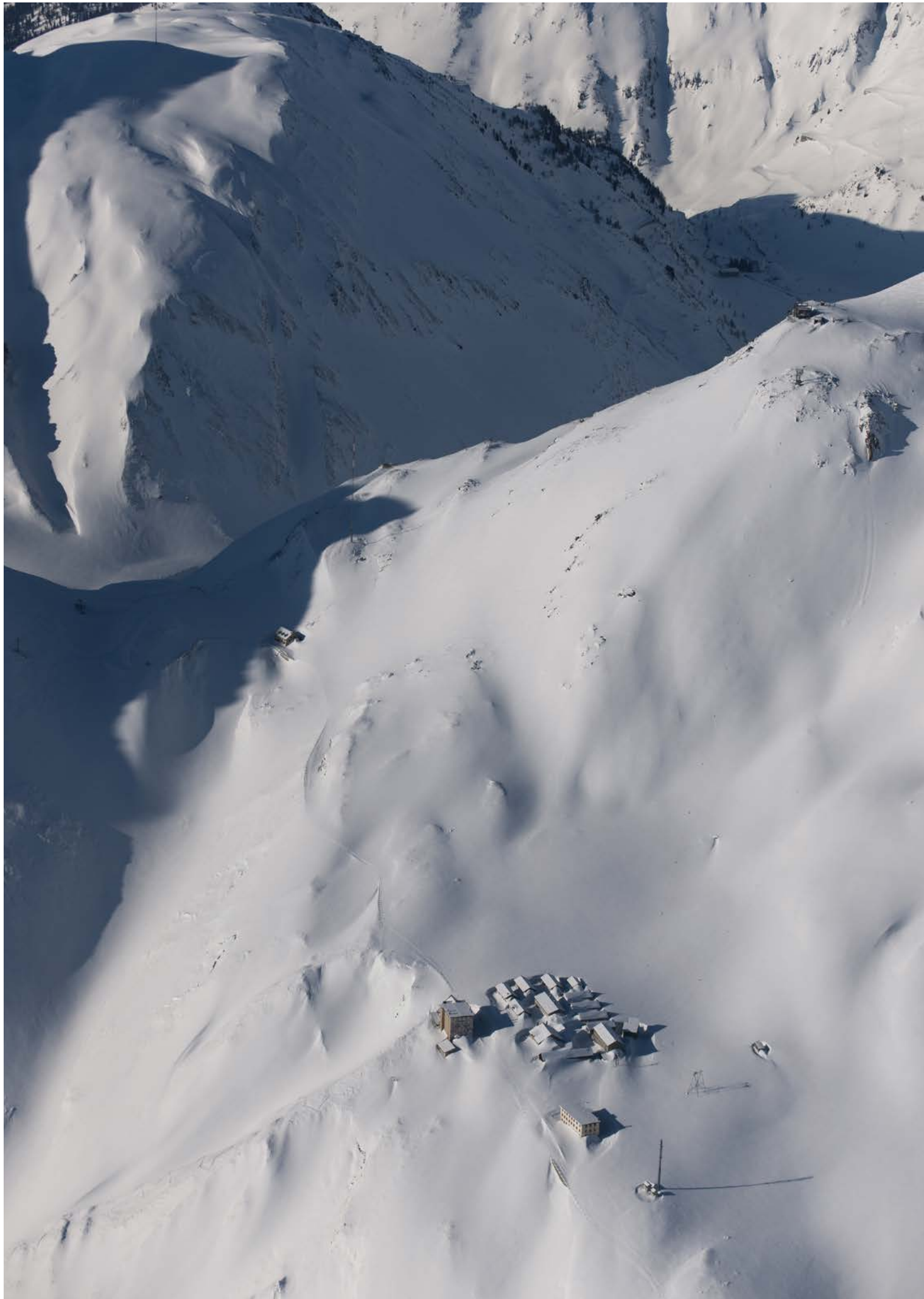




*in:dépendance*  
*eth furka zone*  
2022 2023 2024





*in:dépendance*  
*eth furka zone*  
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:*  
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](mailto:furka@arch.ethz.ch)





Studio Jan de Vylde - in:dépendance

# 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:dependance* 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 cuttlery, 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.



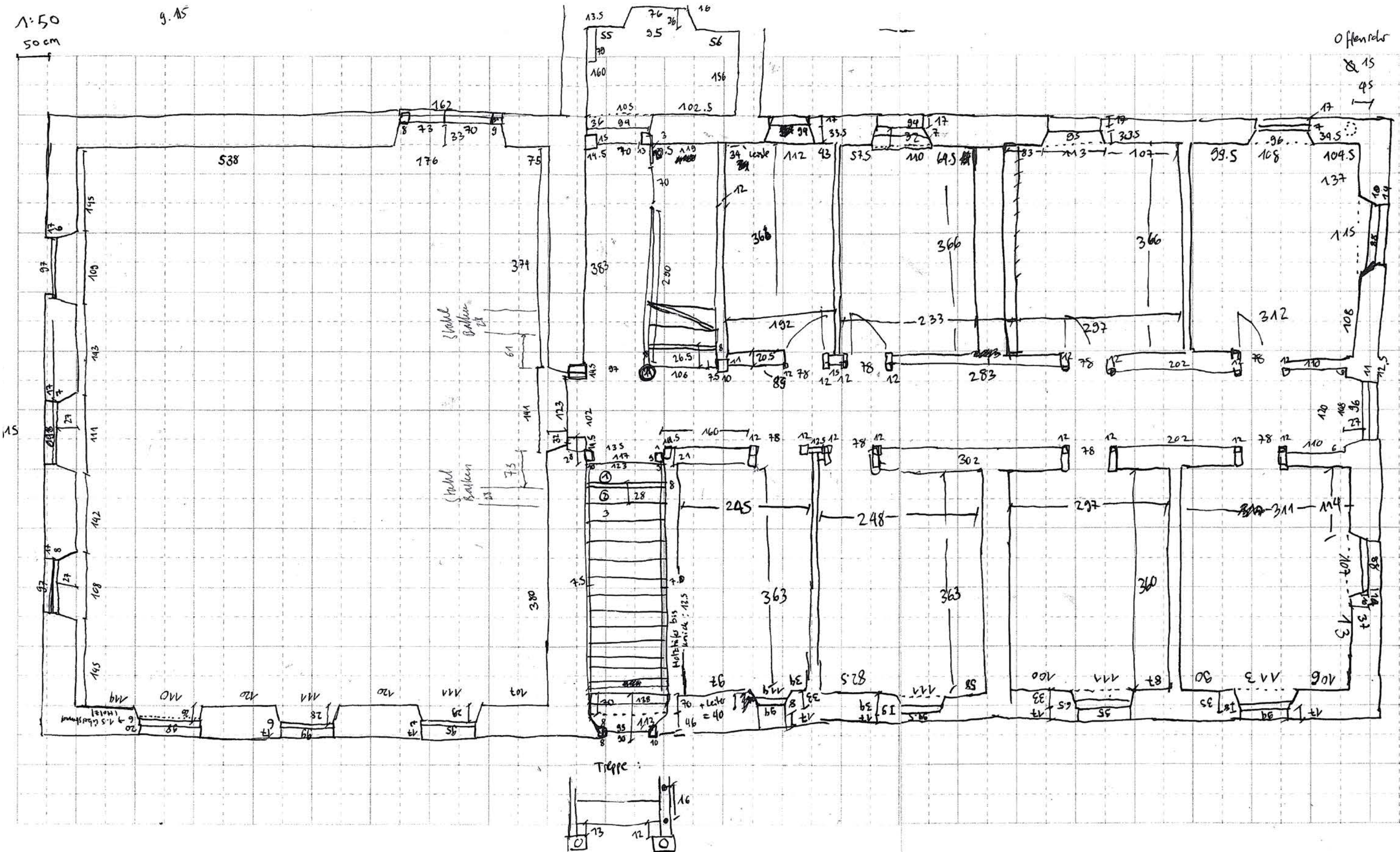




1:50  
50 cm

g. 15

Offenrohr







0 10 20 30km



# FURKA

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 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

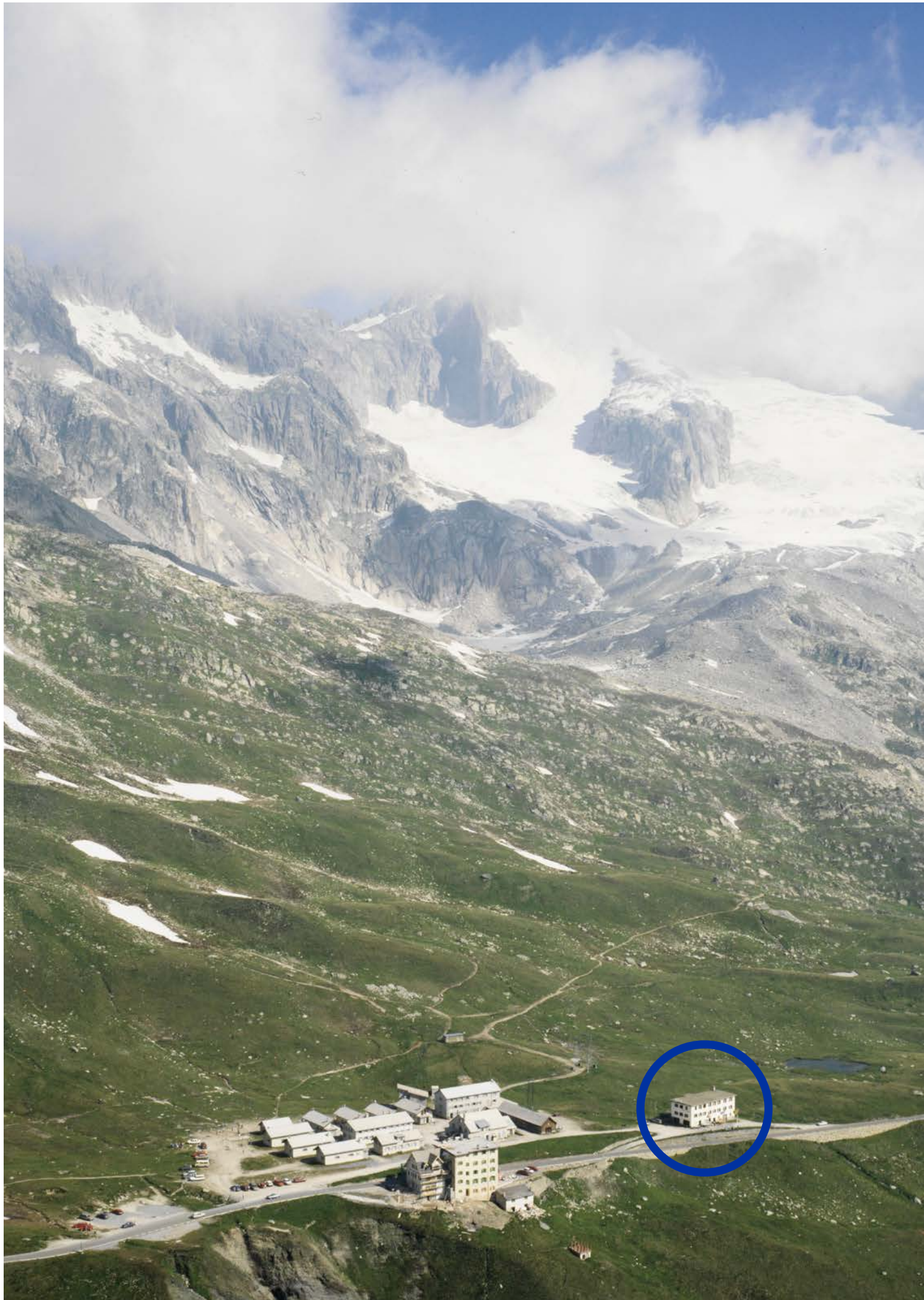
instability of the friable soil. In 1982, Furka Hotel was demolished due to its inaccessibility. Furkablick was saved at last from demolition by Neuchâtel publisher and gallery owner Marc Hostettler, who bought it in 1986 along with the Furka Hotel Dependence. Between 1983 and 1999, under Hostettler's 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 Furkqblick 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.









# 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 dependence was used by mountain guides as a base camp for exploring the surrounding landscape.

### Military Base

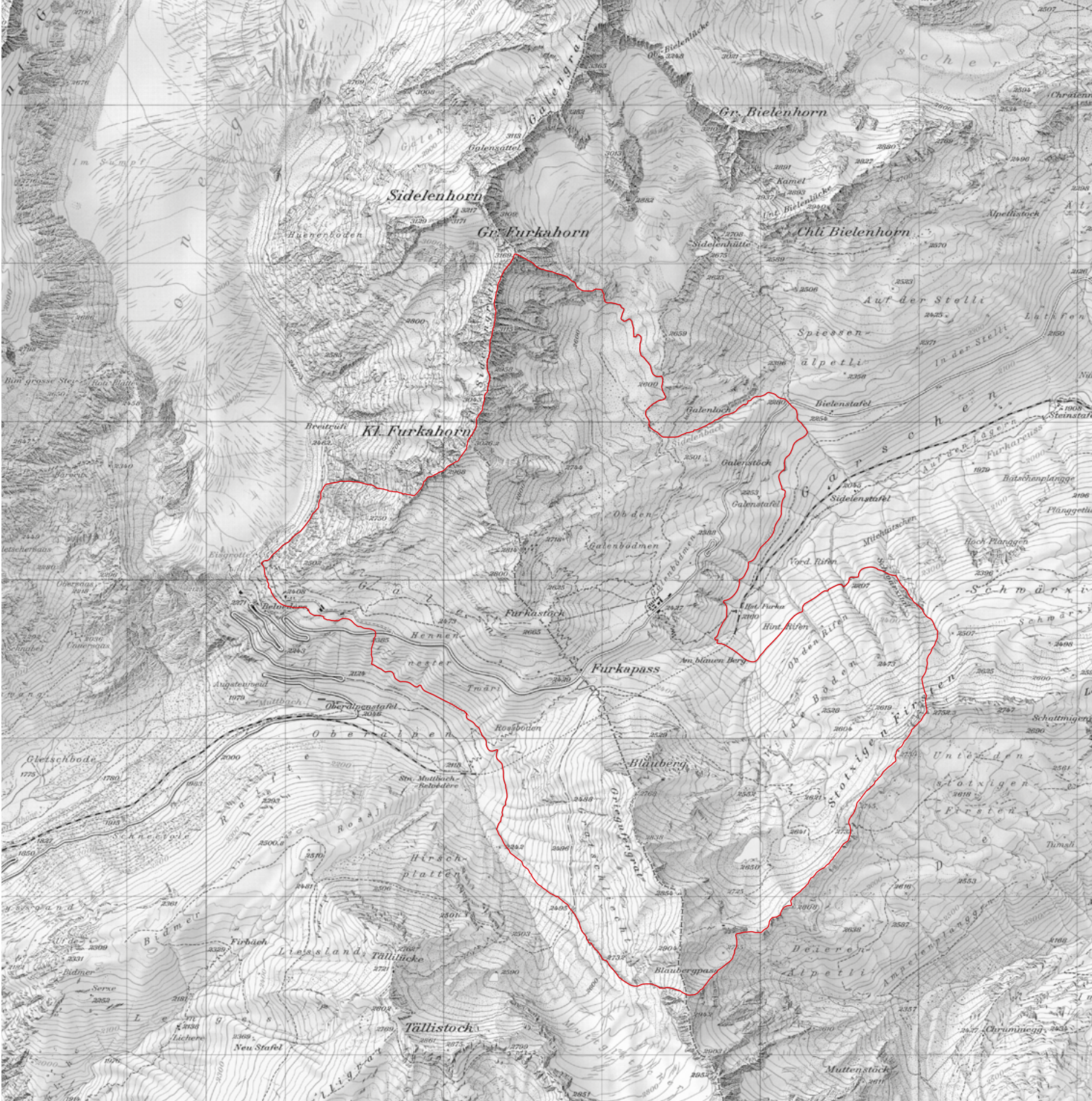
With the expansion of the road network over the Gotthard in the 1850s and the Gotthard area (Furka Pass, Oberalp), its strategic importance to the military increased significantly. The fortification of the Furka Pass began in 1886 with some minor buildings, followed by the construction of military accommodation 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 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.

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.



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																														
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
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																														
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





# *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 todays 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



