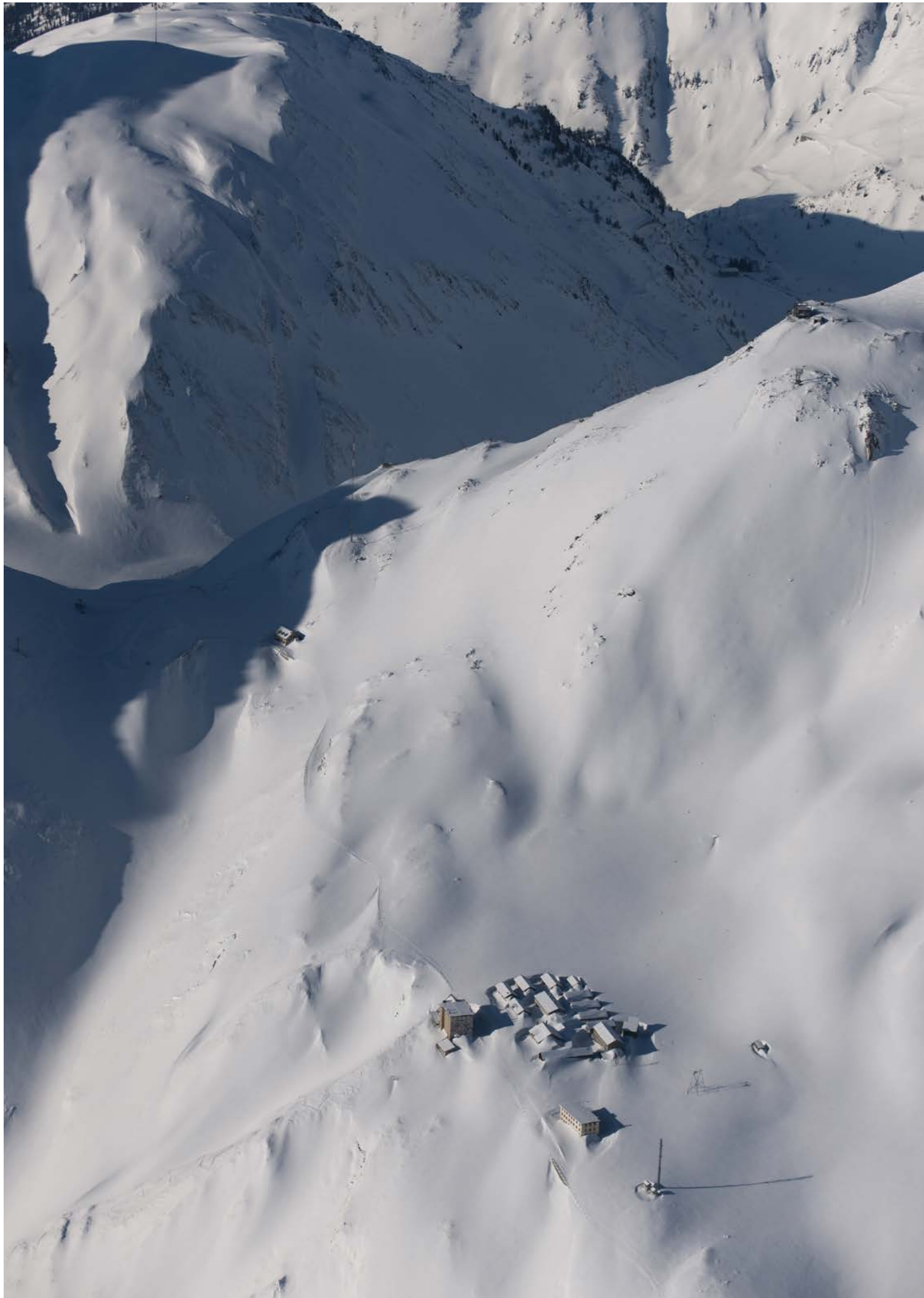




in:dépendance
eth furka zone
2022 2023 2024



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2022 2023 2024

How to apply:

Write us a letter, introduce yourself briefly, and tell us your intent of your stay at the *in:dépendance*

Costs:

20CHF/day

Travel to Furka Passhöhe

Schedule:

11.07.2022-11.09.2022

Choose between 3 and 7 days

Insurance:

Self insured (Haftpflichtversicherung)

Iniciator:

Chair for Architecture and Attitude

Prof. Jan De Vylder

Responsable:

David Moser

furka@arch.ethz.ch



in:dépendance

Introduction

A House on top of the Furka Pass, in the *furka zone*, vacant for many years; displaying layers of stories and traces of History. Only open for 4 months a year. When the pass closes, time stays still and all disappears under meters of snow. Harsh and long winters on 2429 MSL make the house inaccessible for the rest of the year.

The former *dépendance* of the Hotel Furkablick is at the disposal of the ETH D-ARCH over the next 3 summers.

The chair for Architecture and Attitude takes the initiative to set the basis for the *in:dépendance* at the *furka zone*.

The importance of the crossing of Furka dates back to Roman times. It connects Uri with the canton of Valais. It is the place where streams divide to the North and the South.

Its modern road was built in the late 19th century. It allowed the beginning of a new form of alpine tourism. Hotels were built along the pass-road. The first one was the Hotel Furka, a little later the Hotel Furkablick - with them came the respective *dépendances*.

A declining interest in domestic tourism and the harsh reality in this high altitude region, led to the closing of the hotels on Furka. Hotel Furka was demolished. Hotel Furkablick was preserved through the acquisition by Neuchâtel gallery owner Marc Hostettler. Between 1983 and 1999, under Hostettler's impetus and with the initial involvement of the American artist James Lee Byars, the Furkart experience was established. This newly founded residency allowed for artists to spend time on the Furka pass. Sixty-three international artists were invited to create works in this striking and atypical context. The artists had to spend part of the summer working, performing, and intervening in the landscape, leaving their marks on buildings and the surroundings. Yet, the *dépendance* was not included in the Furkart project and therefore its slow decay began. In the 1990s it was used by mountain guides as a base camp for exploring the surrounding landscape. It has been mostly empty ever since.

The new owner of the Hotel Furkablick, the Alfred Richterich Stiftung, preserves and protects the heritage of Furkart, newly naming it Furkablick Institute. Curated by Janis Osolin, the summer artist's residencies continue at the Hotel Furkablick, alongside a *mise-en-valour* of the artworks scattered across the landscape of the pass.

The former *dépendance* of the Hotel Furkablick will be the scenic background for an interesting investigation over the next three summers - and become an *in:dépendance*.

During the first summer in the *in:dépendance* our presence will be the first step towards understanding a multilayered place. To observe the house, and its surroundings.

People with different backgrounds will stay in the *in:dépendance*, they arrive individually and immediately be a part of a transitory collective. The collective will assemble and mutate as the days go by. It will span over 9 weeks. During their time in the *furka zone*, participants will follow their individual and most hidden interests. They might solve an equation, prepare a lecture, study plants, do a Vertiefungsarbeit, write a poem, do nothing, code something. They might have a diary of the distortion of their daily routines or a record of the people passing by.

The surroundings will trigger unexpected interactions between different fields, with people from different backgrounds.

The only task given to the participants, next to being present, is to document their experiences. They will be passed on to the next person residing at the *in:dépendance*. One room in the *in:dépendance* is dedicated to the collection of thoughts: a register of documents, a collective archive, a chamber of memories, a cabinet of reflections, a manual of experiences. Thoughts and memories will be captured analogically and digitally. The collection of thoughts will serve as a basis to understand, what this building, this place, this surrounding awakes in people and what potentials can be uncovered.

In order to make this endeavor in the *furka zone* possible, we need to awaken the *dépendance* from its torpor. Rooms with beads and blankets, chairs and tables, plates and cutlery, electricity are already present. First of all, what is broken must be fixed. Maintenance is key. Then, what is missing has to be built. A basic kitchen, a simple toilet and a shower will be built. At the end of our presence, the *dépendance* will be closed for winter, prepared for meters of snow, to disappear under it, in order to be ready for the summer to come.



in:dépendance

Ambitions and interests

It's a place where time goes only 33% as fast as normally – furka is open 4 months per year. And when you leave, time stays still, and everything gets frozen. Conceptually, and also literally.

What we want to install: a permanent presence. always at least 1 or 2 or 3 or 4 people on site. observing, surveying, just as the Swiss army's Surveillance Center next door surveys the Swiss air space permanently. Observing, surveying, asking what it's all about. Because we don't know yet what it's all about. When we stay at the building for some time, the building will start to tell us something. It will probably tell us a lot. Our permanent presence is key. We learn, get to know the space and the matter.

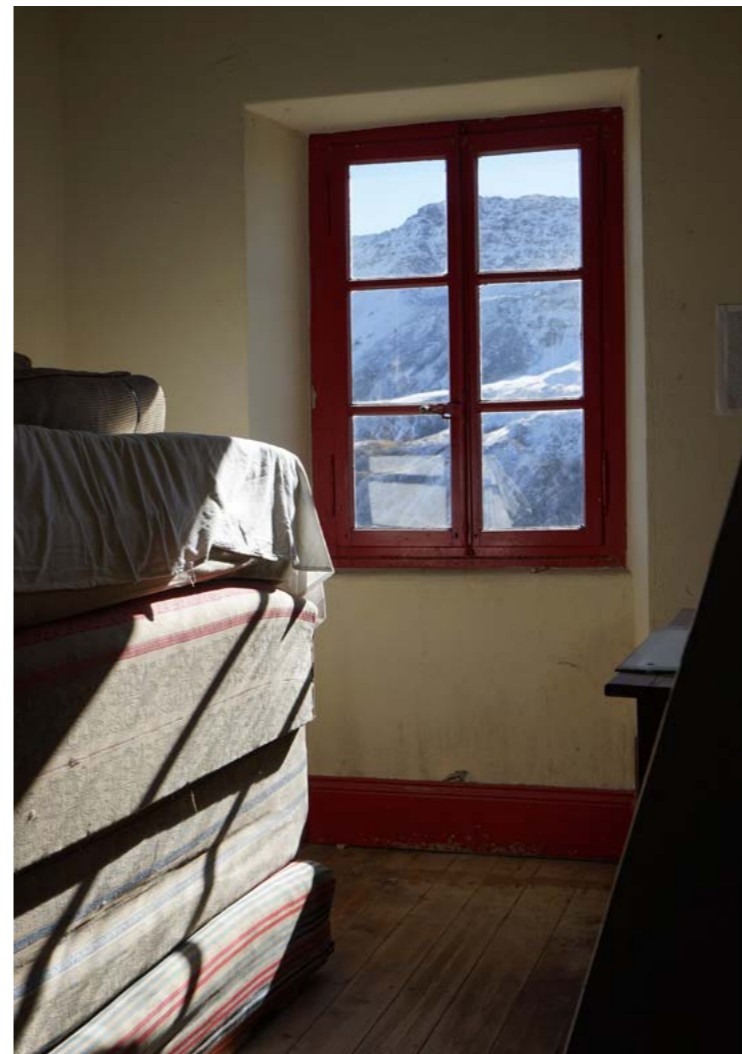
Now and then, other people arrive, people pass by, and they will tell us something too. And we will ask them what it's all about. No matter who they are, experts or amateurs, by foot or by BMW, we will ask them what they think it should be all about.

Everything that is happening shall be documented, in a document that is always passed on to the next persons that install themselves. A bit like a guest book. A bit like a manual for the house. A memory. Keeping record, observing, learning. A guide book, a manual for the place, a manual for the furka zone, – a bit like Buckminster Fuller's guide book for Spaceship Earth.

We design the format of our presence. The content will follow. We have to look for it, together, through our presence, through our action. Creating a presence-format will deliver content. The first act of content is our presence. The first act of more to come.

But if we want to install that presence, we will need the minimum to keep us alive up there. We will need to be operational from mid-July onwards, until mid-September. We need access to Water, some sort of a Kitchen, some sort of a Toilet, some sort of shower and a way to keep ourselves warm.

We will reach out to other departments, invite guests, invite students, invite experts, invite amateurs. People that would like to stay with us for some time at Furka. Few people at the same time, but a lot of space for many thoughts. In what rhythm the people exchange is not so important, important is that our presence is kept up like a relay race.



1:50
50 cm

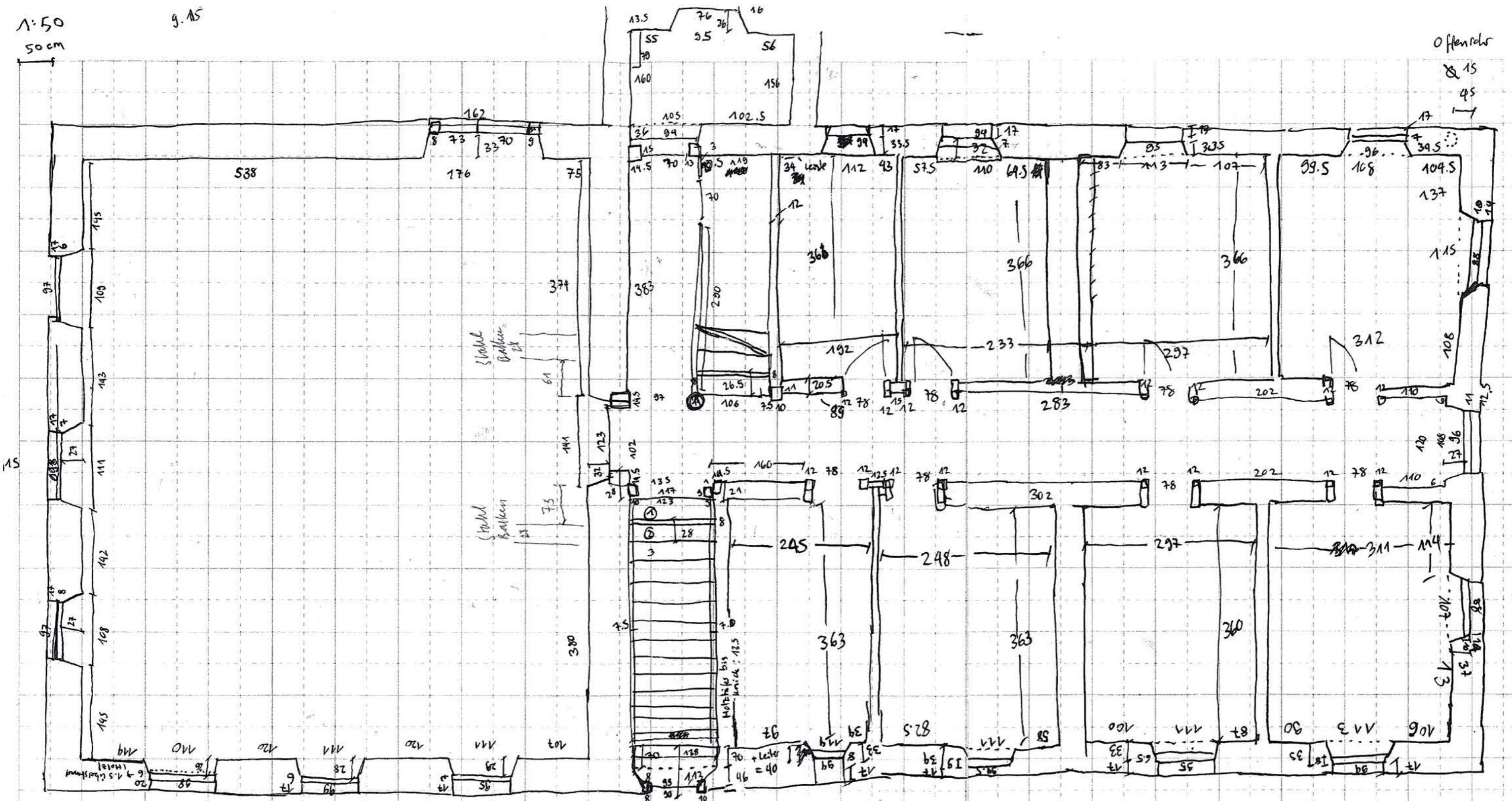
g. 15

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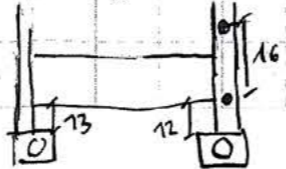
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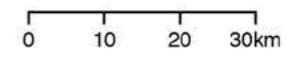
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17



Treppe:





FURKA

1850s

1868

1879

1886

1893

1899

1926

1999

2019

2020

1850s

1868

1879

1886

1893

1899

1926

1999

2019

2020

1850s

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1850s

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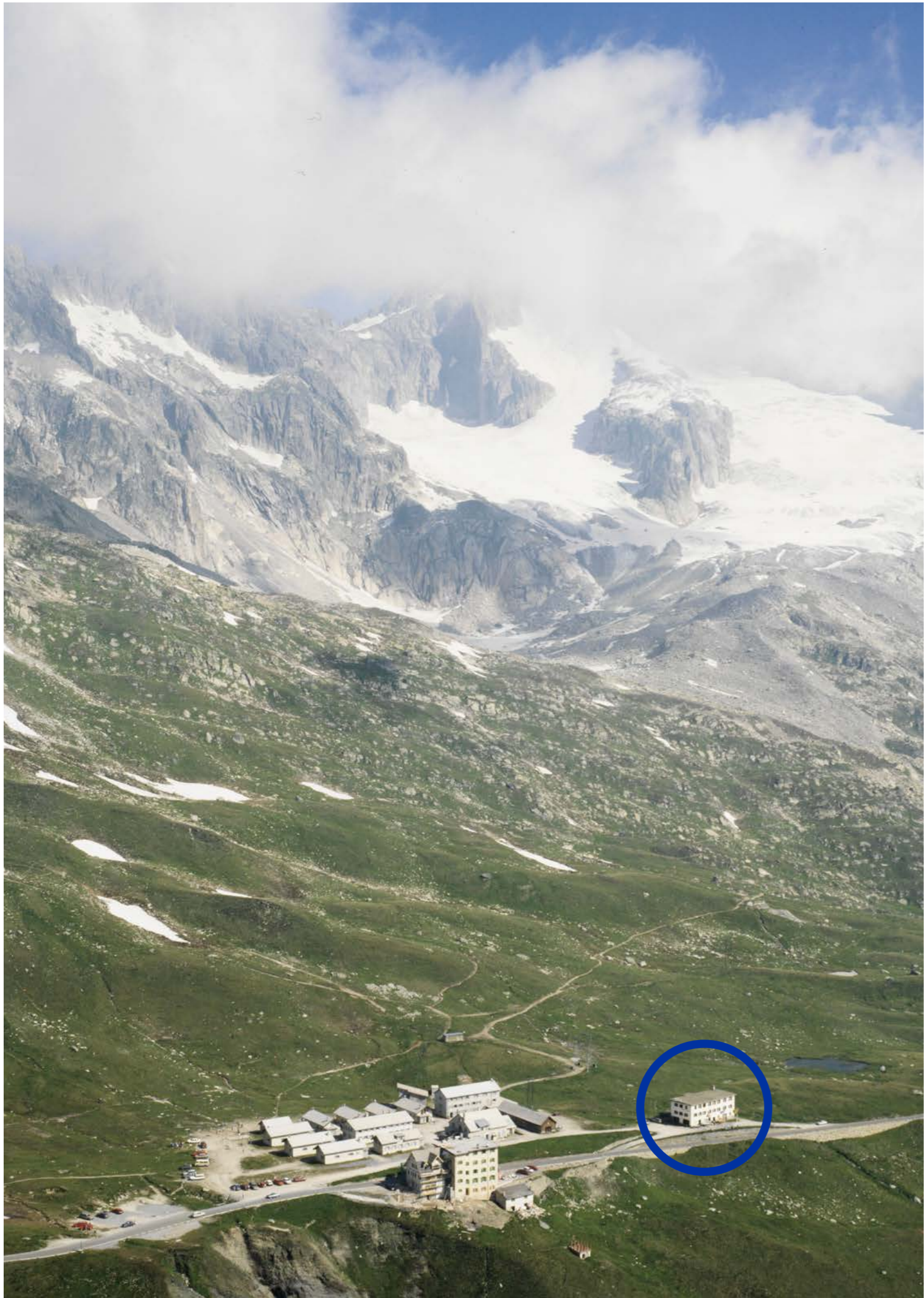
1926

1999

2019

2020





FURKA PASS Constellations

Furka Hotel

Karl Fran Müller developed the first accommodation at Furka already in 1851, after inheriting land above the pass.

The inn seemed to meet a need, because in 1888, shortly after the expansion of the road, the Hôtel de la Furca was renovated and offered 50 beds. Its volume was doubled, other smaller buildings were added as dependences used as living quarters for employees and workshops.

The Furka Hotel was officially closed for business in 1977, but only five years later, in 1982, the hotel was demolished by the military during a training exercise. Only a large flat area, used as a popular parking space, acts as a reminder today of the location of the formerly proud 'Hôtel de la Furca'.

Furka Hotel Dépendence

The Furka Hotel Dépendence, bought together with the Furkablick hotel by Marc Hostletter, was in extremely bad condition and in desperate need of renovation.

The Belgian architect Luc Deleu, refurbished the dépendence. Panamarenko was a frequent guest of the Furka Hotel Dépendence, which he then proceeded to buy from Marc Hostletter once Furkart was coming to an end. The building is still used by the artist today as his summer atelier.

Furkablick Hotel

With the success of the expansion of the Furka Hotel at the top of the pass, the Müller Lombardi family decided to invest in another project along Furkastrasse. In 1893 the Hotel Furkablick was built, designed by the Ticinese architect Giuseppe Ferla.

The Hotel Furkablick is still one of the most important and best-preserved mountain hotels in Switzerland, and therefore architecturally very important.

Saved from demolition, the hotel was purchased from the Müller family in 1986 by gallerist Mark Hostletter, who founded the Furkart project and used the hotel as the primary residence for the artists.

Furkablick Dépendence

Built as a dépendance for the employees of the Hotel Furkablick, the building also served as a workshop for the repair and maintenance of the main house.

When the building became obsolete due to the cessation of tourist use of the Hotel Furkablick, its slow decline began.

In recent years, the dépendence was used by mountain guides as a base camp for exploring the surrounding landscape.

Military Base

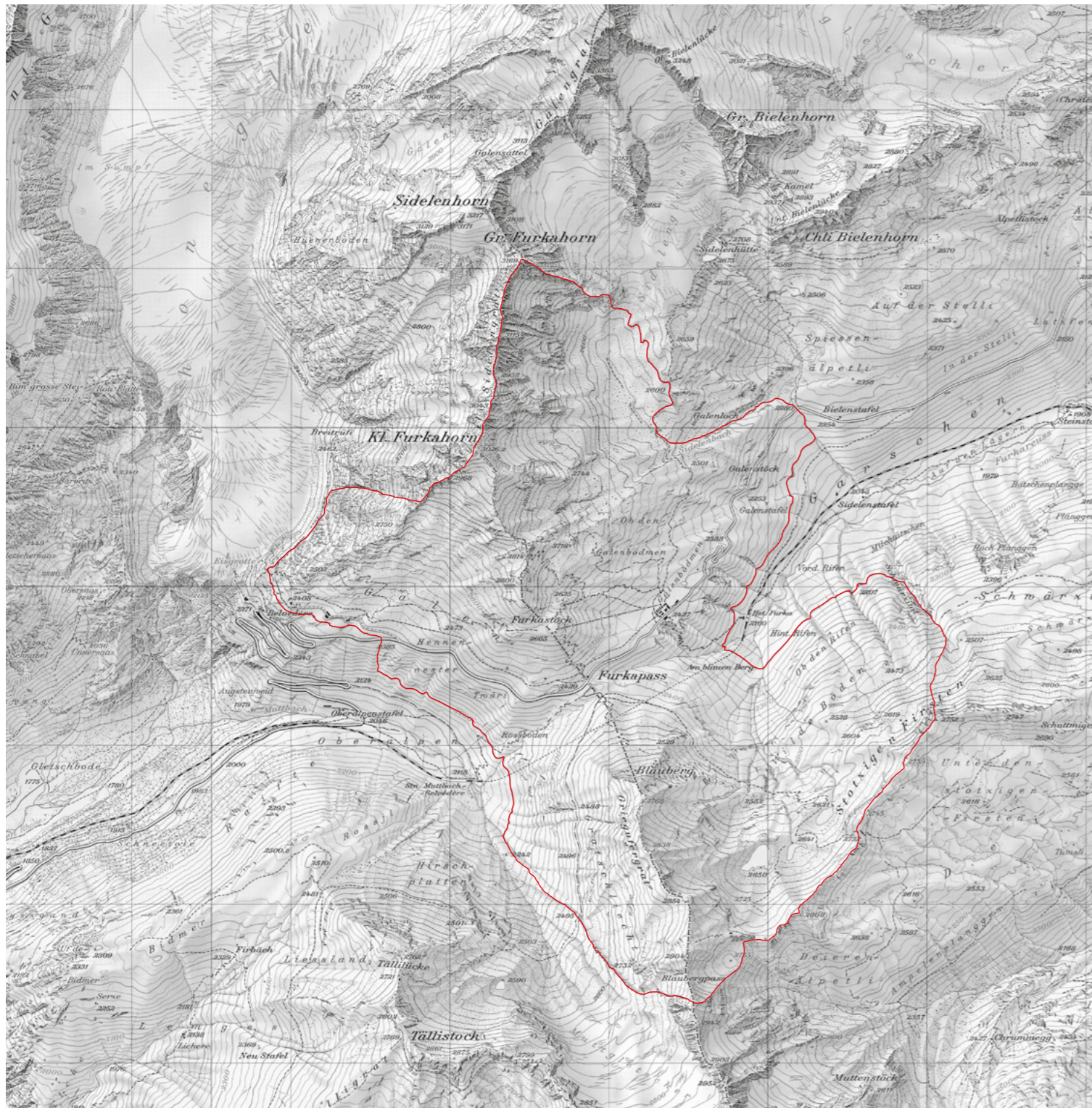
With the expansion of the road network over the Gotthard in the 1850s and the Gotthard area (Furka Pass, Oberalp), its strategic importance to the military increased significantly.

The fortification of the Furka Pass began in 1886 with some minor buildings, followed by the construction of military accommodation and other accessory buildings behind the Furkablick Hotel.

Alpine Research Station Furka

Three buildings of this former military camp 'Furkablick' became a center of scientific research and education in high mountains in 2009. The station is run by ALPFOR (Alpine Research Station Furka), a non-profit organisation associated with the University of Basel in cooperation with the 'Korporation Ursern' (regional authority) and the Arma Suisse.

Furkablick Institut and the furka zone



FURKA ZONE
Version 2b (a collaborative proposal, inputs: mm, jo, ls, thb)
2020-07-15

Neuchâtel gallery owner Marc Hostettler initiated the Furkart Cultural Laboratory at the Furkablick Hotel between 1983 and 1999. Sixty-three international artists were invited to create works in this exceptional setting. The artists spent part of the summer working in the surroundings, acting, intervening and leaving their mark on the buildings.

The *Dépendance* is on loan to the Department of Architecture at ETH Zurich for the next three summers on behalf of the Alfred Richterich Foundation.

The hotel and its works were acquired by the art collector Alfred Richterich after Furkart's end.

Janis Osolin, editor and curator, has made it his mission to preserve this legacy. The *Furkablick Institute* was founded for this purpose. Janis Osolin's understanding of *mies-en-valeur* goes beyond art and understands the place, the Furka zone, as an equal part.

The *mies-en-valeur* is the new function that Janis Osolin invented for himself. Here, new dates are added to the work, marking the date of its restoration or re-installation.

To keep the widely scattered work together, a zone is created. The Furka zone. It encompasses the area around the Furka Pass, where years of work by the artist and the architects have left their mark at the invitation of the gallery owner Hostettler am Furkart.

Care must be taken to keep intact the works of art that are scattered around the zone. The grass has been neatly cut around Max Bill's fireplace artwork, which stands exactly where the Hotel Furka used to be. It now serves as a resting place for exhausted cyclists. Janis Osolin's commitment goes beyond the sphere of art and protects the place by

The *Furkablick Institute* continues to host artists in residence.

in:dépendance
Timeline

JULY																														
										Week 1							Week 2							Week 3						
F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
SPOT 1																														
SPOT 2																														
SPOT 3																														
SPOT 4																														
5																														

AUGUST																														
Week 4							Week 5							Week 6							Week 7							Week 8		
M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W
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SPOT 1																														
SPOT 2																														
SPOT 3																														
SPOT 4																														
5																														

SEPTEMBER																													
Week 8											Week 9																		
T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
SPOT 1																													
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in:dépendance Collaborations

Institut Furkablick

The In-dependance can count on a close support by the Furkablick Institute, installed in the Hotel Furkablick. In the first years to come, the In-dependance might remain partially dependent on the infrastructure of the Furkablick — but gradually, it shall become a partner on Eye-level.

Other chairs

The first initiatives are taken by the chair of Jan de Vylder, ETH Zürich. But already from the first summer onwards, various members of other ETH chairs will form a part of the *in:dépendance* — professors, mittelbau, and of course many students. These collaborations shall be expanded and strengthened in the years, making the *in:dépendance* a shared endeavor.

Other departments

Even though In-dependance is initiated by various members of the D-ARCH, an interdisciplinary engagement across other departments is targeted and shall be introduced as soon as possible. The exceptional location, geology and strategic position of the Furka opens potential interests in various fields — of which today's presence of the alpine research center and the military surveillance center make proof.

**CHAIR
JAN DE VYLDER
ARCHITECTURE
AND DESIGN**

**SHARE
(JDV)
ARCHITECTURE
AN(D) ATTITUDE**

