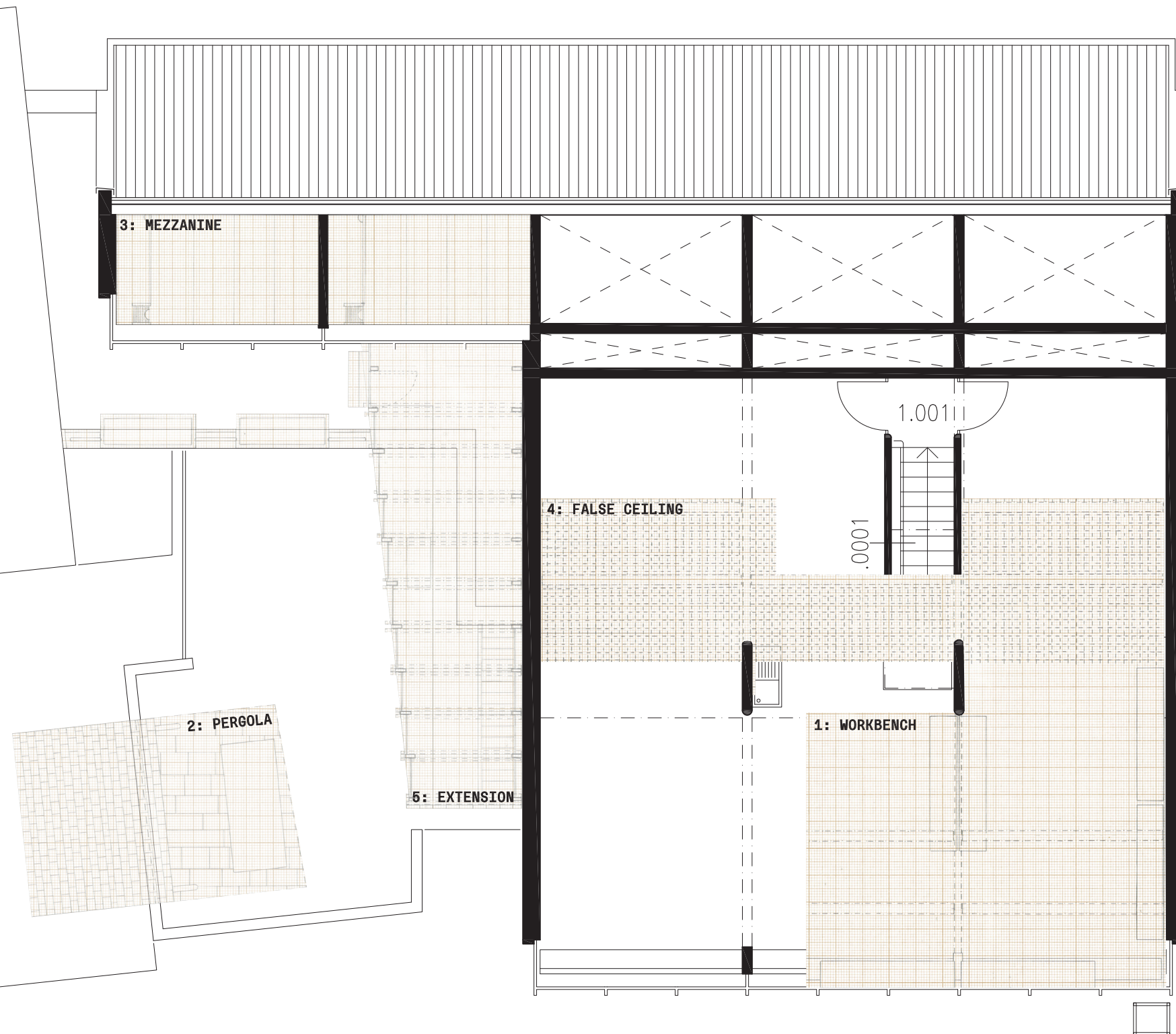
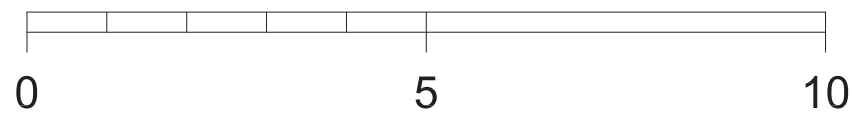
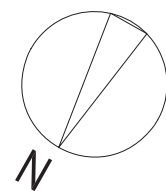
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PLAN NR: 591

DATUM: 23.02.2005

REVIDIERT:	23.02.15/AM	31.07.17/AM	25.08.18/BA	19.09.22/BA		
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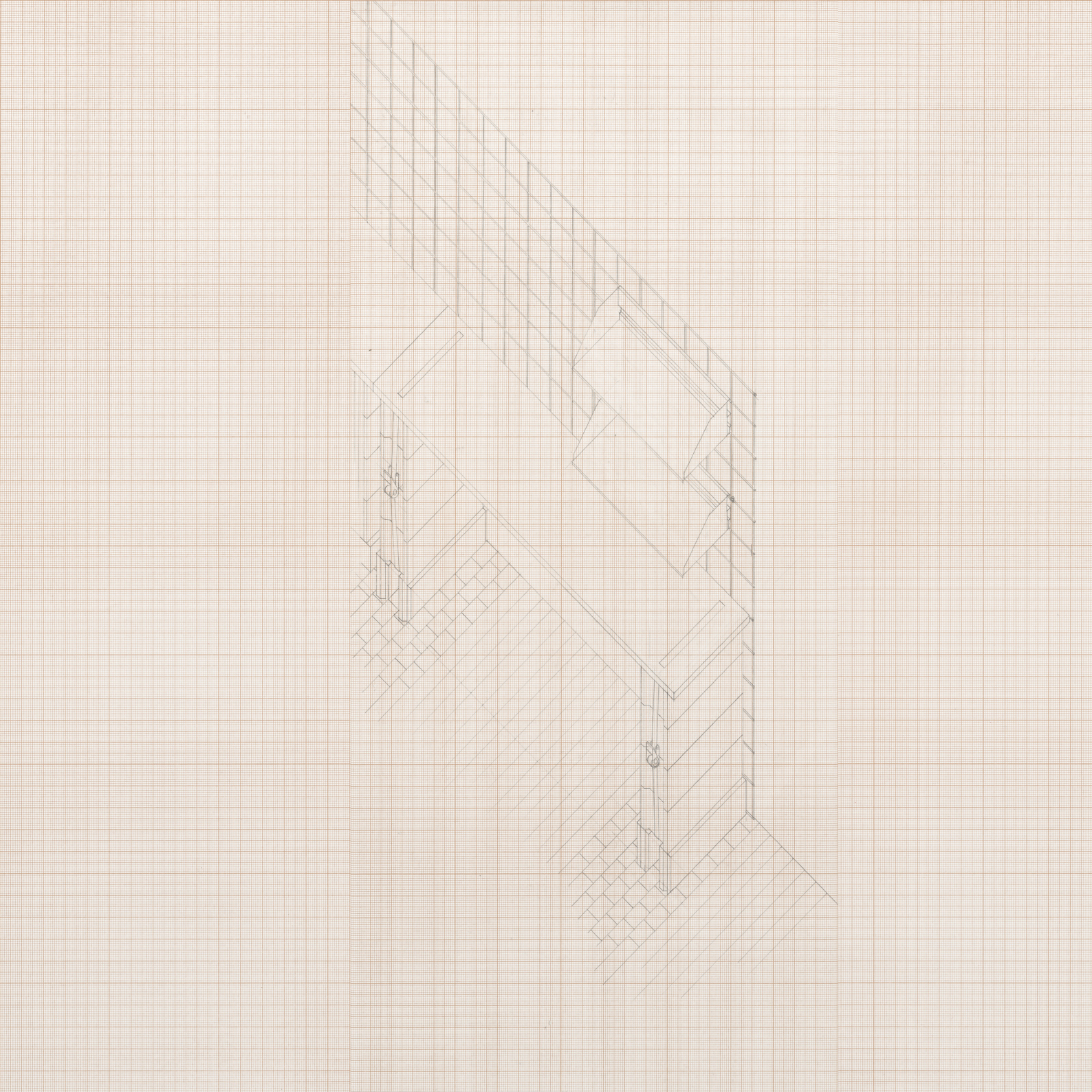
Streulistrasse 74a  
8032 Zürich  
Obergeschoss

**ETH** zürich

**AGS**  
Gebäude Lz. 4104  
GESCHOSS **F**  
MASSTAB: 1 : X  
PLAN NR: 592  
DATUM: 23.02.2005

REVIDIERT:	23.02.15/AM	25.08.18/BA	19.09.22/BA				
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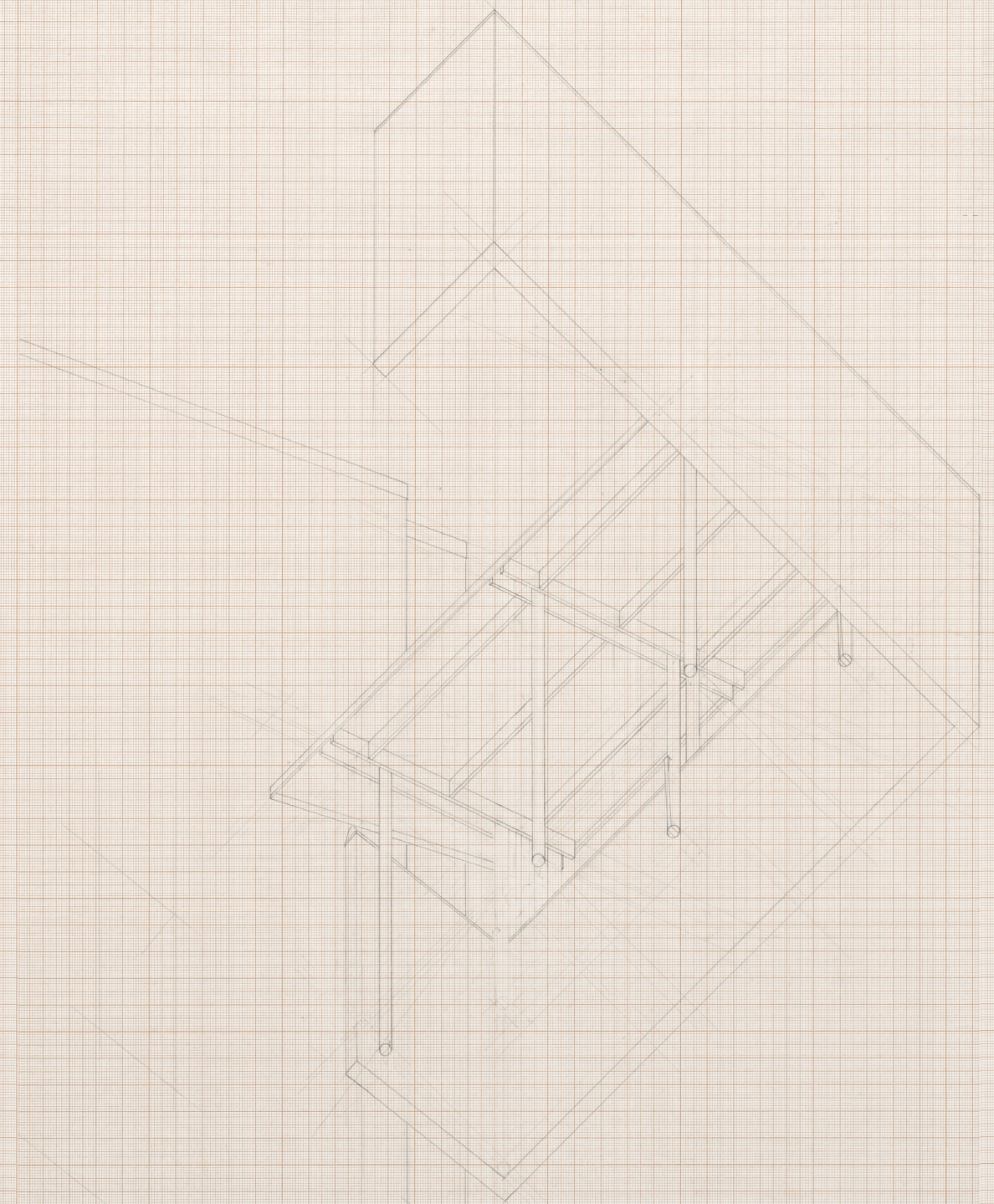




## WORKBENCH

As the first intervention in the space, the workbench provides a foundation for further additions. Two versions exist: one is set perpendicular to the wooden floorboards, anchored by removing select blocks and inserting concrete bricks into the resulting voids. Inspired by traditional home workshops, it pairs a horizontal surface with a vertical backboard for hanging tools, and allows the attachment of Gisel's metal shelving system. The second version reuses the metal legs designed by Gisel for the atelier tables, integrating with existing metal benches. This makes the work surfaces easily attachable and removable, encouraging flexible use between DIYers and architecture students.

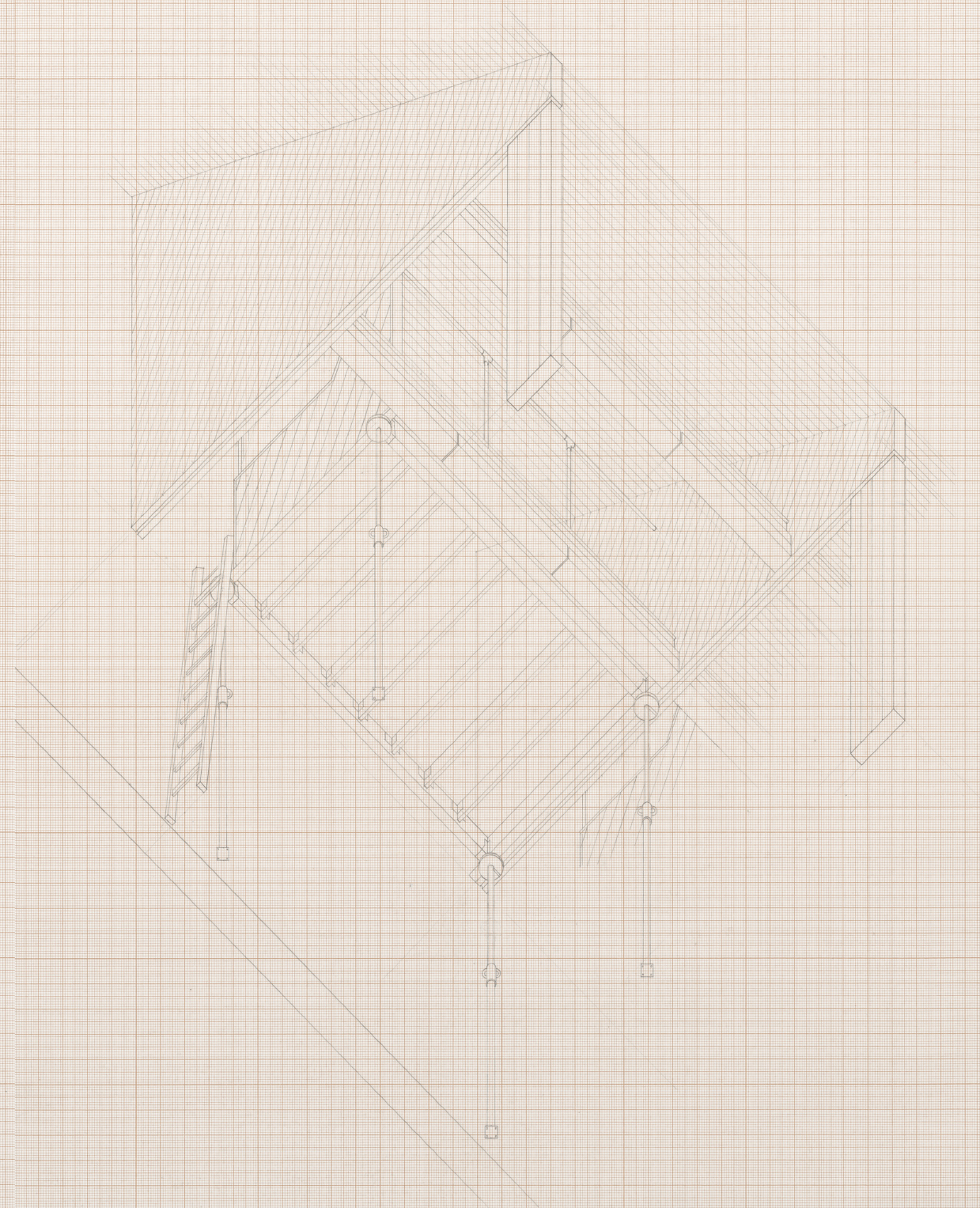




## PERGOLA

A sliding outdoor roof connects the interior courtyard with the exterior, offering shade and shelter for both introspective manual work and community interaction. It moves fluidly between inside and out, adapting either to use by the atelier or to engage with the surrounding neighborhood. The columns are made of standard fence posts, referencing a similar structure found in the garden of the original Hegibachstrasse 54-58 project. Its compact 6 m<sup>2</sup> footprint avoids the need for a construction permit. Despite its simplicity, the pergola becomes an architectural interface between workshop activity and public life.

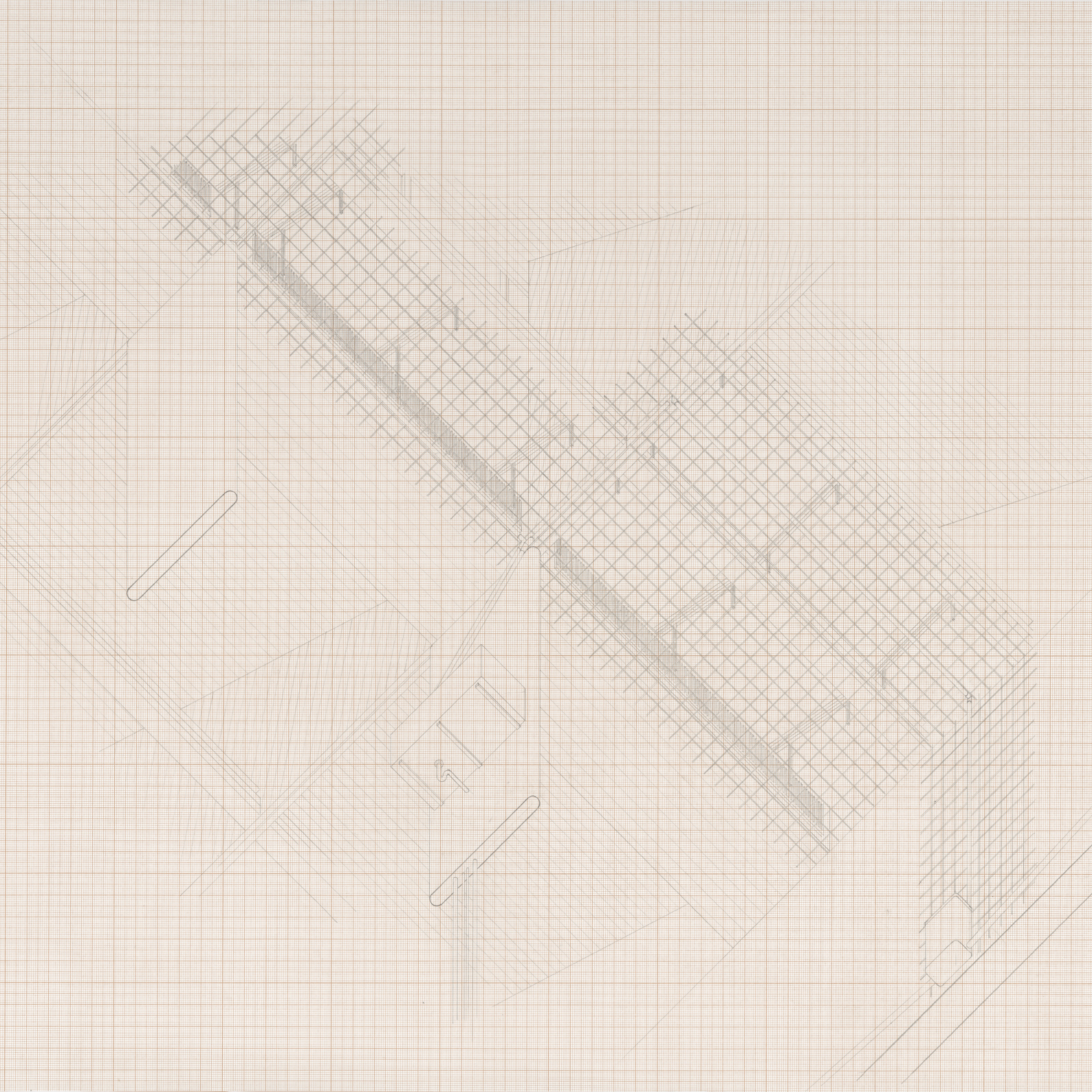




## MEZZANINE

This mezzanine takes advantage of the atelier's double-height space, using the triangular concrete beams. Steel props are wedged between these beams and the floor, both carrying the load and stabilising the structure. The fixation system draws from Gisel's custom lighting system, with vertical elements topped by discs—a recurring detail in his column designs. The result is a suspended space that integrates with the building's rhythm and proportions, enabling overlapping activities by creating a workspace or providing storage in its upper part.





## FALSE CEILING

A suspended grid hangs from Gisel's bespoke lighting system, extending access to key technical elements: radiators, lamp wiring, and water lines for the sink. It leverages the atelier's existing infrastructure, allowing installations to be easily modified or expanded. The structure replicates the lighting I-beams using drywall metal studs but subverts them: used upside down, the studs carry the suspension system rather than forming walls. This reversed logic transforms a common construction method into a site-specific technical ceiling—a true false ceiling.





## EXTENSION

Set precisely 5 meters from the property line, the extension adheres to Zürich's planning laws. Its façade recalls those by Ernst—such as Ilgenstrasse 16—but swaps expensive Portuguese slate for nailed bituminous shingles in the same layout. The wooden frame blends balloon framing with the dual-beam and angled plank system of Ferienhaus Matzinger. Serving as both exterior storage and an upstairs greenhouse nursery, it also creates a new access point to the roof of the courtyard's passageway. The lettering “DO IT YOURSELF CENTER ETH” mounted on its roof completes the transformation of the atelier.





## CARPENTRY WORKSHOP

After a group of five architecture students discovered the works of Enzo Mari, they are eager to test how easy they would be to be built. It would also be very practical for one of them growing tired of the way too small table his parents finally managed to offload from their basement. Their request is quickly handled by the DO IT YOURSELF CENTER - ETH, who organises a workshop led by Peter, the neighboring craftsmen expert in gathering already used materials. He guides the students on how to use a circular saw. If they play their cards right, they might do a few more models and call it a Focus work.





## CAFÉ-REPAIR WORKSHOP

Benjamin from the GZ Hirzenbach is always happy to advertise his wooden workshop further: he knows that many students and neighbors are surprised by the quality of his carpentry workshop. He might attract some of them by organising the repair-café workshop he already leads in his GZ once a week in Atelier Gisel. Setting up a few tables in front with the help of the DO IT YOURSELF CENTER - ETH, the tools and the coffee-machine of the Atelier, they are ready to welcome the broken chairs, bikes and standing mixers of the neighbors during a warm afternoon.





## PLANNING AND BUILDING

Further up the street, a small block of older houses is slowly decaying. The cheap rent is a definite advantage for Simon and René. Their flat is quite big for the price: they could carve out an extra room for their friend Anton by adding a wall with electrical outlets, and touch up the bathroom, which is becoming quite insalubrious, even by their standards. They have the time on weekends but don't know where to start. Ideally, the wall would be made of natural materials to align with their commitment to reducing their environmental footprint. One day, they show up at the DO IT YOURSELF CENTER with some photos and a scribbled room measurement, hoping a student can tell them what and how much material to order—and how to assemble it.





## PLUMBING WORKSHOP

I have always dreamed of a dishwasher. It might sound a little bit fancy but my back aches from the piles of dishes I need to clean in a sink apparently built for the height standards of the middle ages. Some reddit forums assured me I would spare on water and overall energy, but they did not specify how to alter the existing plumbing system of my sink. Luckily, the new plumbing workshop in the DO IT YOURSELF - ETH will help me feel assured I won't flood the building after a successful mock installation in front of a qualified plumber.





## GARDENING WORKSHOP

A workshop is organised by Karl, the neighboring gardener, who's especially interested in bringing productive plants into people's homes. He starts by proposing a transformation of the Atelier's courtyard into a shared vegetable garden as something simple, collective, and rooted in the neighborhood. If it gathers enough interest and manages to sustain itself, Karl has something more ambitious in mind: an advanced course on plant grafting, tailored to adapt fruit trees to the unique conditions of Zürich's balconies.