

master thesis
topic c
hs 2019

universum
carrousel
journey

**CONDITIONS
CONTRADICTIONS
CONSTELLATIONS**

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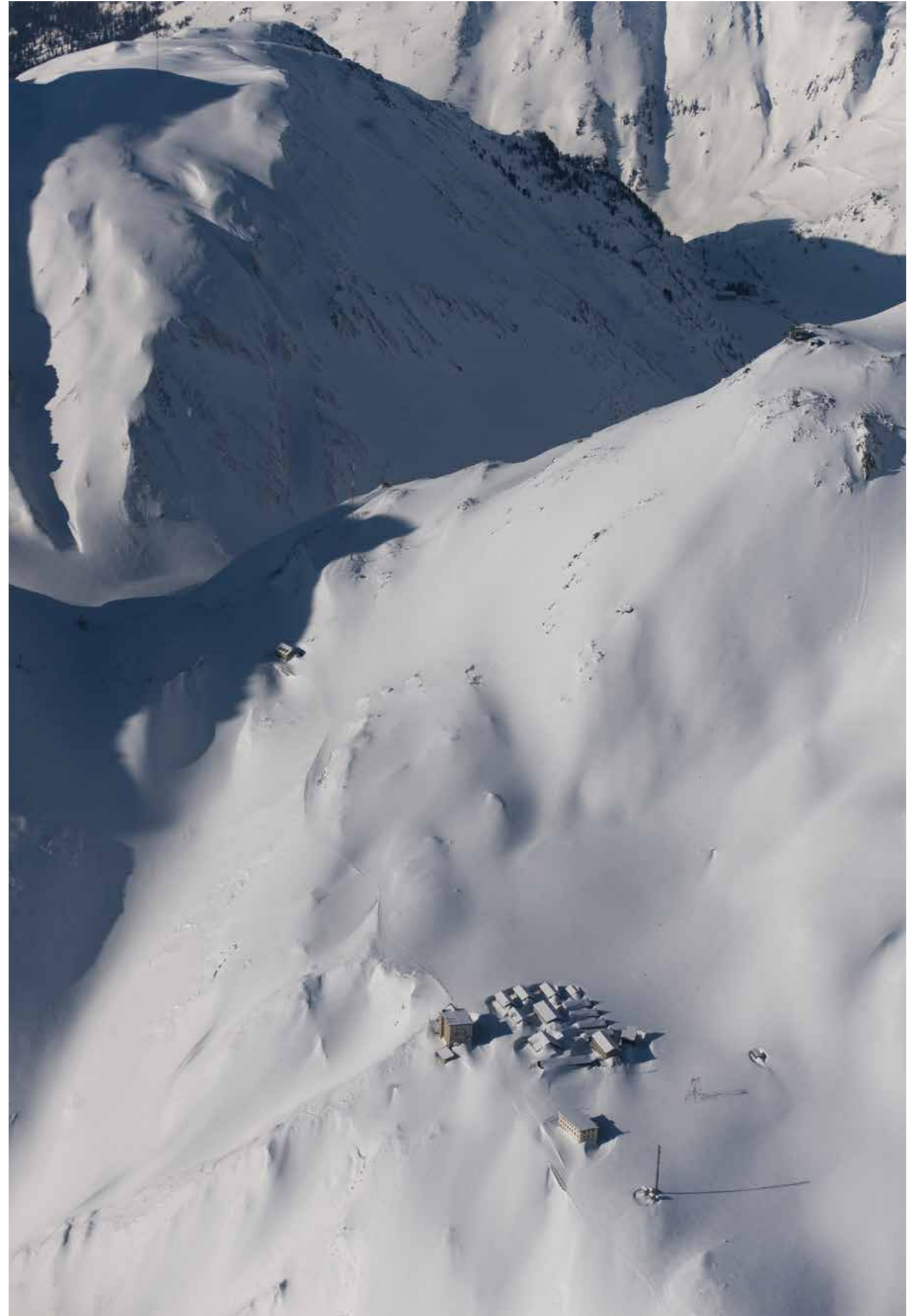
Special thanks to
Janis Osolin
Luc Deleu
Filip Dujardin
Thomas Rodriguez
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Furka Pass, 1850s

Introduction

The Furka Pass (2.434 m) is the third highest pass in Switzerland, after the Umbrail Pass (2.501 m) and the Neufenen Pass (2.478 m). It is located between Realp (Uri) and Glitsch (Valais), connecting the uppermost Reuss Valley and the Gotthard Pass road with the Rhône Valley.

The Furka Pass is also known for being one of the most prominent historical pass roads since Roman times. The crossing the Furka became increasingly important around the 14th century, giving the Valais direct access to the famous Gotthard pass. The road taxes charged up until the 19th century were partly used for the upkeep of the trading route and roads.

In the 1850s the pass's first tourist accommodation was built: the Furka Hotel. Queen Victoria visited the Furka Pass in 1868, staying at the small inn with her entourage for three days. It has been documented that the Queen had visited the Rhône glacier and the surrounding areas, where she also painted some watercolours. In one of these we can make out the original structure of the Furka Hotel.

Queen Victoria's famous visit to Switzerland marked a significant change in the influence of tourism on the area, making it a popular destination for cultured English tourists during their Grand Tours that would end in Rome.

Previously, Goethe had also visited the pass in the winter of 1779. He described his visit in a letter: "[...] sanken in tiefen Schnee [...] nach

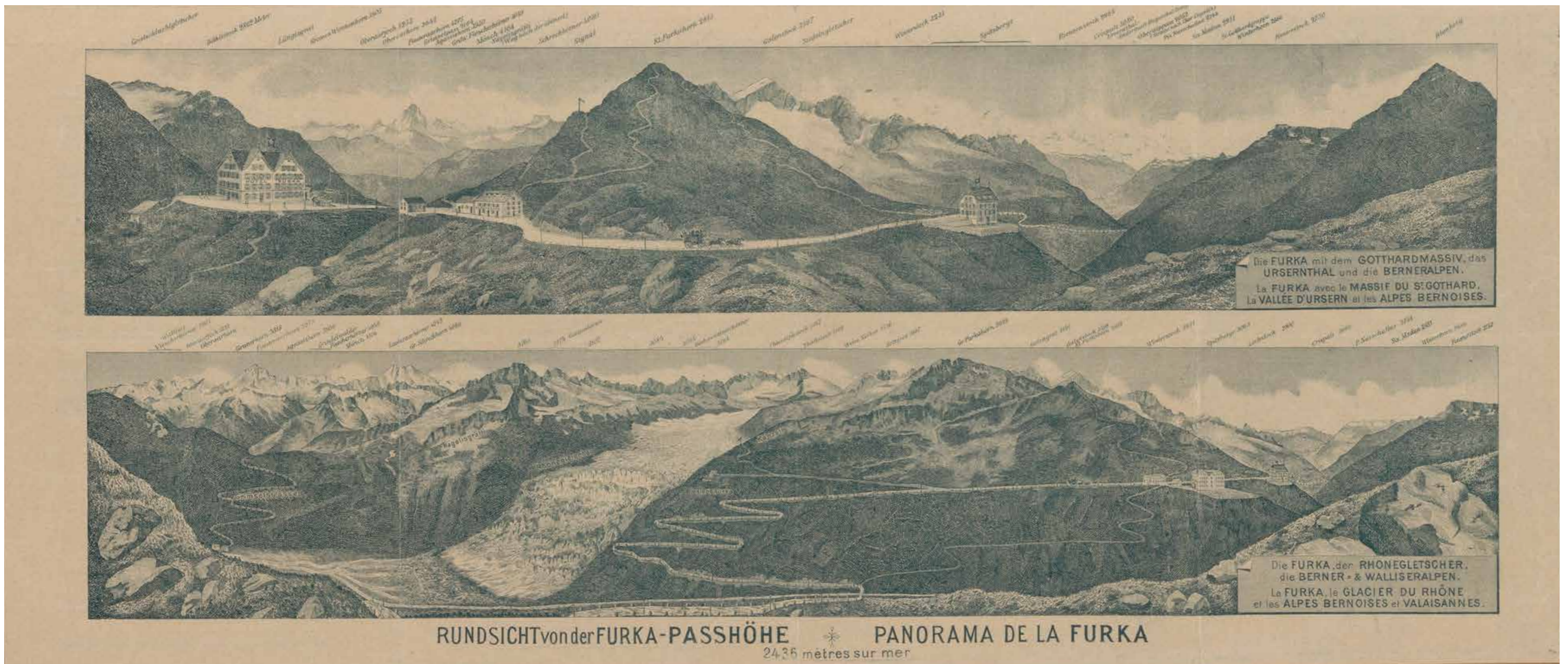
viertelhalb Stunden Marsch kamen wir auf den Sattel der Furka an, beim Kreuz wo sich Wallis und Uri scheiden [...] Es kam ein Lämmergeier mit unglaublicher Schnelle über uns hergeflogen; er war das einzige Lebende was wir in diesen Wüsten antrafen [...]"

Due to the steep geology of its terrain, and heavy snowfalls and cold winds in the winter, the Furka Pass is closed from October to May. The life on this pass is dictated by the passage of time and the different seasons. It is a remote area that lives for four months a year, and this has remained unchanged over the centuries.

This repetitive cycle is very important for the life of the Furka Pass, surrounded as it is by impervious nature that defines the time of the temporary human permanence in the area.

During the months that the Furkstrasse is not accessible, the passage between the two valleys was made possible thanks to a rack railway system that had been developed in the early 1920s and officially inaugurated in 1926. This railway system was later optimized in 1986 with the Oberalb-Realp Tunnel (15.4 km long), making the winter connection between the two cantons easier and faster.

Both the street and the railway have been in continuous development since their openings. The 19th century dirt street was then updated in the 1900s to a more sophisticated version, making it accessible by car and other motorized vehicles. Other hotels for tourists were



Armbruster Reinhard, *Rundsicht von der Furka-Passhöhe*
ETH Archive



Furka Pass, 1979
ETH Archive

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then built, with Furkablick hotel (1893) and Hotel Belvedere (1889) following the Furka Hotel.

Alongside the tourist economy, during the First World War this area had also been used for military purposes because of its strategic geographic position that meant the two valleys could be kept under surveillance at the same time. A military camp base and other military infrastructure (such as bunkers) were constructed from 1886 onwards and they are still in existence, though they are no longer used by the army.

Although the area had been well developed in the late 20th Century, Furka's hotels were severely damaged over the decades by the relentlessness of the harsh weather and the instability of the friable soil.

In 1982, Furka Hotel was demolished due to its inaccessibility. Furkablick was saved at last from demolition by Neuchâtel publisher and gallery owner Marc Hostettler, who bought it in 1986 along with the Furka Hotel Dependence.

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.

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, being confronted with the 'other' public: tourists, wanderers, cyclists. Abramovic & Ulay, Daniel Buren, Terry Fox, Jenny Holzer, Long Richard, Lawrence Weiner, Panamarenko and Remy Zaugg were all part of this singular experience.

A few architectural interventions were made on the two buildings, always under the watchful eye of Marc Hostletter. He first invited Max Bill to work on the plot of the latest Furka Hotel (where he created a sculpture), and Luc Deleu for the Furka Hotel Dependence.

Instead for the Furkablick Hotel, Hostletter invited John Hejduk and Peter Eisenman. They both refused the job after a visit to Furka Pass, which was later given to OMA. The work on both the Furkablick hotel and the dependence was carried out to preserve the buildings' accessibility.

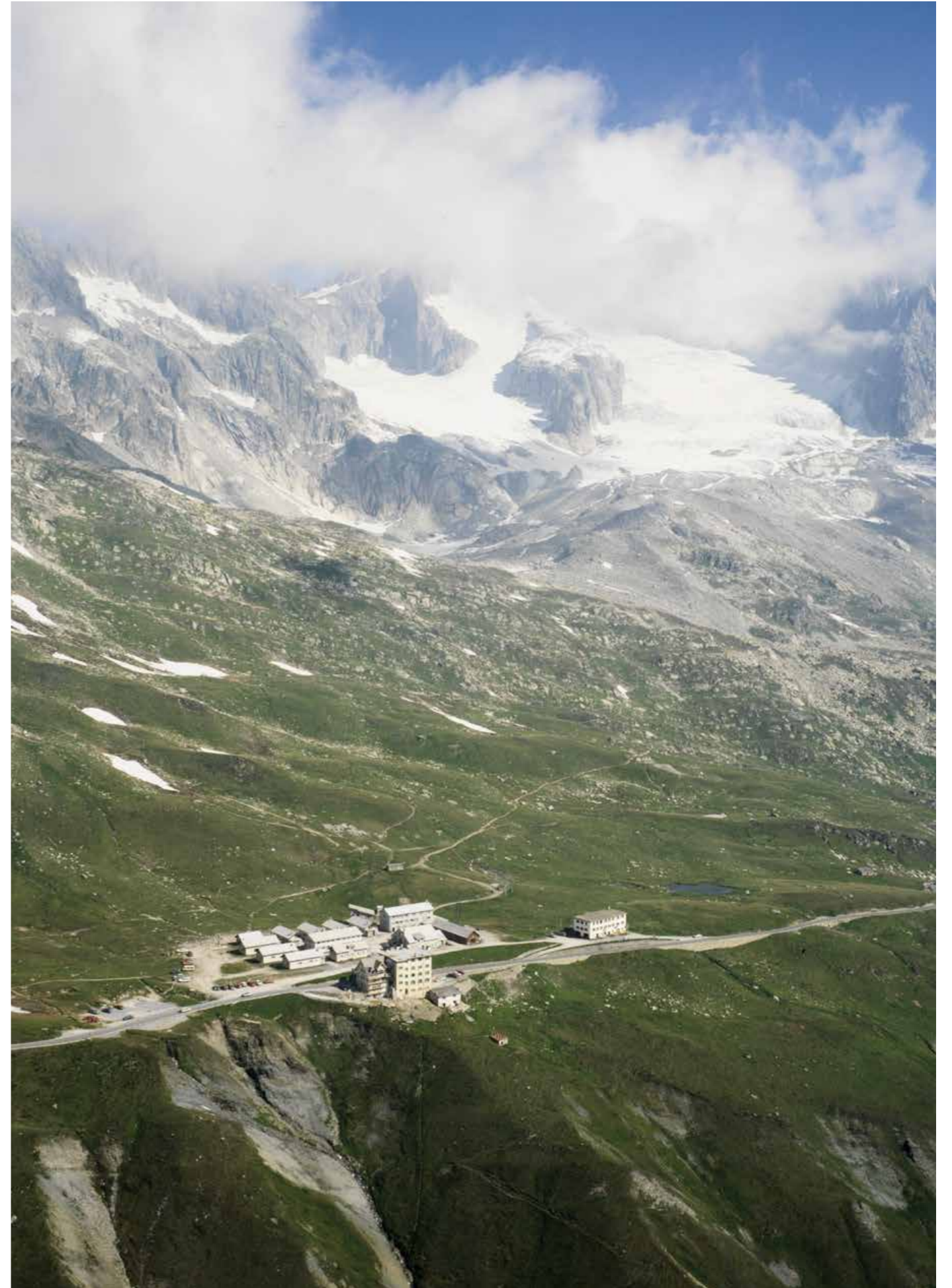
Rem Koolhaas designed a new entrance, bar, kitchen, restaurant and terrace in the oldest part of the building, which dated back to 1893. In the rooms above only minor adjustments were made. The restored Furkablick opened to the public on July 18th 1991.

At the same time, Luc Deleu was working on the Furka Hotel Dependence. This building was previously used as a garage and residence for hotel employees and also required renovation. Despite this project starting before that worked on by OMA, it was only finished in 1995.

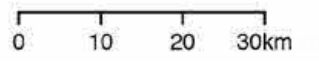
In 1999 Marc Hostletter sold the Furkablick to Alfred Richterich Stiftung who, continuing the legacy of the Furkart experience, opened the Furkablick Institute. Curated by Janis Osolin, the summer artist's residency continues within the hotel walls, alongside a *mise en valour* of the artworks already at the Furka Pass.



Filip Dujardin, Furkapass. 2018



Furka Pass, 1979
ETH Archive





Furka Pass and Grimsel Pass, 1940s
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Furka Pass and Furkastrasse

The Rhône Valley, after being incorporated into the Roman Empire (15 BC), was part of the Rhaetia province, with Furka sharing a border with the nearby Gallia Transpadana. During this time, Furka and Oberalp were very important for the connection between East and West in the Alps.

After the end of the Roman Empire in 460 BCE, during the Early Middle Age centuries (6th – 10th centuries) Furka once again became a frontier dividing the bishoprics of Chur and Sitten.

The brisk trade over the Furka was mentioned as an important commercial route as far back as the early decades of the 15th century. Salt was imported from the Valais area, with wine, cereals and skins exported from Uri. Later, during 16th and 17th centuries, the two cantons started to negotiate customs and trade regulations. Furka traffic was of great importance to central Switzerland, particularly in times of hardship.

Customs stations, Zollstätten, were located in the two small towns of Obergesteln (Valais) and Andermatt (Uri) and the two cantons were responsible for the maintenance of the street.

Furkastrasse was then fully developed in the 1860s, with Uri and Valais collaborating on the construction of the road with the help of the Federal Government, which took responsibility for two-thirds of the costs, as the street's

upkeep was also in their interests for military purposes.

The fortification of the pass began between the 1880s and 1910s, and gained increasing importance during the First and Second World Wars.

In 1830, the first hotel was opened in Gletsch by the Seilier family. Later, the Müller family developed two hotels in the Furka Pass: Furka Hotel and Furkablick. In 1930, between Gletsch and Realp, there were 600 hotel beds available.

Mail coaches pulled by horses were used as transport from the late 19th century until the 1920s, when they were substituted by the first motor buses.

In 1908, the Federal Council granted the concession for a railway line, Brig-Gletsch-Disentis. The company Furka-Oberalp-Bahn, founded in 1925, completed the work in 1926 after a number of initial financial problems.



Thomas Fletchner, *Passes. Furkapass*, 1998

Geology

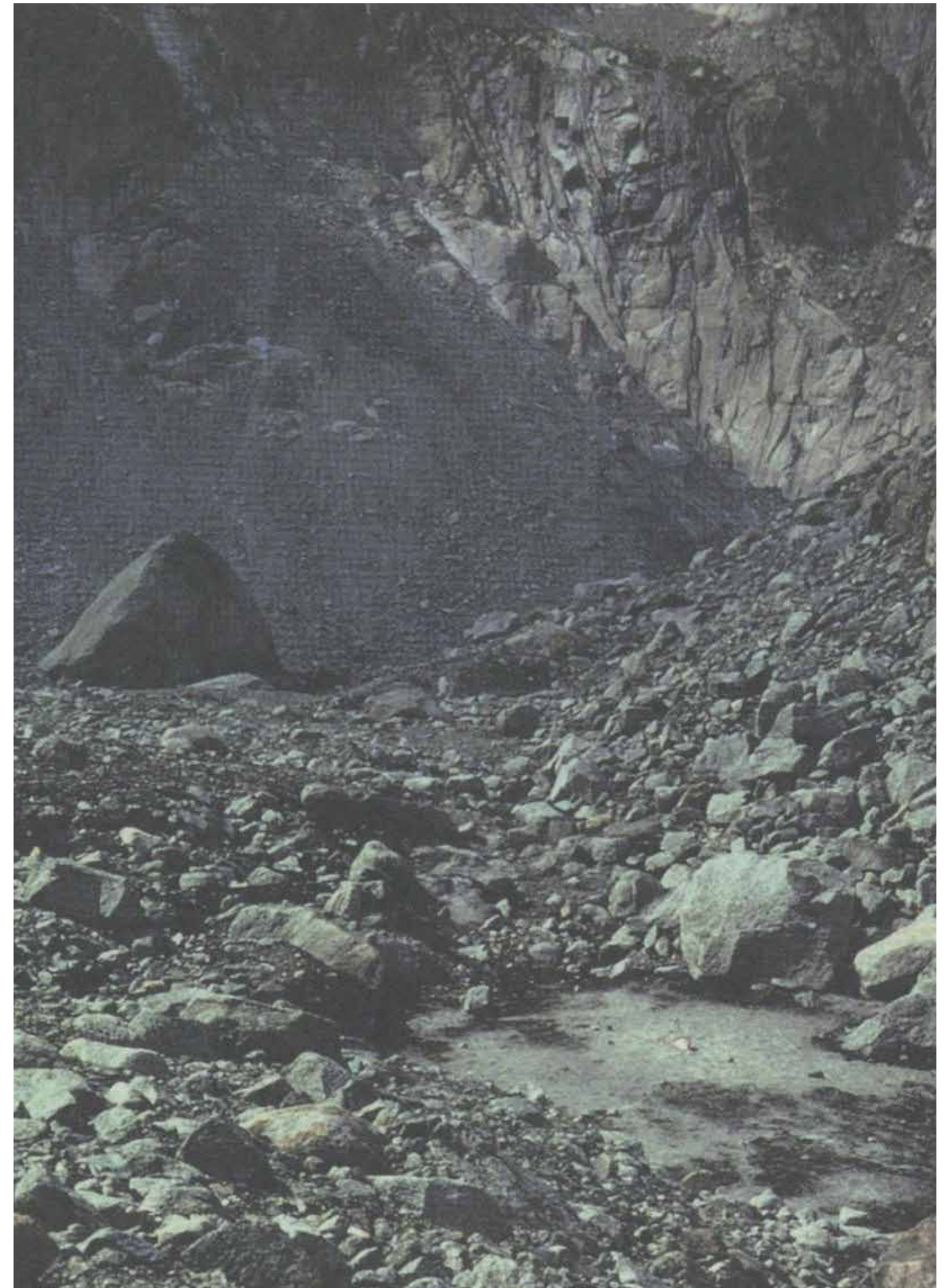
The Furka Pass, like the Oberalp-Pass near Andermatt, forms a saddle that interrupts the large East-West tectonic fault of the Alps forming the Inn-Rhine-Rhône transverse.

As recognized by the *International Standardized Mountain Subdivision of Alps* (ISMSA, better known by its original Italian initials SOIUSA, *Suddivisione Orografica Internazionale Unificata del Sistema Alpino*) the Furka Pass is located on the separation line between the southern Lepontine Alps, and the northern Bern's Alps in the wider Occidental Alps.

Located in the granitic and phyllitic (mica schist) core there is a small strip of metamorphic marl and dolomite (the latter transformed into a smeary, whitish mass in places), both at the base of the northern flanks of the valley, reaching up towards the Furka Pass. These calcareous materials are the likely reason for the existence of the pass, given their erodibility. Indeed, the exact location of the pass is formed by this debris, which is in constant movement due to the instability of the terrain, consequentially lowering of the height of the pass, which is slowly sliding downhill.

The region is also well known for the presence of a number of glaciers, the nearby Rhône Glacier being the largest in the Urner Alps. The Undri Triftlimi connects it to the Trift Glacier. During the last 120 years, the glacier had lost 1300 m, leaving behind a track of naked stone.

The pass itself and the summits surrounding it, reaching an elevation of more than 3000m, form the watershed between three major European river systems: the Rhine (of which the Reuss is a tributary) which runs to the North Sea, the Rhône feeding the Mediterranean, and the river Po which connects to the Adriatic sea. A few km to the East is the origin of the river Inn, which is a tributary of the Danube and runs to the Black Sea. The region also has a high level of precipitation (up to 1500-2000 mm) and as such plays a major role in the hydroelectric industry.



Terry Fox, *LOCUS HARMONIUM*. 11.09.1990
in Furkart Ephemera, Captures éditions



Dorothee von Windheim, 1991
in Furkart Ephemera, Captures éditions

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Nature

More than one third of Switzerland lies more than 2,000 meters above sea level and although it is often described as a desolate and inhospitable net, the alpine system is home to an enormous range of wildlife.

Between 2000 to 3000 m.a.s.l., is the alpine plain, which is an altitudinal plane located below the snow or culminate plane and above forest level.

The alpine plain corresponds to the snow-covered zone only in the months of the alpine winter (October - April). In summer its slopes are covered with vegetation, have moderately mature and almost complete soils. This vegetation is called gypsophilia.

Furka Pass, being part of the typical mountain flora, is one of the floristically richest parts of the Alps. On any square kilometer around the pass, the alpine flora comprises of circa 260 species of flowering plants, which is half of the total number of alpine plant species in the Swiss Alps. This high level of biodiversity is explained by the topographic diversity and the influence of calcareous substrate. The two greatest areal fractions of the vegetation are alpine grassland and open fell field/rock vegetation.

However, the Furka area shows a large number of peculiar habitat types which strongly contribute to the overall species diversity. There are wet and very dry microhabitats that are nutritionally extremely poor and extremely

rich places (even natural meadows with tall lilies), as well as granitic flora in close proximity to a purely calcareous flora.

Since 1991, the Furka Pass researchers at the University of Basel (Institute of Botany) have conducted several investigations into the area's vast biodiversity. These works have strongly shaped the understanding of the alpine ecosystem, which contributed to an internationally renowned text book, '*Alpine Plant Life*' (Ch. Körner, Springer Publishers, 1999).



Furka Pass, 1920
ETH Archive

Furka Hotel

Original Structure

Over the centuries, the East-West connection between Urn and Valais became increasingly important, but unlike the other Swiss passes, Furka did not have any overnight accommodation. The absence of an Inn at the Furka Pass had already been commented upon by Johann Wolfgang von Goethe in 1779, and Robert Glutz-Blotzheim in 1830.

Karl Fran Müller developed the first accommodation at Furka after inheriting land above the pass. The building was a wooden cottage built in Watertingen, which was then dismantled by his son Sebastian Müller and rebuilt at the pass in 1850.

The new *'tavern with some 20 beds'* for the tired traveller was already mentioned in Karl Baedeker's 1851 renowned guide book on Switzerland for tourists, *'Die Schweiz. Handbuch für Reisende, nach eigener Anschauung und den besten Hilfsquellen bearbeitet'*. This book was a turning point in his career, and met with particular success in England among the tourists of the Belle Epoque.

A particularly prominent Guest visited at the Furka Hotel in August 1868: Queen Victoria of England. Together with her entourage, she spent four days and nights at the pass. She was especially attracted to the sublime nature of its natural setting, the Rhône Glacier in particular. However, Queen Victoria described her stay at the Furka Hotel as very uncomfortable due to the low night temperature of just 5° celsius.

Nevertheless, the royal visit brought yet more fame and tourists to the Furka 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. Ten years later, the *Furkablick* hotel was built by the Müller family.

Under the management of the young hotelier Eduard Müller, both hotels had been extremely successful, offering a combined capacity of up to 150 beds.

After the death of Eduard Müller, his wife took over the business, but the Furka Hotel's fortunes suffered greatly with the First World War and the economic crisis. During World War II, the hotel was then used as temporary accommodation for the military.

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'*, where the sculpture of Max Bill stands in the very spot the hotel once did.



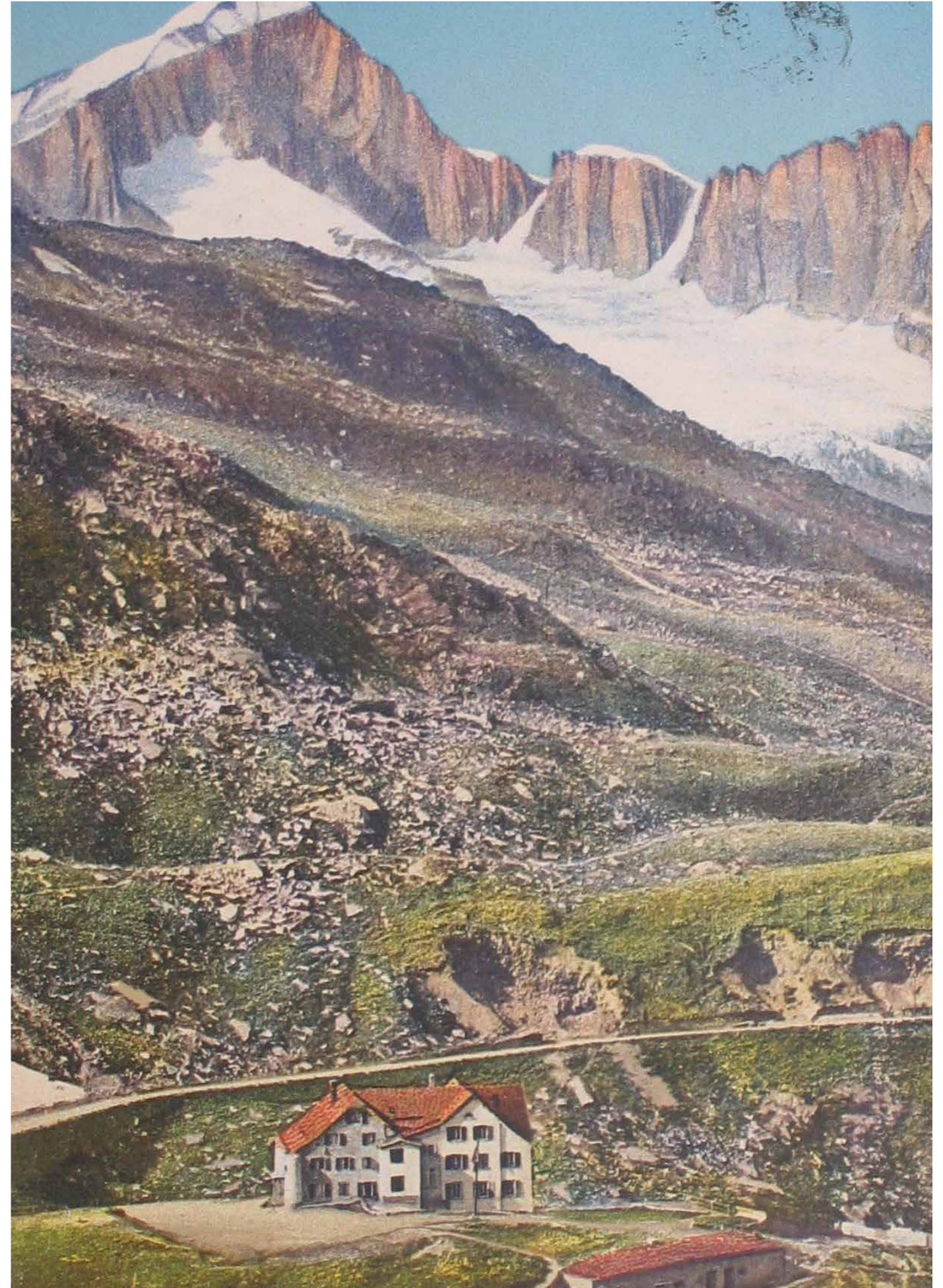
Furka Hotel, 1850
In Roland Flückinger-Seiler, *Berghotels Zwischen. Alpweide und Gipfelkreuz. Alpiner Tourismus und Hotelbau 1830-1920*. Hier und Jetzt Verlag, 2015



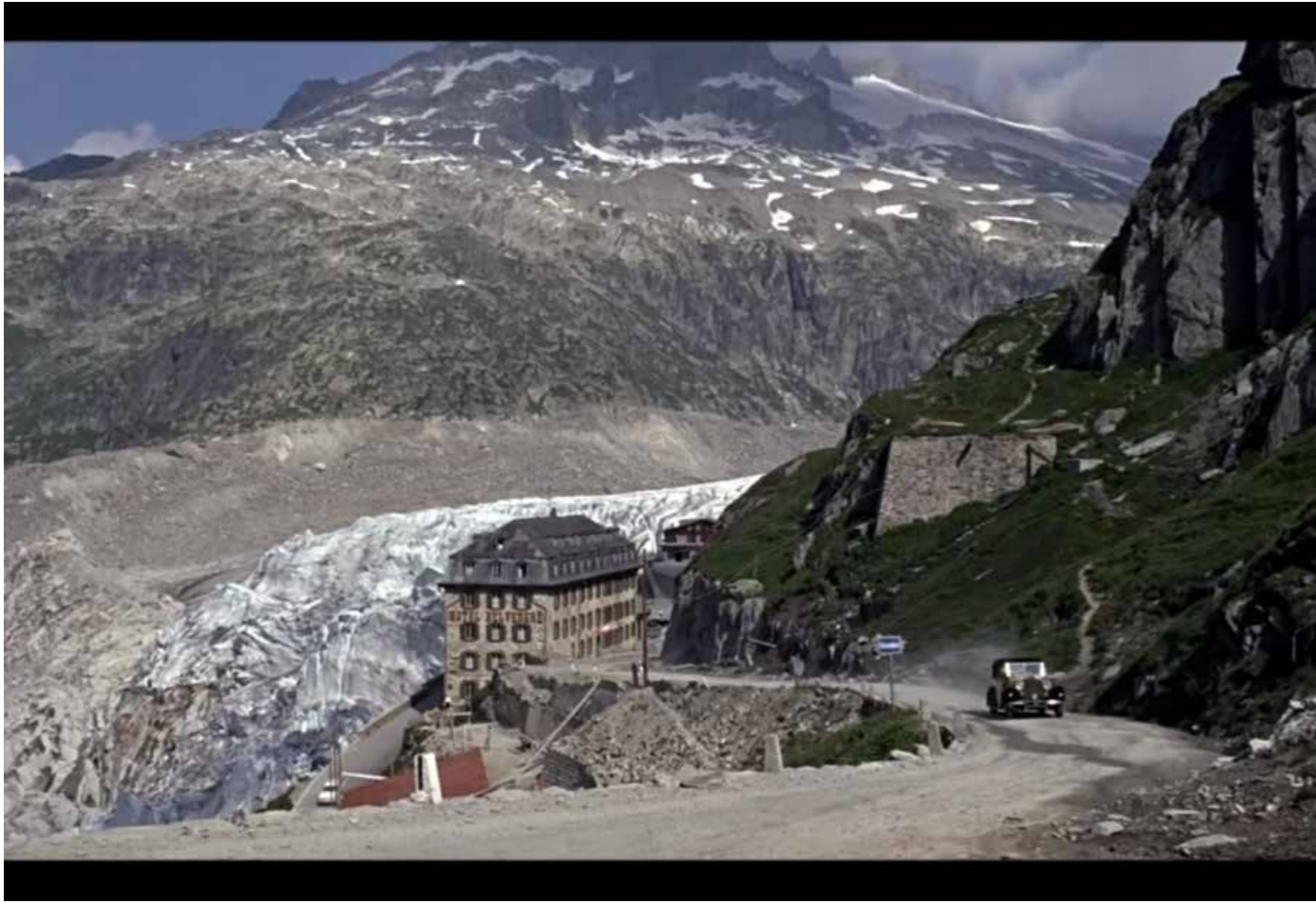
Furka Hotel during its extension, 1888/1889
In Roland Flückinger-Seiler, *Berghotels Zwischen. Alpweide und Gipfelkreuz. Alpiner Tourismus und Hotelbau 1830-1920*. Hier und Jetzt Verlag, 2015



Postcard of Furka Pass, 1925
ETH Archive



Postcard of Furka Pass, 1925
ETH Archive



Goldfinger, James Bond series. Directed by Guy Hamilton, 1964. Furkapass car scene





Panamarenko working in the Furka Hotel Dependence. 1984



Per Kirkeby's installation in front of Furka Hotel Dependence. 1986

Luc Deleu

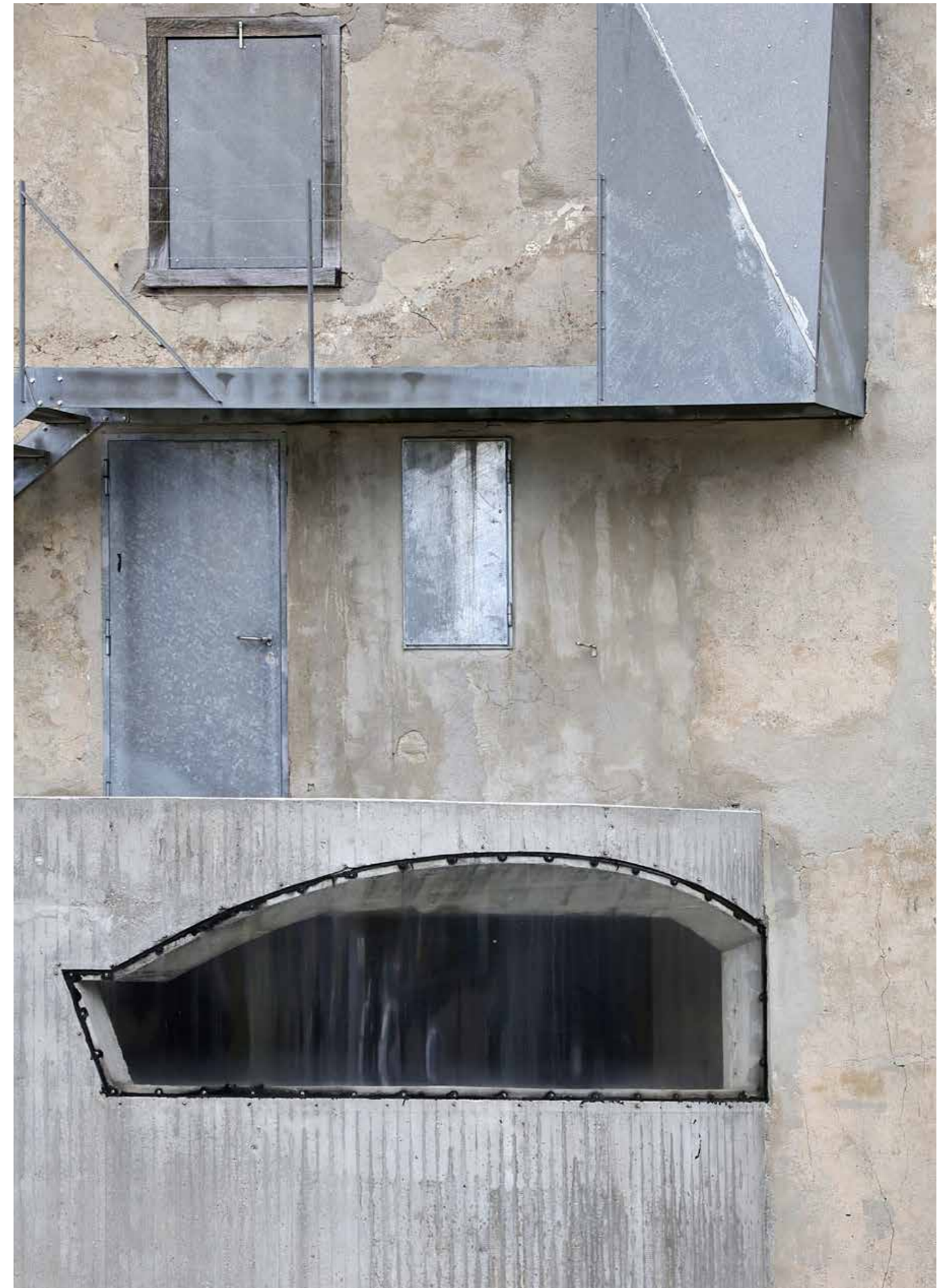
Furka Dépendence Refurbishment

The Furka Hotel Dépendence, bought together with the Furkablick hotel by Marc Hostletter, was already being used by a number of artists during the early years of Furkart, despite the building being in extremely bad condition and in desperate need of renovation.

The project was designed by the Belgian architect Luc Deleu, who had played a crucial role in the Furkart experience, as he was very close to the Neuchatel gallerist and acted as his advisor.

The west façade was the main subject of the renovation, being the dependence's weakest point. A concrete wall was added to reinforce the structure, guarding against the risk posed by avalanches, along with geometric window frames looking onto the view over the pass and the Rhine Valley. An external stairwell to reach the first level, which accommodates the bedrooms, was also added alongside metal shutters on the windows to protect and enclose the building during the winter, an architectural detail inspired by the nearby military houses.

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.

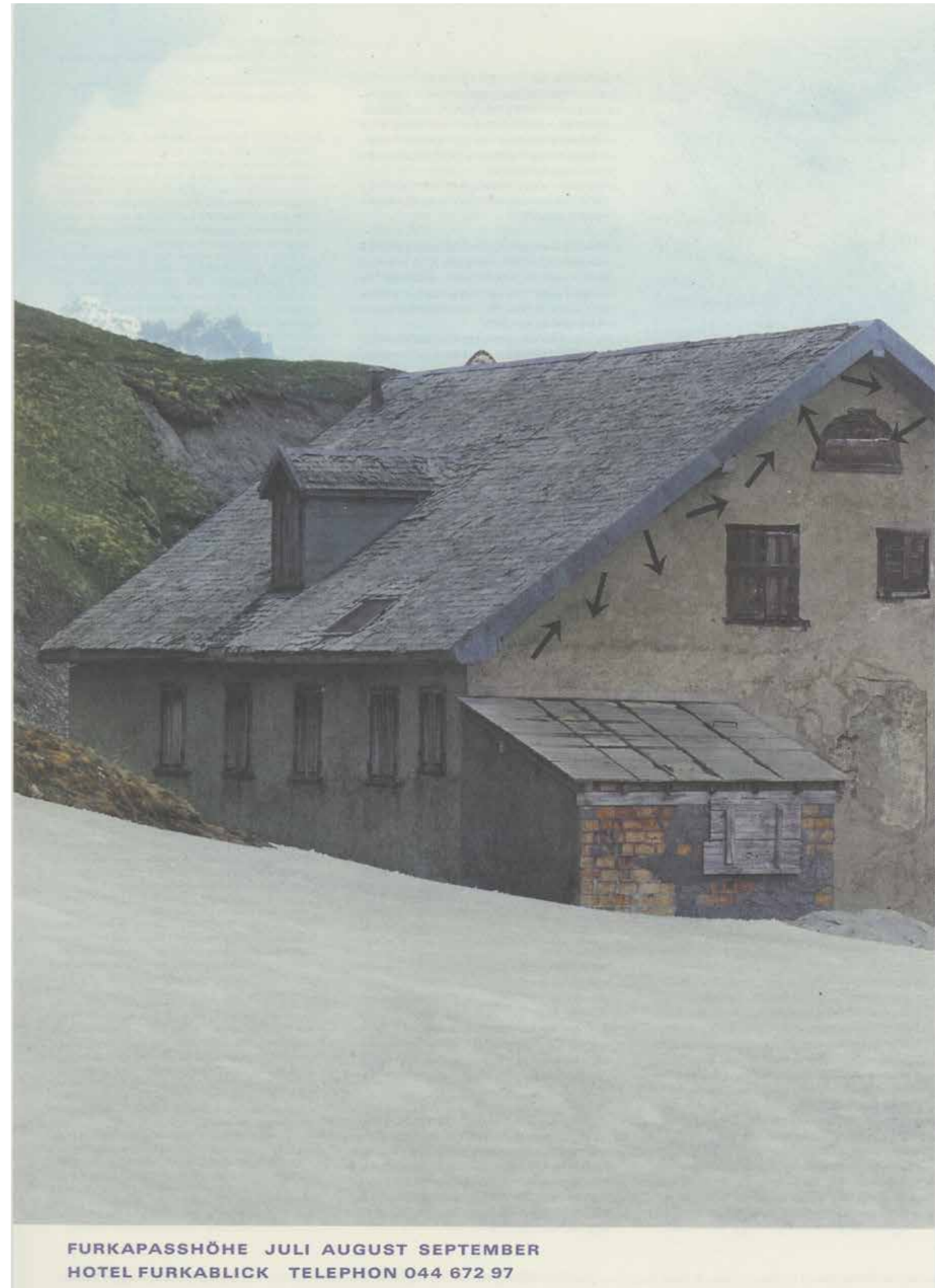




Filip Dujardin, Furkapasshöhe Dépendence. 2018



Filip Dujardin, Furkapasshöhe Dépendence. 2018





Passes, Thomas Fletchner, Furka Hotel Dependence 2000

carrousel
confessions
confusion

Peter Swinnen

Luc Deleu
Dépendance Furkapasshöhe

Studio Jan De Vylder
ETH Zürich D-ARCH

Koenig Books, London

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Monsieur J.J. Vercary 86
"M. J. J. V."
Mr. Jan Vercary
Boulevard 55
St-Petersburg

Dear Sir,

I would like to thank you for the telephone conversation we had 1 month ago.
Although it is somewhat late, I herewith enclose my invitation.
I hope that enclosed will give a definite idea of the project in hand.
Although I should very much like to see you this summer the deadline, of course, is strictly strict.
I remain,
Yours sincerely
Marc Kusterliet



OFFICE FOR METROPOLITAN ARCHITECTURE
MONTROSE STRASSE 20/21
10115 BERLIN

2001 21 Juli 1998

Marc Kusterliet
Hotel Parakalitel
4051 Furkapasshöhe
Zürich

Cher Marc et collègues,

Monsieur J. J. Vercary est devenu néglige. Il veut prendre soin d'elle et enfants. C'est sans importance de venir à votre "Pavillon". Très bonne nuit.
D'ici à demain, nous sommes au travail.
Vous souhaitez bonne chance.
au revoir 20/21 août.

Marc Kusterliet
Marc Kusterliet



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Furkablick Hotel, 1940
ETH Archive

Furkablick Hotel

Original Structure

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. First designed in 1887, the hotel's construction was postponed for a few years.

It was not until 1893 that the Hotel Furkablick was built, designed by the Ticinese architect Giuseppe Ferla. The first structure was a small 10-room cottage.

But just 10 years later, in 1903, given Furka's growing relevance as tourist destination, they decided to further extend the Furkablick hotel by adding a four-storey cube to the east side of the original building, with an additional 27 rooms.

The Hotel Furkablick is still one of the most important and best-preserved mountain hotels in Switzerland, and therefore architecturally very important. It is a testament to the heyday of the successful tourist economy and development in the Furka region in the late 19th and early 20th centuries.

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.

OMA

Furkablick Refurbishment

After purchasing the Furkablick Hotel and the Furka Dependence in 1986, Hostletter decided to renovate the two structures.

He asked various influential architects of the time to join him in this process. Max Bill was called on for the remodelling of Furka Hotel, with John Hejduk and Peter Eisenman both approached to help with the Furkablick, but they all refused the job.

Rem Koolhaas was then invited to refurbish the hotel, and after some initial doubts and a helicopter ride in winter over the site, he agreed to take over the job.

The renovation focused mainly on the communal areas, with a new entrance, bar, restaurant and kitchen on the oldest part of the hotel's site. Only minor interventions were made in the guest bedrooms. An external terrace was added so that guests could enjoy the view over the Reuss valley.



OMA, Furkablick Hotel. 1995

Worth a Detour

Renovation of Hotel Furka Blick
Furka Pass, Switzerland
Completed 1991

Hotel Furka Blick dominates Furka Pass, an important connection between the Rhone and Rhine valleys. It is an agglomeration of two buildings: a ten-room chalet built in 1893 and a cube of 27 rooms built ten years later.

Neglect after the war left the hotel untouched: the dining room on the ground floor, the bedrooms without running water, the beds, the view.



The pass is open only during the summer months; the rest of the year the buildings are lost in mist and snow, as in a fairy tale.



Marc Hostetler owned a gallery in Neuchâtel. In 1978 he bought Hotel Furka Blick. He invited artists to spend part of the summer working, performing, intervening in the landscape, leaving traces in the buildings, confronting the other, "accidental" public: tourists, wanderers.



Ulay and Abramovic performed in the magnificent former dining room, now the salon; Daniel Buren painted green and white bands on the shutters.



The ground floor of the chalet served as the restaurant: on a good day you could meet artists and sweaty cyclists eating sturdy food with occasional flourishes. Hostetler himself ran the art program and the hotel, oscillating with seeming absent-mindedness between the two roles.



When he invited three architects to a symposium, none of them came. A year later, when I stopped by—as a tourist on my way to another destination—we discussed “modernization” of the hotel: a minimal intervention that would add a genuine restaurant, kitchen, dining room, entrance, and viewing terrace, leaving everything else untouched.



The next visit was by helicopter to witness the beauty and the power of the snow.



The owner did a large part of the renovation himself, taking on a third role: builder. The hotel stayed open as it was being rebuilt.

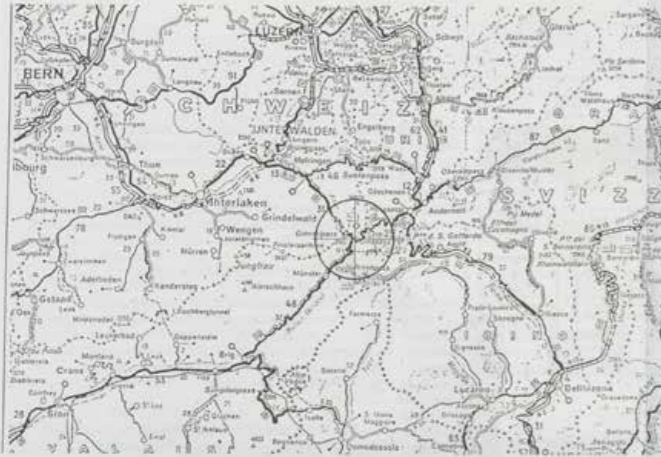


First the abandoned basement kitchen was restored; then the entire ground floor of the chalet was liberated to become the new restaurant. A sinuous line in the basement floor guides a robot to a dumbwaiter that emerges above.



On the roadside, a new entrance funnels visitors inside; a double-height window—invisible from the road—opens the view to the mountains; a floating terrace offers outside accommodation; a concrete wall—the bar—runs from the interior through the window toward the terrace. Aluminum steps in the wall lead to bathrooms below.





In 1987, OMA was asked to participate in the renovation of Hotel Furkablick, near the summit of Furkapasse. The building, which had been vacant for nearly 10 years, had recently reopened as a hotel and a retreat for artistic experimentation and realization.

The original Hotel, built in 1892, functioned as a ten-room travellers' cottage open only during the summer months. Ten years later, an extension was built, adding 27 rooms, kitchen and a magnificent square dining room which had already been reused as an artistic "salon".

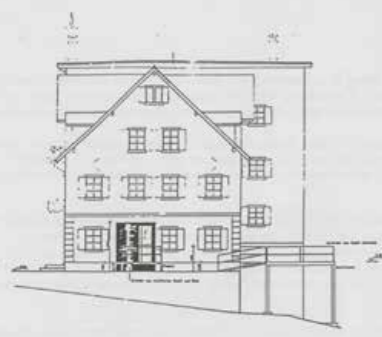
OMA's initial excitement with the Furka Blick Hotel was with its mixture of tourists and artists - sweaty cyclists and "poets". On the one hand, it functioned as a remote, private escape, while on the other, it marked the most picturesque vantage point for tourists traveling along the route over the pass - the point to stop, take a photograph, enjoy the landscape. Any new development would still accommodate both artists and these transient visitors.

Considering the authentic condition of the large "cube" - the rooms had not been changed at all - we decided to limit our interventions to the creation of a new restaurant in the old building - a "concentrated" modernization of the hotel. By carving out a piece of the southern facade, a panoramic view of the landscape was created. The view is further exploited with a balcony extending towards the valley. A concrete slab/bar cuts through the glass wall at an angle, serving both the interior restaurant and the balcony. A stairway leads from the restaurant to the void below. The upper floors of the old building function as living quarters for hotel personnel.

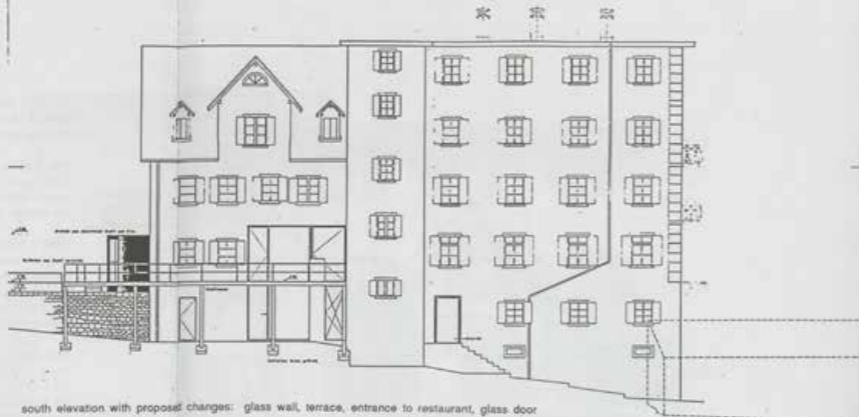
The restaurant is served by the basement kitchen in the "new building" - the 1903 addition - connected by a special service "robot". The kitchen has been enlarged and renovated in a manner which provides the opportunity to install second hand equipment, but maintain the existing furnace.

The artists and overnight guests are housed above, in the original hotel rooms, where OMA intervened only with the necessary additions of fire separations, additional toilets and showers, and new roofs on both parts of the building.

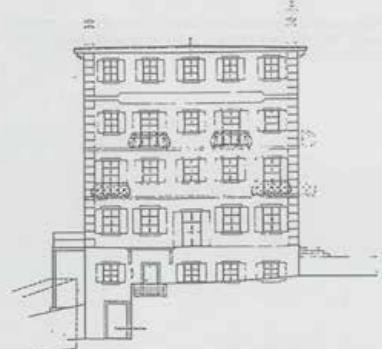
OMA



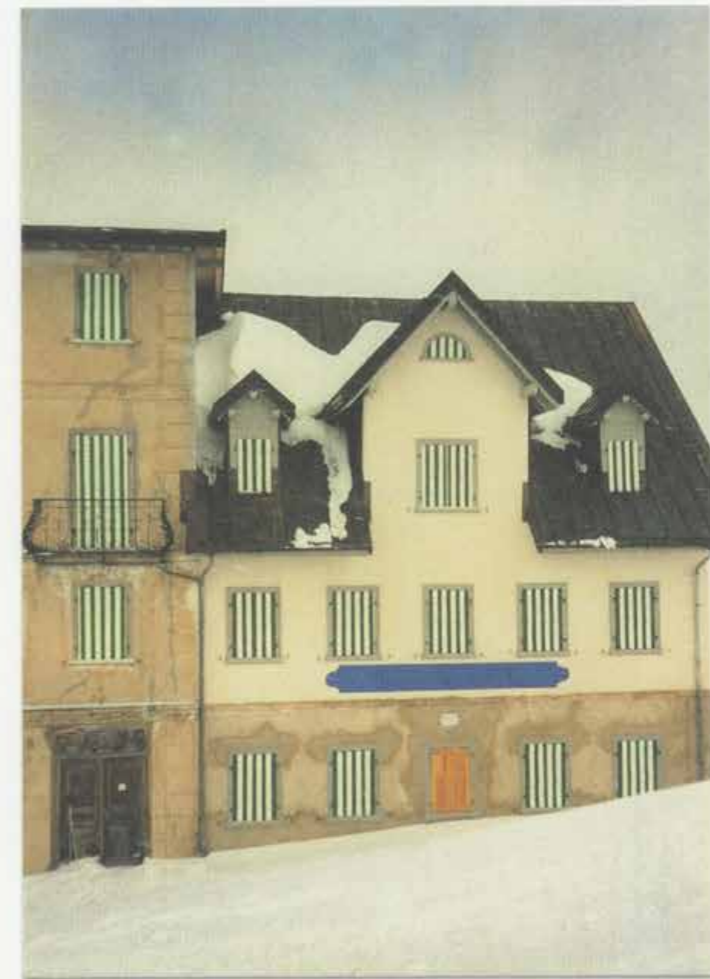
west elevation with proposed changes



south elevation with proposed changes: glass wall, terrace, entrance to restaurant, glass door



view from west during construction





Thomas Fletchner, *Passes*, Hotel Furkablick, 2000



Military Base, 1979
ETH Archive

Military Base

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

The Gotthard fortress, together with the fortresses of Saint-Maurice and Sargans, is one of the three great fortresses of the Swiss Army and Furka Pass, which together with other five high alpine passes form the fortified area of the Gotthard fortress.

The fortification of the Furka Pass began in 1886 with some minor construction on the west side of the pass, with the construction of the fairly well-known Gallenhütten Artilleriewerk on the Valais side, looking over the Rhône Glacier, planned for a later date.

In March 1890, following another inspection, the Fastening Commission decided that the Furka Pass Reduit should be built in a permanent way. From 1892 the construction of military accommodation and other accessory buildings was started on a plot west of the pass, behind the Furkablick Hotel, which was built in the same year.

The military camp was then enlarged during the First World War in 1917, and it still exists today. During the Second World War, a second fortress was added along the Furkastrasse in the Uri valley: the Fuchsegg Fortress.

Since 2009, in the summer months, three buildings within the Furkablick military camp (though still the property of the Swiss army) host the ALPFOR Institute (Alpine Research Station Furka), a non-profit organisation asso-

ciated with the University of Basel in cooperation with the 'Korporation Ursern' (regional authority) and the Arma Suisse.

ALPFOR is a centre of scientific research and education in high mountains, which offers ideal conditions for scientists, students and naturalists to understand and explore the alpine environment.



Military dormitories, 2019



Military cableway which connect the camp to the Furkahörn, 2019



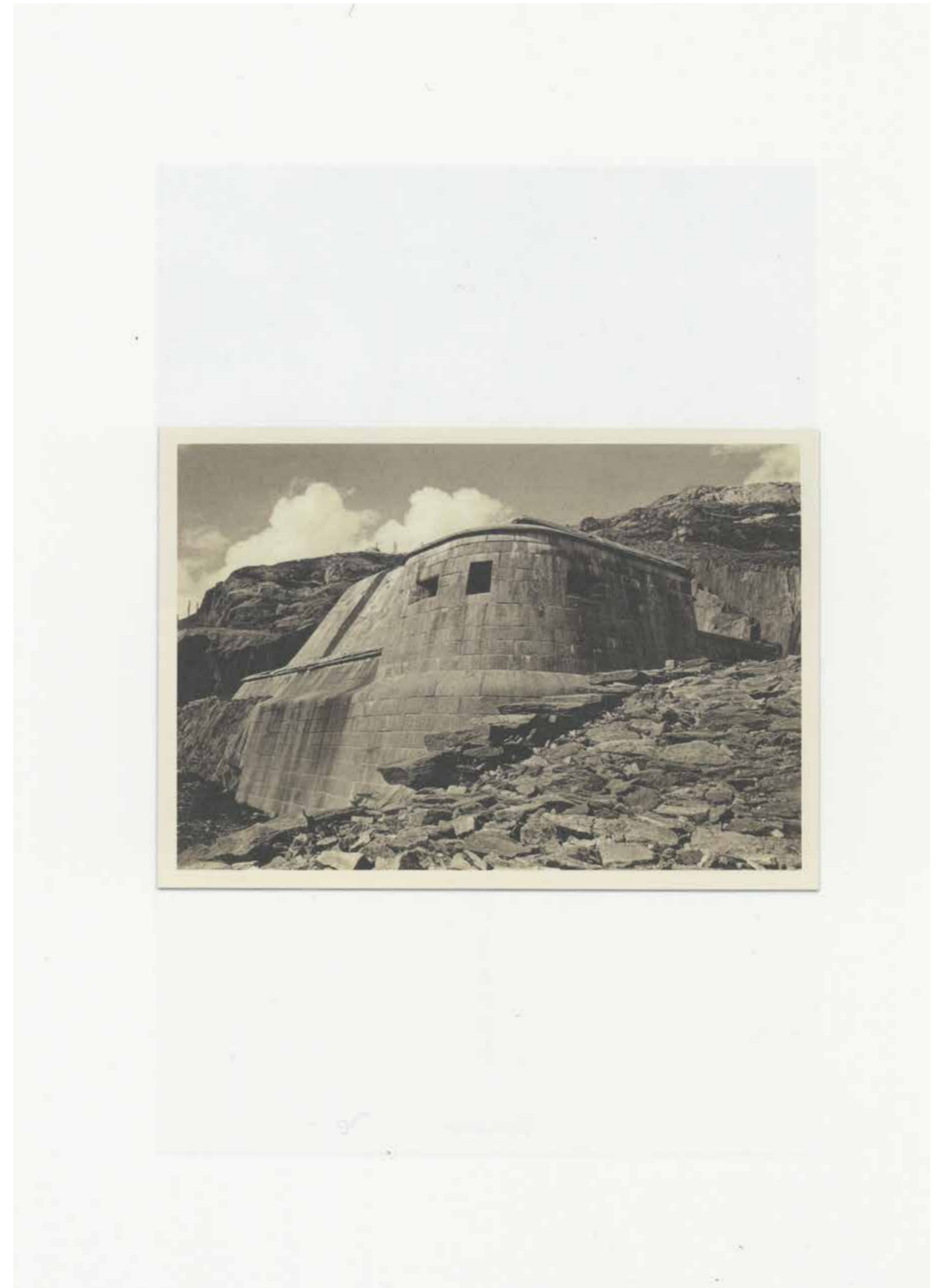
Entrance of the Fortress

2. Gallenhütten Artilleriewerk (1892)

The construction of the Artilleriewerk began in 1890 with the eruption of the rock niche for the Gallenhütten-Werk.

In 1892 the building was completed. It was the first military development on the Furka-pass, a couple of years after its construction it was followed by the Military base next to the Furkablick.

Above all, the artillery was supposed to fight against an attack to the Furka and the Grimsel passes.





Entrance of the Fortress



Rock-shaped structure

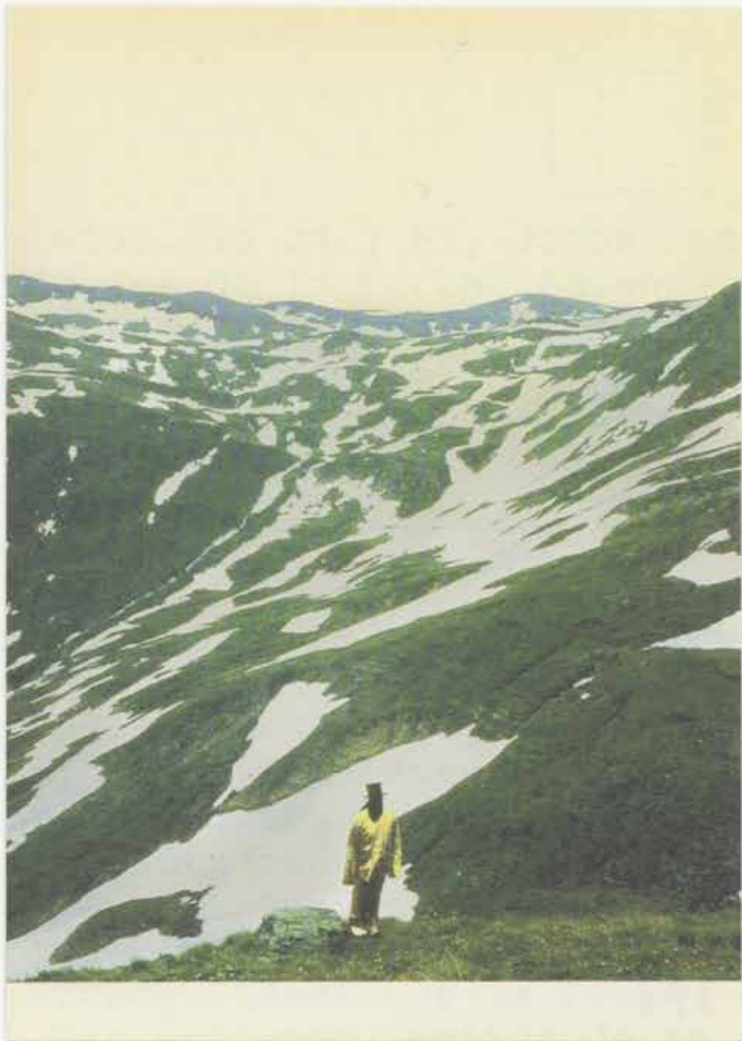
2. Fuchsegg Fortress (1945)

The Swiss Army Fuchsegg Fortress (A 8630) is located above Realp in the Urserental, located at an altitude of about 1990 m.a.s.l. directly on the pass road to Furkapass. Built in 1943, it was shut down in 1995.

An intriguing factor is the architectural details of the visible part of the fortress: in fact to hide them into the landscape, they painted the concrete facade with fake windows and doors to make it look like an hamlets or hail deposit. Also rock-shaped structure were built to hide the cannons.



Fake Hamlets



James Lee Bryars , *A Drop of Black Perfume*, 24.07.1983
in Furkart Ephemera, Captures éditions

Furkart

Thirteen years of Furkart (1983-1996)

During the summer of 1983, James Lee Bryars was in Neuchâtel, was working on the opening of his next exhibition for *Édition Média* Gallery, owned by Marc Hostettler.

The artist wanted to create a performance in a remote area of the Alps and he chose the Furka Pass as the location for his performance. On the afternoon of July 24th 1983, James Lee Bryars, Marc Hostettler, Luc Deleu and fifty other people made their own way to the pass to attend the event.

The artist left a drop of a black perfume on top of a rock, proclaiming “*this drop will last forever*”. With this, Furkart was established.

James Lee Bryars confessed his curiosity to open an art institute in the Alps, and he successfully convinced gallerist Marc Hostettler to buy the abandoned Furkablick Hotel and run a summer programme of artists in residence. By the summer of 1984, the Furkart institution was up and running.

Over the following years, more than 63 internationally known artists would meet at Furka to exhibit, paint and perform both in the wild nature of the surroundings, and inside the two buildings owned by the gallerist, under one condition: everything must stay. Over the next thirteen years, a vast array of diverse artworks were collected in this remote area of Switzerland.

The list name of the artist:

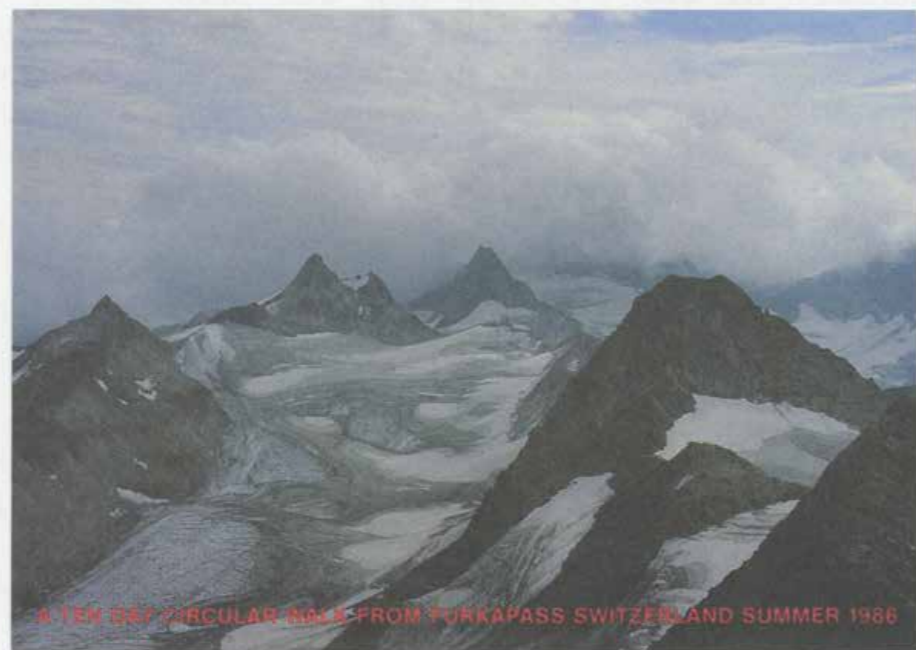
James Lee Bryars, Patricia Nussbaum, Balthasar Burkhard, Marc van Geyte, Panamarenko, Vera Isler, Marina Abramovic, Ulay, Guido Nussbaum, Yutaka Matsuzawa, Marco Schibig, Franziska Schott, Guillaume Bijl, Hamish Fulton, Res Ingold, Per Kirkeby, Christol Hirtler, Jean Le Gac, Renaud Le Gac, Daniel Buren, Roland Aufdermauer, Dominique Stroobant, Ian Hamilton, Finlay, Kazuo Katase, Lucia Degonda, Olivier Mosset, Francois Morellet, Jacques Hainard, Jean-Hubert Martin, Michel Ritter, Jacques Sidler, Royden Rabinowitch, Claude Joray, Gianni Colombo, Fredi Murer, Gustav Andreas Tammann, John Hilliard, Remy Zaugg, Aufdi Aufdermauer, Christoph Rütimann, Reiner Ruthenbeck, Luigi Biagini, Günter Förg, Richard Long, Amma Winteler, Monica Klingler, Rem Koolhaas, Roger Ackling, John Armleder, Stefan Rohner, Terry Fox, Urs Fischer, Karin Wegmüller, Sigmar Gassert, Mark Luyten, Niele Toroni, Lawrence Weiner, Gretchen Faust, Kevin Warren, Steven Doughton, Pierre Andre Ferrand, Alain Germond, Paul-Armand Gette, Jenny Holzer, Kim Jones, Reto Oechslin, René Zäch, Dorothee von Windheim, Ian Anüll, Terry Atkinson, Eliane Laubscher, Andreas Christen, Rian Pacquée, John Nixon, Luc Deleu, Glen Baxter, Alix Lambert, Jean-Luc Manz, Roman Signer, Steven Parrino, Max Bill, Filip Francis, Christian Floquet, Mario Merz, Claude Rutault, Jean Crotti, Bernard Faucon, Peter Fischli, David Weiss, Joseph Kosuth, Stanley Brouwn.



Panamarenko, *Rucksackflug-Test*, 08.1984
in Furkart Ephemera, Captures éditions



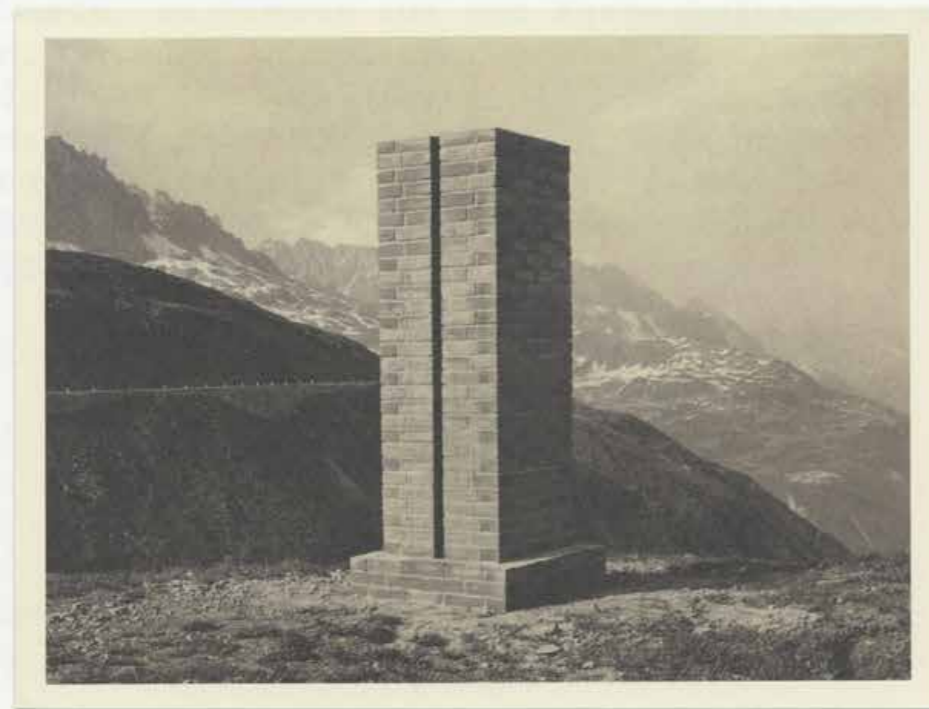
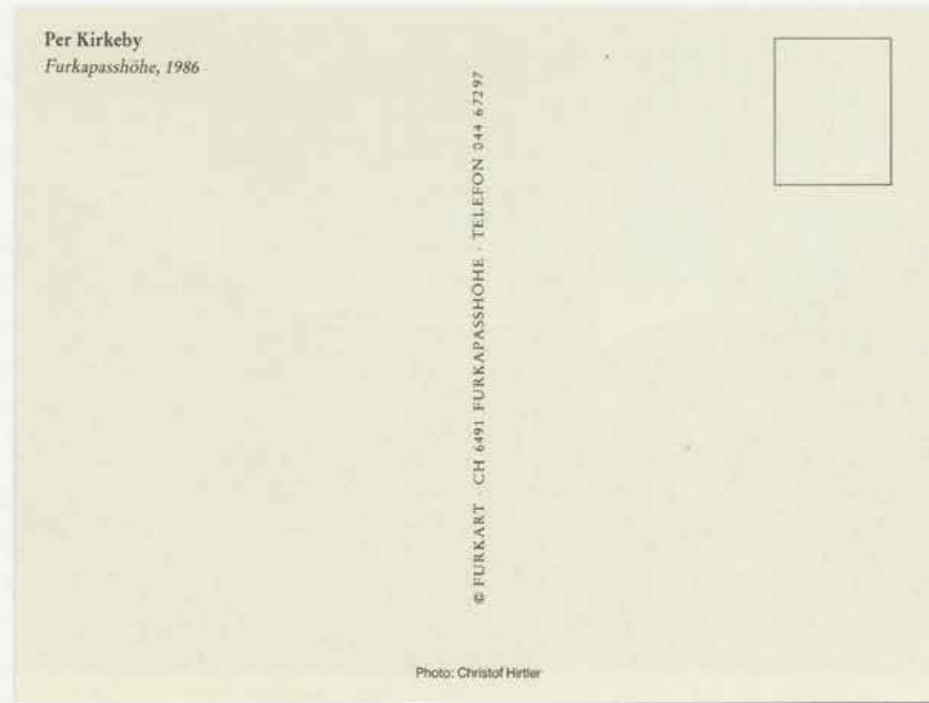
Ulay & Marina Abramovic, *Nightsea Crossing*. Furkablick 22.09.1984
in Furkart Ephemera, Captures éditions



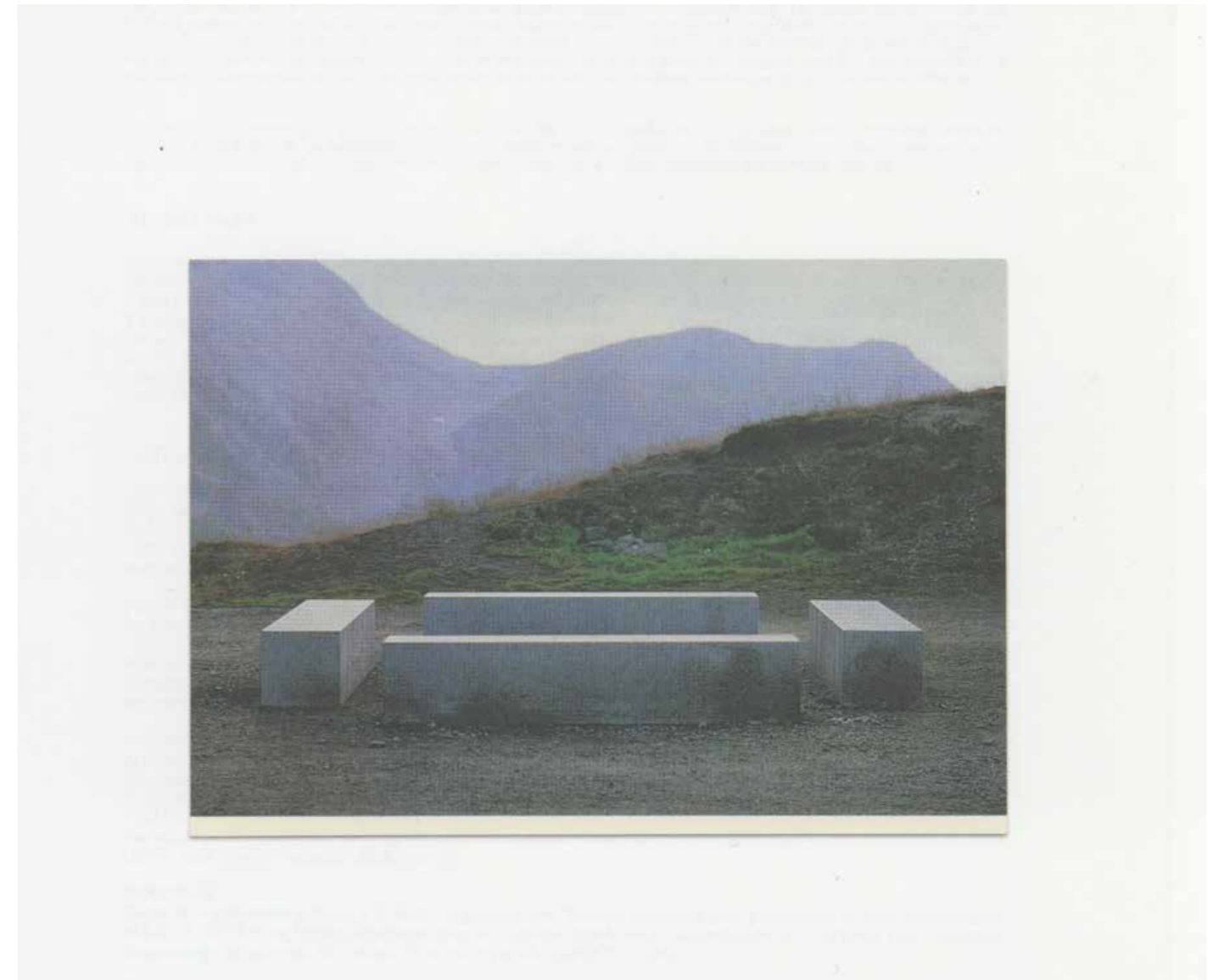
Hamish Fulton, *September 1986*
in Furkart Ephemera, Captures éditions



Roman Singer, *Tisch mit Raketen*, 1993
in Furkart Ephemera, Captures éditions



Per Kirkeby, *Furkapasshöhe*, 1986
in *Furkart Ephemera*, Captures éditions



Max Bill, *Feuerplatz auf der furkapasshöhe*. Furka Hotel site, 1994
in *Furkart Ephemera*, Captures éditions

WERKE IN DER UMGEBUNG
DES HOTELS FURKABLICK

OEUVRES DANS LES ENVIRONS
DE L'HÔTEL FURKABLICK

1 IAN HAMILTON FINLAY
Das Werk «Proposal for the Furkapass» von 1987 stellt, reliefartig aus der Oberfläche eines herumliegenden Felsbrockens gehauen, die Signatur von Ferdinand Hodler dar, der Anfangs unseres Jahrhunderts die Berglandschaft als heroisches Zeichen gemalt hat.

«Proposal for the Furka Pass» consiste en une signature d'artiste gravée en haut-relief dans un rocher en 1987: celle de Ferdinand Hodler qui, au début de notre siècle, a su parmi les derniers magnifier en peinture des paysages héroïques.

2 PER KIRKEBY
Ein knapp mannshohes, mit Backsteinen regelmässig gemauertes Gebilde markiert den Ostrand der kleinen Ebene auf dem Scheitelpunkt des Furkapasses. Diese eher grazil wirkende Plastik hat seit ihrer Erstellung 1986 bis heute den allwinterlichen Unwettern erstaunlich gut standgehalten.

Un édifice de briques litées de façon régulière marque le côté Est de la plate-forme qui surplombe les deux vallées menant au Col. Bien que d'un aspect fragile, cette sculpture aux proportions presque humaines a su, jusqu'à présent, résister aux intempéries hivernales auxquelles elle est exposée depuis sa construction en 1986.

3 NIELE TORONI, RICHARD LONG, OLIVIER MOSSET, JOHN ARMLEDER, PIERRE ANDRÉ FERRAND, PANAMARENKO
Auf der Längsfassade der Dépendance hat Niele Toroni 1990 einige seiner famosen «Abdrücke eines Pinsels Nr. 50, wiederholt in regelmässigen Abständen von 30 cm» angebracht. Sie ergänzen jene Gruppe Pinselspuren, die der Künstler im Innern des Hotels appliziert hat.
Richard Longs «Wind Line over the Furkapass» von 1989 besteht aus verschiedenen gerichteten Pfeilzeichen an den Rändern unter dem Giebel der Schmalseite des Gebäudes. Long hat damit die wechselnden Windrichtungen, die er während seines Marsches über die Furka in bestimmten Zeitintervallen feststellte, dokumentiert.
Im Innern der Dépendance finden sich Bilder auf Leinwand, die von Olivier Mosset 1987, John Armleder 1988, und von Pierre André Ferrand 1991 dort gemalt worden sind, sowie Zeichnungen von Panamarenko, der 1991 zum vierten Mal hier an einer Flugmaschine arbeitete.

Sur la facade principale de la Dépendance, une intervention de Niele Toroni en 1990 comporte des «empreintes de pinceau no 50 répétées à intervalles réguliers de 30 cm»; elles sont complémentaires de celles qui se trouvent à l'intérieur de l'hôtel Furkablick.

Richard Long a réalisé en 1989 «Wind Line over the Furkapass» sur les façades latérales. Des flèches peintes indiquent les changements de direction des vents, observés toutes les demi-heures lors de sa marche en 1989 entre Realp et Oberwald en empruntant le Col de la Furka.
A l'intérieur de la Dépendance se trouvent les toiles réalisées sur place par Olivier Mosset en 1987, John Armleder en 1990, Pierre André Ferrand en 1991 ainsi que des dessins de Panamarenko se rapportant à sa 4^{ème} machine à voler développée in situ en 1991.

4 GRETCHEN FAUST
Die Durchbohrung eines Felsens von der einen Seite zur anderen, welche die Künstlerin 1991 anlässlich einer Performance mit Kevin Warren vorgenommen hat, trägt den Namen «Instrument for listening-talking». Ihr Thema sind die Hindernisse und die Unvereinbarkeiten von visueller und auditiver Kommunikation.

La perforation d'un rocher de part en part, entrepris à l'occasion d'une performance de Gretchen Faust et de Kevin Warren en 1991, intitulée «Instrument for listening-talking», se réfère à l'incompatibilité de la communication visuelle et auditive.

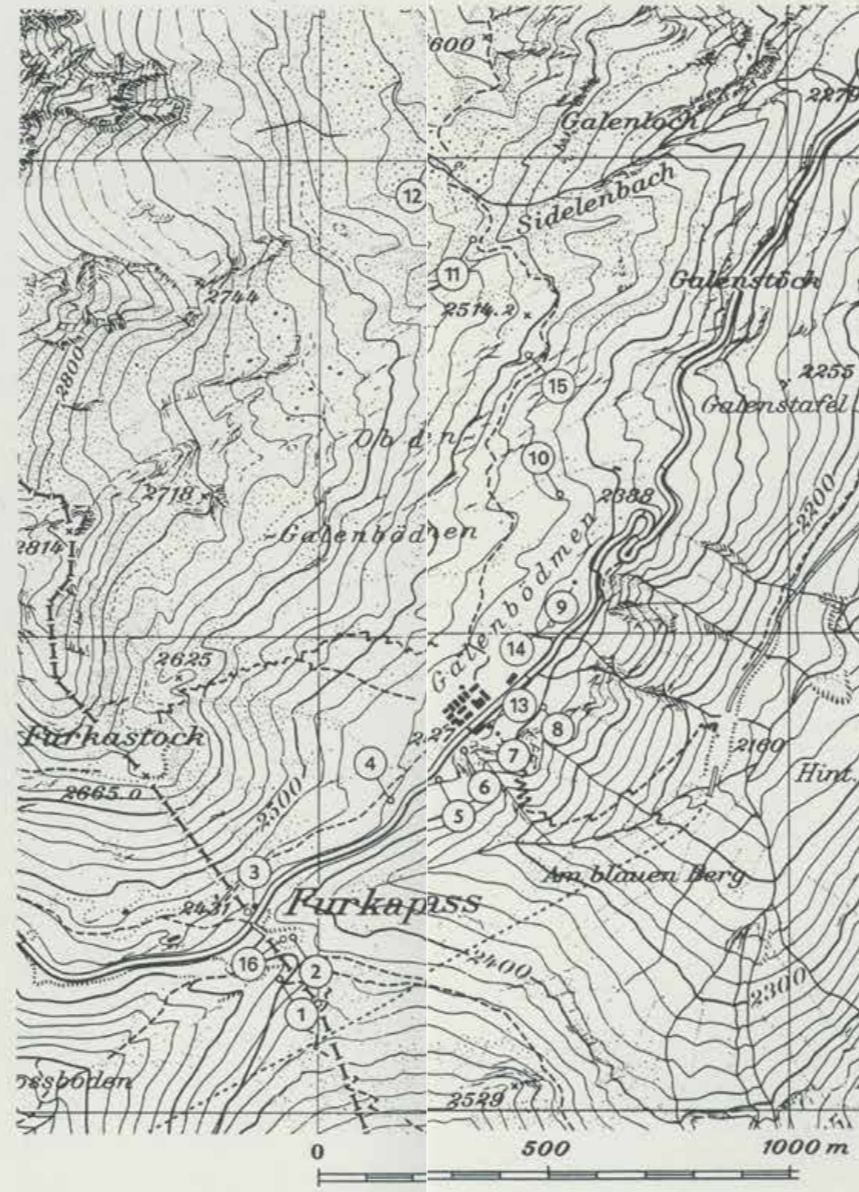
5 DANIEL BUREN
Die 1989 realisierte Arbeit «La Visée» besteht aus 2 Teilen: einer Panorama-Informationstafel, auf der bloss die Zeichnung (nicht aber die Bezeichnung, Masse und Namen) der topografischen Umgebung zu sehen ist, und einer von dieser Tafel aus noch knapp sichtbaren, rot und weiss gestreiften Fahne auf den Stotzigen Firsten.

«La Visée», réalisé en 1989, est un travail en deux parties: un panneau d'information panoramique en bordure de route se limitant à un dessin sans aucune légende géographique, et un drapeau en toile rayée de bandes verticales rouges et blanches visible dans le lointain sur les Stotzigen Firsten.

6 PAUL-ARMAND GETTE
Eine auf einem Stativ montierte Glasscheibe bietet in der Durchsicht einen je nach Standpunkt bestimmten Landschaftsausschnitt. Auf der Scheibe findet sich die Inschrift «0 m». Diese Arbeit aus dem Jahr 1991 gehört zu seiner Werkreihe «Der Beginn der Landschaft».

Un écran de verre monté sur un trépied cadre à volonté le paysage selon le point de vue choisi. On y lit l'inscription «0 m». Cette œuvre de 1991 fait partie de sa série «Le commencement du paysage».

7 MICHEL RITTER, TERRY FOX, KIM JONES
Im kleinen, unterhalb des Hotels liegenden ehemaligen Stromgeneratorenhaus, befindet sich die 1987 realisierte Installation von Michel Ritter. Eine Super-8-Filmprojek-



tion lässt an der Innenwand abwechselnd Bilder einer Fabrik und einer Kirche zur Tonkulissee von Walfischrufen erscheinen.
Der künstlerische Eingriff von Terry Fox bestand darin, 1990 einzelne hier vorgefundene Gegenstände durch Lettern mit neuen Bedeutungen aufzuladen.
Kim Jones machte am 1. August 1991 auf dem leicht schiefen Dach dieses niederen Gebäudes eine seiner «Mud Man»-Performances, die von Kriegserlebnissen in Vietnam beeinflusst sind. Davon sind die an Panzersperren erinnernden Gebilde aus in der Umgebung gefundenem Holz geblieben.

Dans le bâtiment en contre-bas de l'hôtel, où se trouve une ancienne génératrice, l'installation de Michel Ritter de 1987 consiste en un film super-8 projetant sur l'un des murs les images alternées d'une usine et d'une église au son d'un appel de baleines.
L'intervention de Terry Fox vise à modifier par le lettrisme divers objets trouvés sur place dans la génératrice en 1990.

Kim Jones a choisi le toit de cette construction pour une performance le 1^{er} août 1991 basée sur ses expériences du Vietnam «Mud Man», dont il subsiste de frêles assemblages en bois évoquant des défenses militaires.

8 ROYDEN RABINOWITCH
Auf einer abgerundeten Geländeformation am Abhang des nach Osten führenden Tales hat Rabinowitch 1987 drei leicht konvex oder konvex gebogene, oval ausgeschnittene Stahlplatten in die Grasnarbe eingelassen. Sie treten mit den topographischen Gegebenheiten in einen leisen, aber spannenden Dialog.

Trois plaques en acier découpé sont insérées dans la fine couche d'humus qui à cet endroit recouvre la roche. Concaves ou convexes, ces sculptures de 1987 répondent à la dénivellation du sol et entretiennent un paisible dialogue avec la morphologie du site.

9 LAWRENCE WEINER, GÜNTHER FÖRG
Neben dem Hirtenunterstand hat Lawrence Weiner 1990 auf einem Granit-Grenzstein eine Metallplakette montiert. Sie ist ebenso wie die von ihm gestalteten Hotel-schlüsselträger mit der Inschrift «Covered by Clouds» versehen.
Im Innern des Unterstands hat Günther Förg 1989 an den Wänden zwei Zement-Reliefs erstellt.

Près de la bergerie, une plaque de métal de Lawrence Weiner fixée sur une borne de granit porte l'inscription «Covered by Clouds» que l'on retrouve sur les porteclefs des chambres de l'hôtel réalisés par le même artiste en 1990.
A l'intérieur de la bergerie, Günther Förg en 1989 a travaillé sur le mur à deux reliefs en ciment.

10 JOHN HILLIARD
Sein Werk «Plein-air» von 1988 besteht aus einer in einen Stein eingelassenen Kupferplatte, auf der die fotografische Wiedergabe eines benachbarten Felsen spiegelbildlich verdoppelt eingraviert ist.

L'œuvre de 1988 intitulée «Plein-air» est faite d'un disque de cuivre encastré dans une pierre. Y est gravé la photographie dédoublée d'un rocher visible depuis cet endroit.

11 JENNY HOLZER
Bei ihrem Beitrag von 1991 entschied sich die Künstlerin der «Truisms», Sätze in vier Sprachen wie «Identifier ses peurs rassure» oder «Any surplus is immoral» in urtümlicher Manier auf Felsen im Umkreis von 200 Metern einritzen zu lassen.

Pour sa contribution consistant en «Truisms» l'artiste, en 1991, a simplement fait graver dans la roche des phrases en quatre langues, telles que «Identifier ses peurs rassure» ou «Any surplus is immoral», qu'on trouve au-dessus du sentier dans un rayon de 200 m environ.

12 RENÉ ZAECH
Seine 1991 gefertigte Skulptur ist eine Maquette für einen Triangulationsmerkmalspunkt, wie er ab und zu auf Berggipfeln vorkommt. Aber der vom Künstler gewählte Standort entspricht überhaupt nicht dem, was der Geometer oder Kartograph erwartet. Ein zweites Modell steht auf einem Miniaturfelsen im Hotel auf einem Fenstersims.

Sa sculpture réalisée en 1991 est une maquette pour un point de triangulation, mais son emplacement choisi par l'artiste ne correspond pas à ce que le géomètre ou le cartographe en attend. Le même objet se retrouve en modèle réduit sur une pierre posée à l'intérieur de l'hôtel sur le rebord d'une fenêtre.

13 ALIX LAMBERT
«sacs poubelles et béton», 1993

14 MARIO MERZ
«Passo della Furka», 1994

15 FILIP FRANCIS
«L'Installation», 1994

16 MAX BILL
«feuerplatz auf der furkapasshöhe», 1994

Der Schlüssel zur Besichtigung der N° 3, 7 und 9 ist im Hotel erhältlich.

La même clef est nécessaire pour les N°s 3, 7 et 9.

FURKART 1996:
JEAN CROTTI (CH)
BERNARD FAUCON (F)
PETER FISCHLI & DAVID WEISS (CH)
JOEL FISHER (USA)
MARIA NORDMAN (USA)
de passage...

La soirée du jeudi 1.8.96:
«Lâché d'étoiles» par
BERNARD FAUCON

Furkart, Hotel Furkablick
CH-6491 Furkapasshöhe
Telefon +41 (0)41 887 07 17
Fax +41 (0)41 887 12 44

Mes remerciements vont spécialement pour 1996 à: Canton du Valais, Georges et Jenny Bloch Stiftung, Kanton Uri, Migros Genossenschaftsbund, Fondation Alfred Richerich, Schweizer Stiftung Pro Helvetia.

Photographie: fin septembre 1993, «Tisch mit Raketen» de Roman Signer, photo de Stefan Rohrer.



Furka Pass, 1979
ETH Archive

CONDITIONS CONTRADICTIONS CONSTELLATIONS



Filip Dujardin, Furka Pass. 2018



Filip Dujardin, Furka Pass. 2018





There is a military base. And there is a cultural scene. There are four months of life. Summer. And eight months of snow. Winter. A long winter. There is a Hotel. But there is no house. There is dependence. But nothing else. There are tourists. But no one else. There is a bar. But why? There is a train. Maybe that is something. There is a road. But it needs constant repair. There is a question. But there is no answer. What is it today? What could it be tomorrow? Is there a tomorrow? And how different should it be? There is always the one. But also the opposite. There is a lot. And maybe nothing at all. There is a certain constellation. And a lot of contradictions. Not surprisingly since the conditions.

But is there place for something new? Or should we say: something else?

CONDITIONS CONTRADICTIONS CONSTELLATIONS

We wonder about the given constellation. We discover the various conditions around. We even recognise the contradictions more and more. The original hotel was no more no less a recuperation of an old building down the valley. It was brought up one summer. Later on the hotel was double sized. No more no less then a copy of the first hotel. Nicely next to each other. And then. Demolished together. Nothing anymore today.

Something else? Something new? And how?

As said we do recognise contradictions more and more. The new should not be more then the volume of the old. Of the old double. Let's just say this is the exercise. The scale of the exercise. But one half should stay for ever. The other could be temporary. One part should be climatized. The other stayed unconditioned. One could be a building. The other might be just a structure. One part could be without any program. The other part could be functional. One could be the reality of building. The other the economy of change. Maybe it is not exactly about the half each time. But rather about the contradiction. The contradictions that should be imbedded at any time. Not just as contradictions but as key to make the program. To make the program different. To design the program different. Not different as such. But different since the place. The place where we are. The conditions where we are. The constellation it is today. The constellation you dream about tomorrow. No; there is no program. Unless it would be your program.



Program

$$15 \times 15 = 225 \text{ m}^2$$

$$225 \times 2 = 450 \text{ m}^2$$

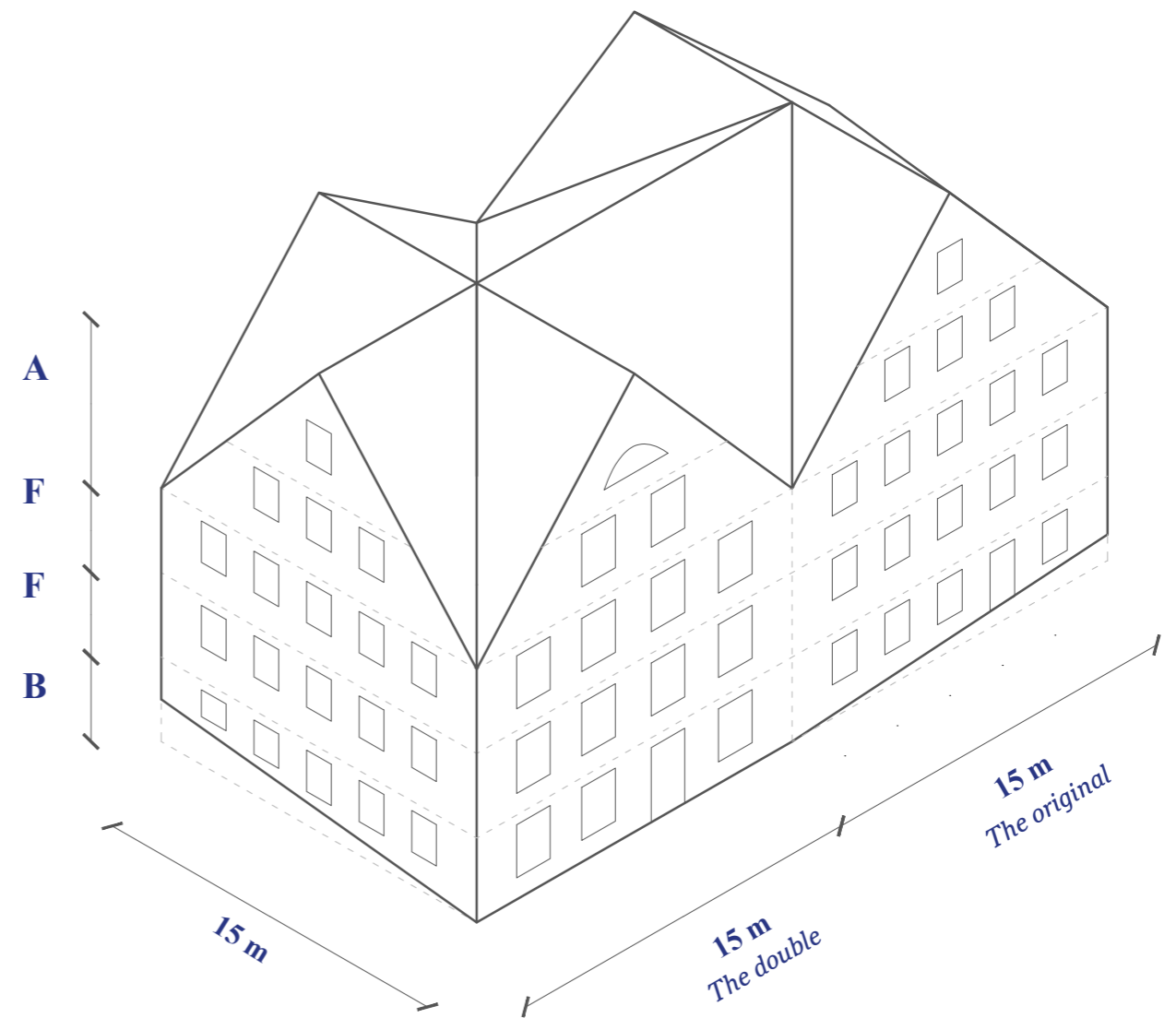
$$450 \times 4 (B+F+F+A) = 1.800 \text{ m}^2$$

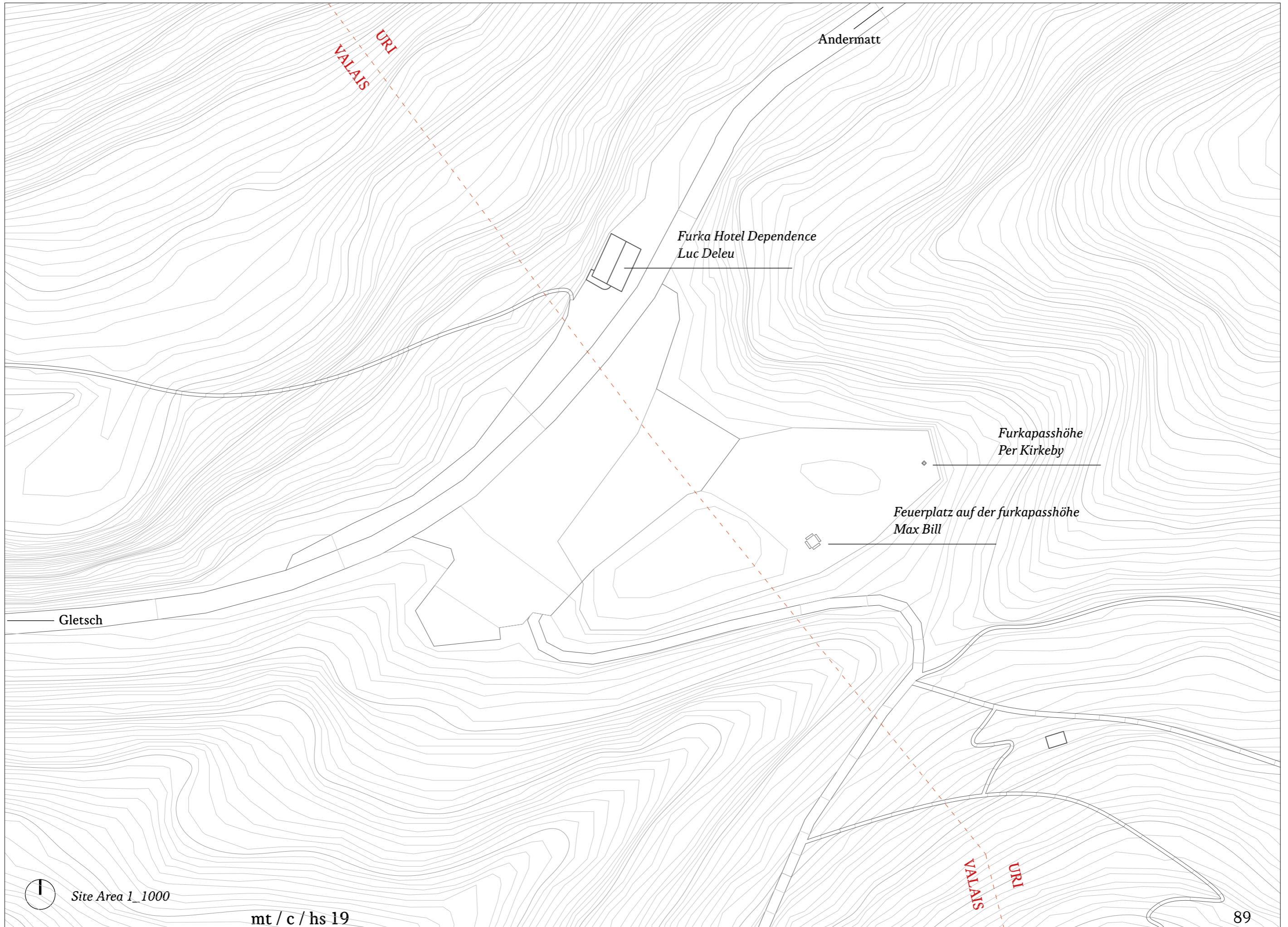
$$1.800 / 2 (\text{contraddiction}) = 900 \text{ m}^2$$

900 m²
military
winter
tourism
travel
nature
condition
Uri

900 m²
culture
summer
nobody
stay
human
unconditioned
Valais

Furka Hotel







Deliverables

Plans

-Situation Plan 1:1000

-Project Plans 1:200

All the floor plans, sections and facades with materialization and construction information. The facades are related to the environment.

-Interior and Exterior views 1:50/1:20

Presentation of the supporting structure, construction and detailed information for materialization;

-Perspectives

Interior and exterior perspectives of the building in the context, showing the relationship with the nature,

Models

-Situation Model 1:500

-Structure Model

Scale free of choice. Depending on the design, a model / model detail, from which the static and spatial structure emerges

Sketchbook Document

Documentation of the design process in consultation with the accompanying professorships

Author Index

Authorship in the form of the submission of the department

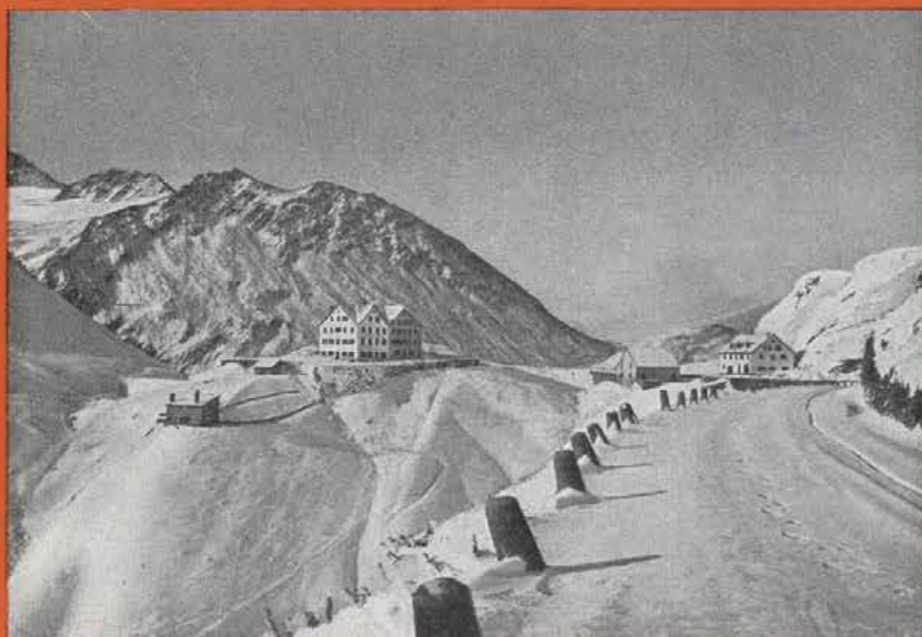
The diploma students have 4 partitions for the final presentation (120 cm x 180 cm, portrait format, in U-shape 1/2/1) available

FURKA-PASSHÖHE

KT. URI **2436** $\frac{m}{M}$ SCHWEIZ



HOTEL FURKABLICK



HOTEL FURKA

Key Dates

Monday, 16.09.2019

9:00 HIL E4 - Presentation of Master Thesis Themes

Tuesday, 17.09.2019

The studio will organize a one day-trip to the Furk Pass. We have a limit of 40 people, due to transport.

Janis Osolin, the curator of the Furkablück Institute will guide us during the day.

Please remember that the pass will close the first week of October and will be no more accesible till June 2020.

You have to inscribe for the trip sending an email by monday evening at

de-vyllder-all@arch.ethz.ch

or passing by our office at HIL F 56.

Schedule

8.00 am: Bus leaves from ETH Höggerberg to Furka

10.30 am: Arrival at Furka Pass, on the Furka Hotel site

11.30 am: Introduction at Furka Dépendence by Janis Osolin

12.30 am: Lunch at Furkablück (picnic lunch)

16.30 pm: Departure from Furkapass to Zürich

19.00 pm: Arrival to ETH Höggerberg

Lunch is available at Furkablück Cafe at a price of 25 fr (soup+beverages), either you can bring your own picnic lunch. Please let us know when you apply to the visit it you will have lunch at the Cafe.

Be adequately dressed and equipped.

Friday, 20.09.2019

Choice of Theme

Thursday, 05.12.2019

6:30pm ETH HIL - Submission of Master Theses



Furka Pass, and Grindel Pass, 1970s
ETH Archive

Supplementary Subjects

Students may choose supplementary subjects ('Begleitfächer') from:

History of Art and Architecture

Prof. Dr. Philip Ursprung

Art

Prof. Karin Sander

BUK/ Bautechnologies & Constructions

Prof. Daniel Mettler

Prof. Daniel Studder



Truck empty the terrain taken from a landslide on the street into the valley Furkapass, photos by Jan De Vylder, July 2018

mt / c / hs 19

