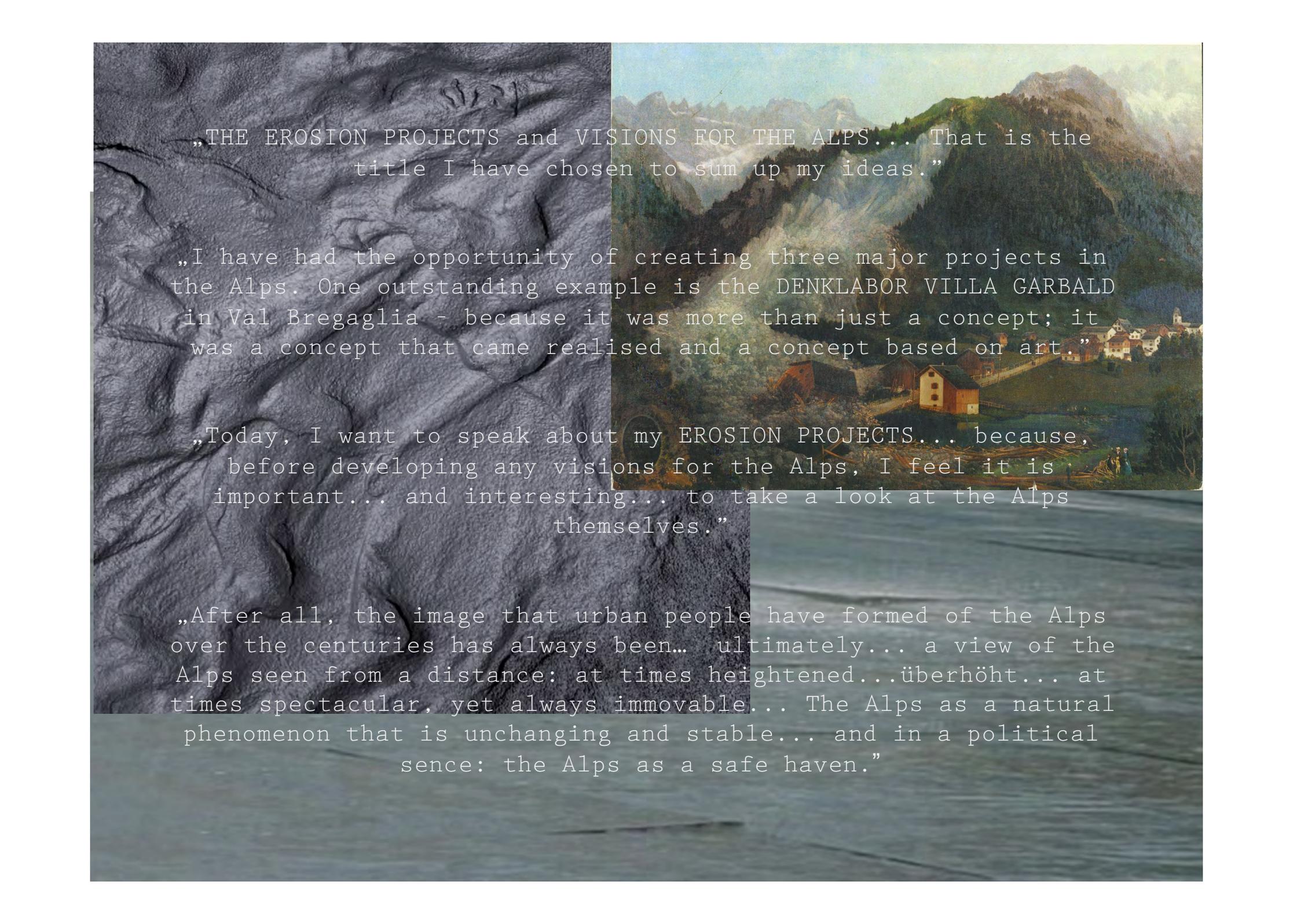




Hans Danuser - THE EROSION PROJECTS and VISIONS FOR
THE ALPS - Kunst und Architektur im Gespräch

ENGADIN ART TALKS 25. / 26. August 2012

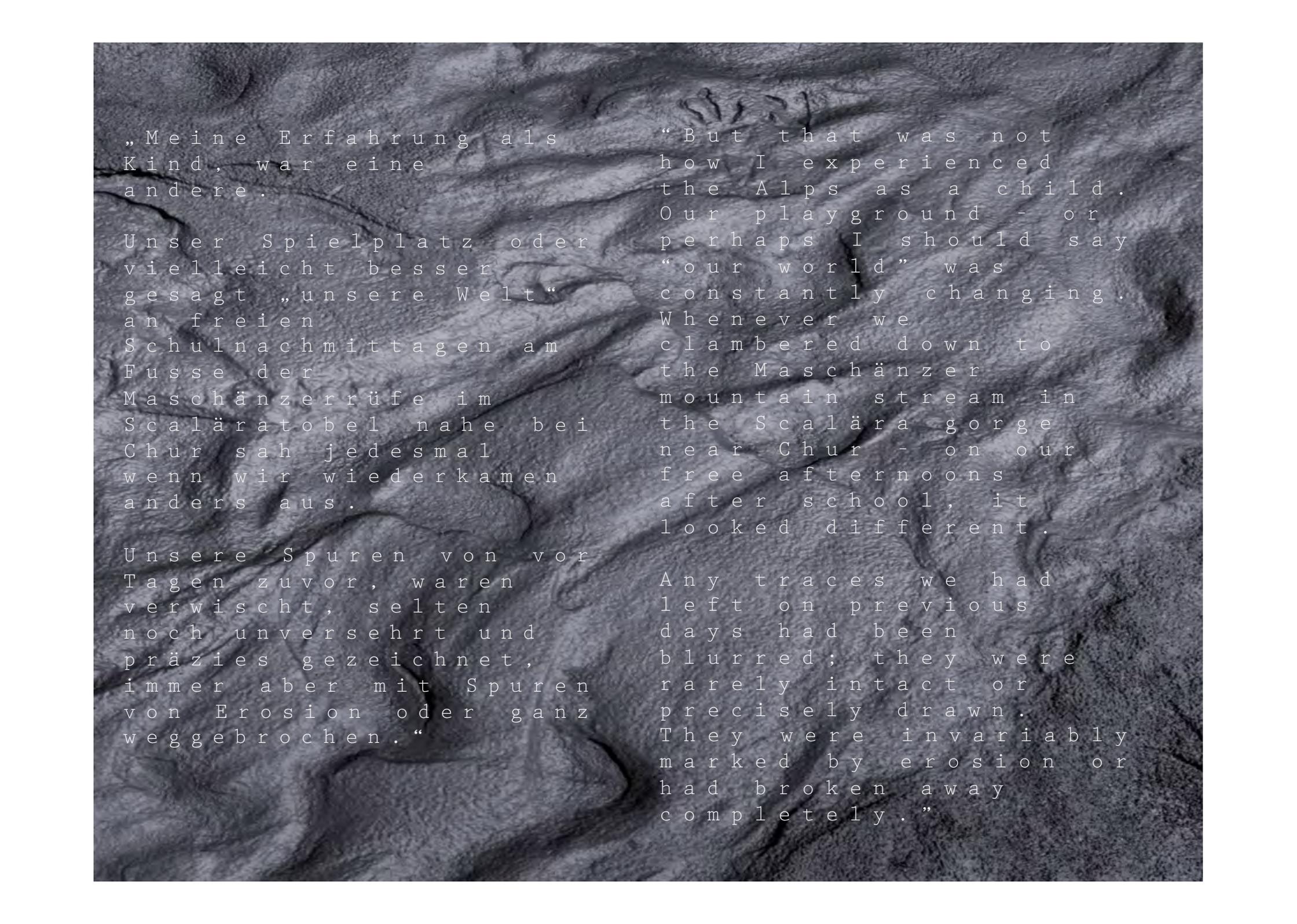


„THE EROSION PROJECTS and VISIONS FOR THE ALPS... That is the title I have chosen to sum up my ideas.”

„I have had the opportunity of creating three major projects in the Alps. One outstanding example is the DENKLAVOR VILLA GARBALD in Val Bregaglia - because it was more than just a concept; it was a concept that came realised and a concept based on art.”

„Today, I want to speak about my EROSION PROJECTS... because, before developing any visions for the Alps, I feel it is important... and interesting... to take a look at the Alps themselves.”

„After all, the image that urban people have formed of the Alps over the centuries has always been... ultimately... a view of the Alps seen from a distance: at times heightened...überhöht... at times spectacular, yet always immovable... The Alps as a natural phenomenon that is unchanging and stable... and in a political sence: the Alps as a safe haven.”



„Meine Erfahrung als
Kind, war eine
andere.

Unser Spielplatz oder
vielleicht besser
gesagt „unsere Welt“
an freien
Schulnachmittagen am
Fusse der
Maschänzerrüfe im
Scaläratobel nahe bei
Chur sah jedesmal
wenn wir wiederkamen
anders aus.

Unsere Spuren von vor
Tagen zuvor, waren
verwischt, selten
noch unverseht und
präzies gezeichnet,
immer aber mit Spuren
von Erosion oder ganz
weggebrochen.“

“But that was not
how I experienced
the Alps as a child.
Our playground - or
perhaps I should say
“our world” was
constantly changing.
Whenever we
clambered down to
the Maschänzer
mountain stream in
the Scalära gorge
near Chur - on our
free afternoons
after school, it
looked different.

Any traces we had
left on previous
days had been
blurred; they were
rarely intact or
precisely drawn.
They were invariably
marked by erosion or
had broken away
completely.”



“In the 90s, when the
fall of Eastern Bloc
Communism exposed
the erosion of western
values too, these
memories came back to
me...

...and I began my
project of observing
and exploring the Alps
through photography,
and studying the
process of erosion.”



BILD 5 / BERGSTURZ VON ELM / THE
LANDSLIDE OF ELM

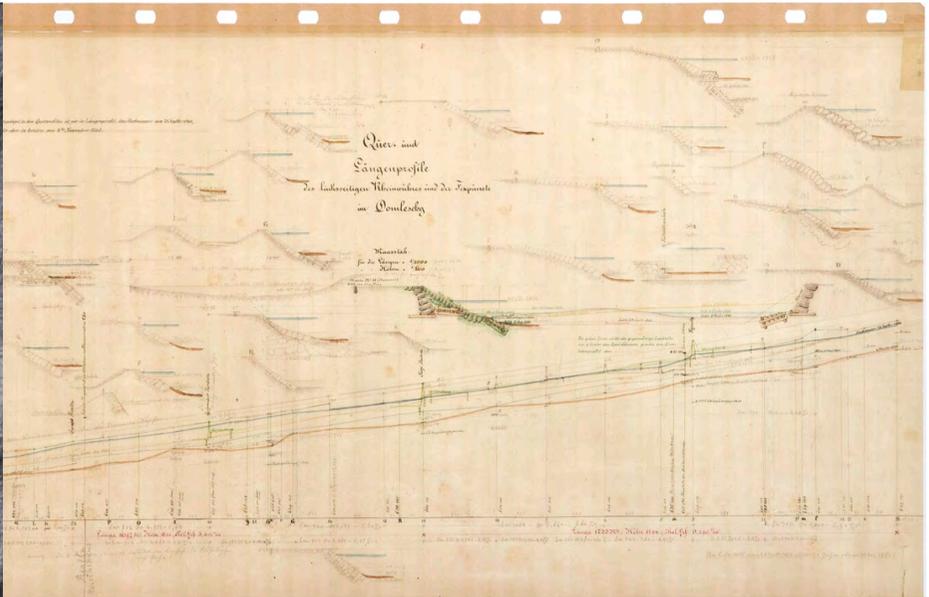
“I am not interested in such spectacular
events as landslides and rockfalls ...
In this picture, we can see the
Landslide of Elm, 1831...”

BILD 6 / GAFFER AM BERGSTURZ VON FELSBERG / CATASTROPHE TOURISTS VIEWING THE FELSBERG LANDSLIDE



„... and in this drawing by A. R. Högger you can see daytrippers - today we might call them “catastrophe tourists” - visiting the scene of the *Felsberg* landslide in 1845...”

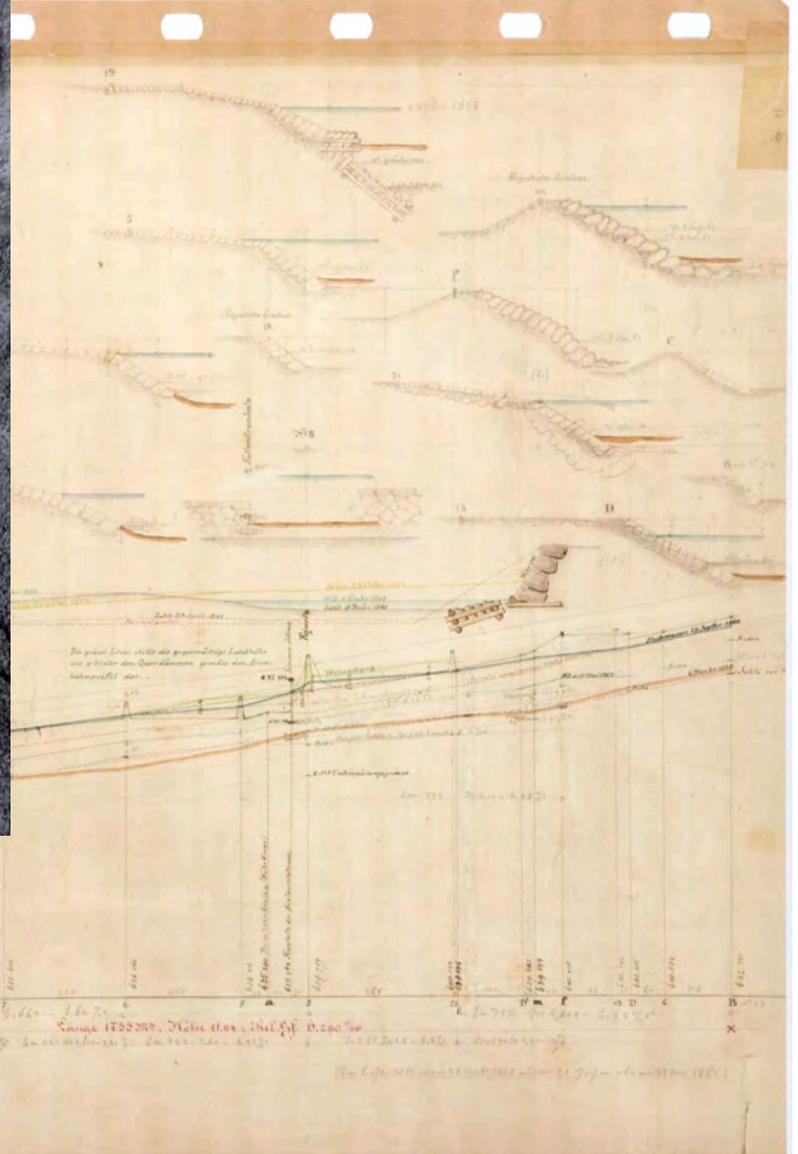
“... I`m interssted in ordinary, everyday changes - in EROSION.”

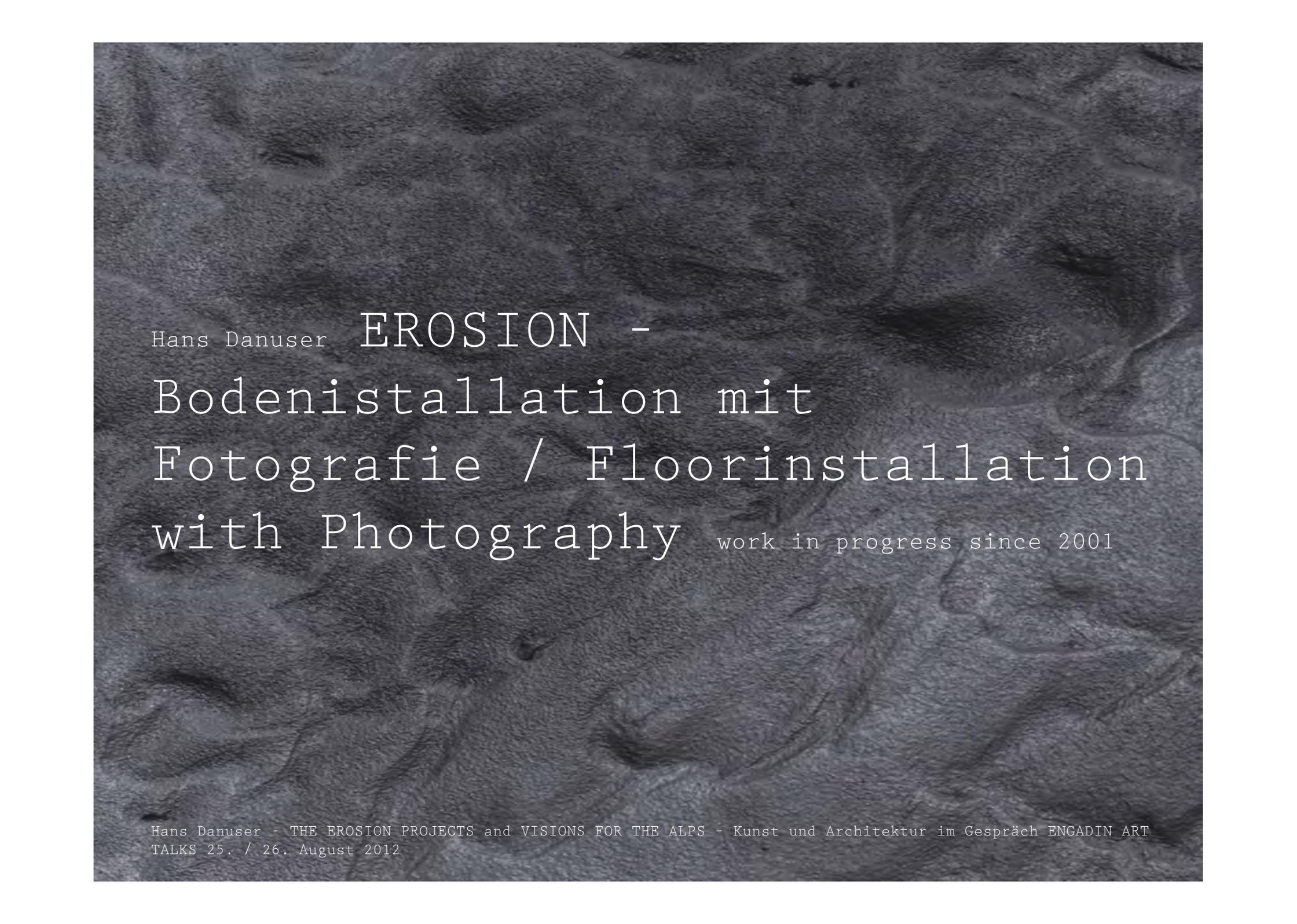


Hans Danuser - THE EROSION PROJECTS and La Nicca
EROSION und LANDSCHAFT IN BEWEGUNG / EROSION and
LANDSCAPE IN MOTION
SCHIEFERTAFEL BEVERIN / BEVERIN SLATE PLATTFORM

„...I`m interssted in
ordinary, everyday
changes - in EROSION.

“The EROSION projects...
... One is a photographic work
with the title EROSION. An other
one is the BEVERIN SLATE
PLATFORM - an art in
architecture project and...in
this context - as part of the
BEVERIN SLATE PLATFORM - I will
talk about *Richard La Nicca*, an
early nineteenth century
engineer who began a project in
the Grisons Alps that was, in
every sense, visionary.”



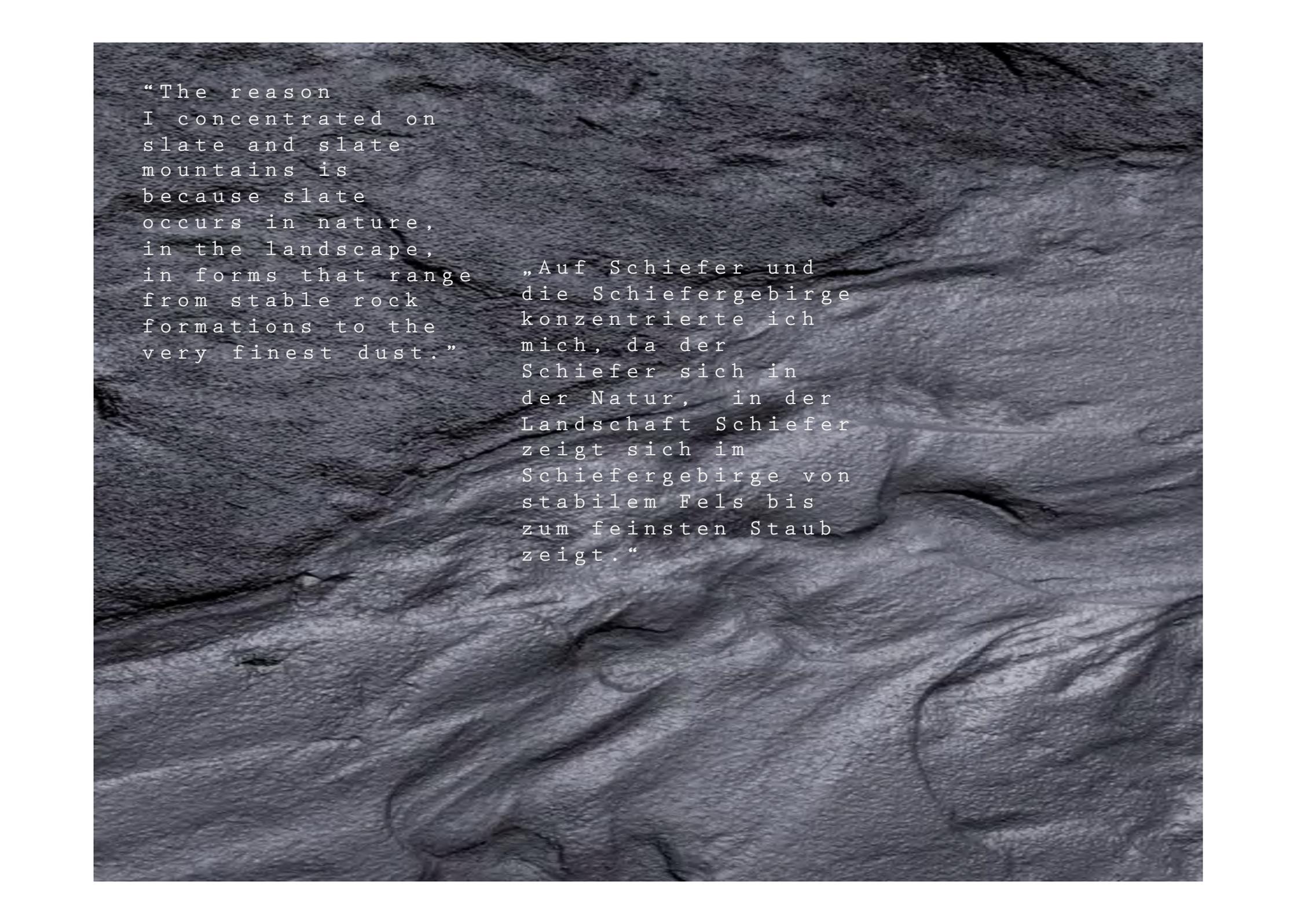


Hans Danuser EROSION -
Bodeninstallation mit
Fotografie / Floorinstallation
with Photography work in progress since 2001

Hans Danuser - THE EROSION PROJECTS and VISIONS FOR THE ALPS - Kunst und Architektur im Gespräch ENGADIN ART
TALKS 25. / 26. August 2012

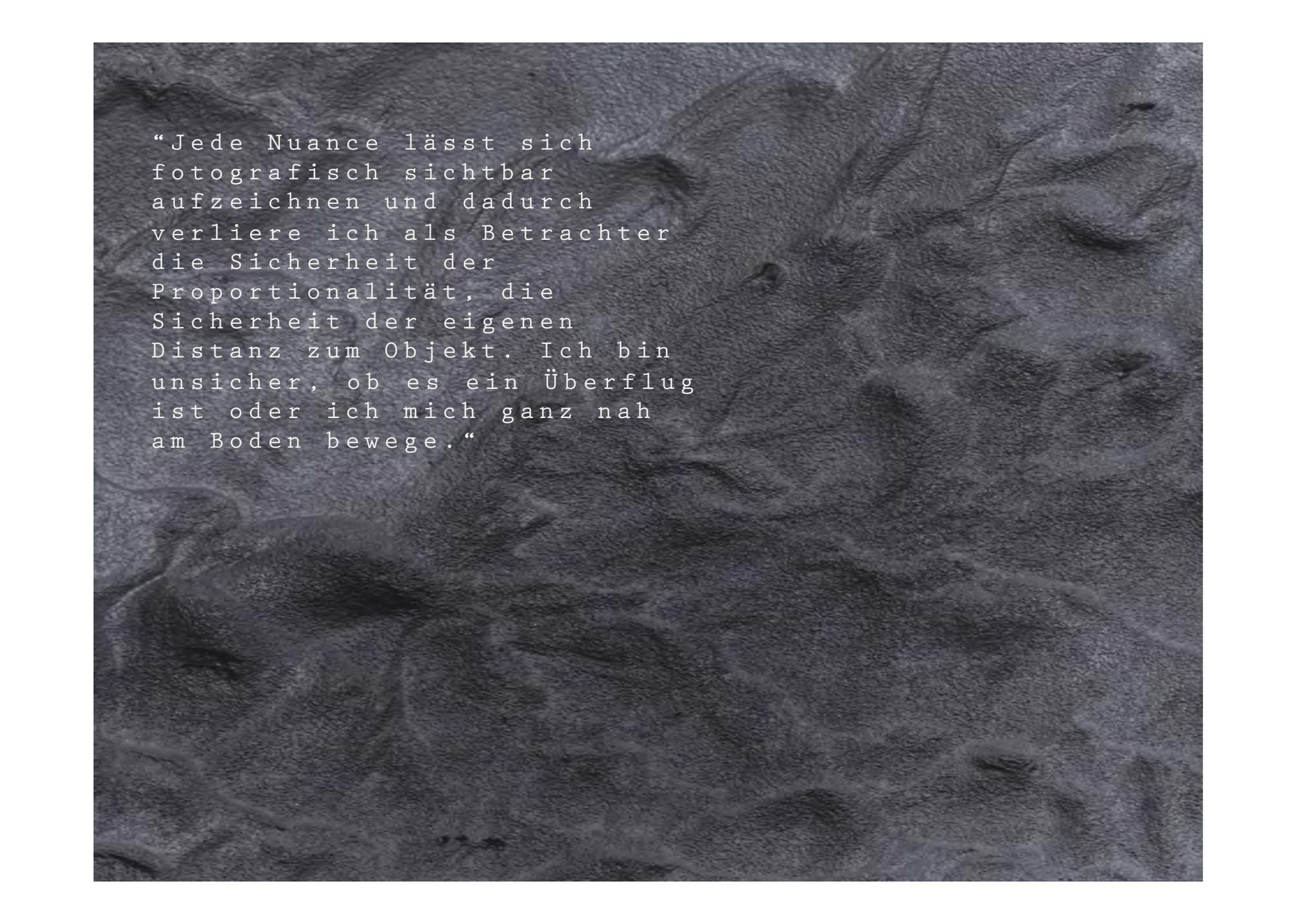


“In the following
pictures I will
look closer to
slate.”

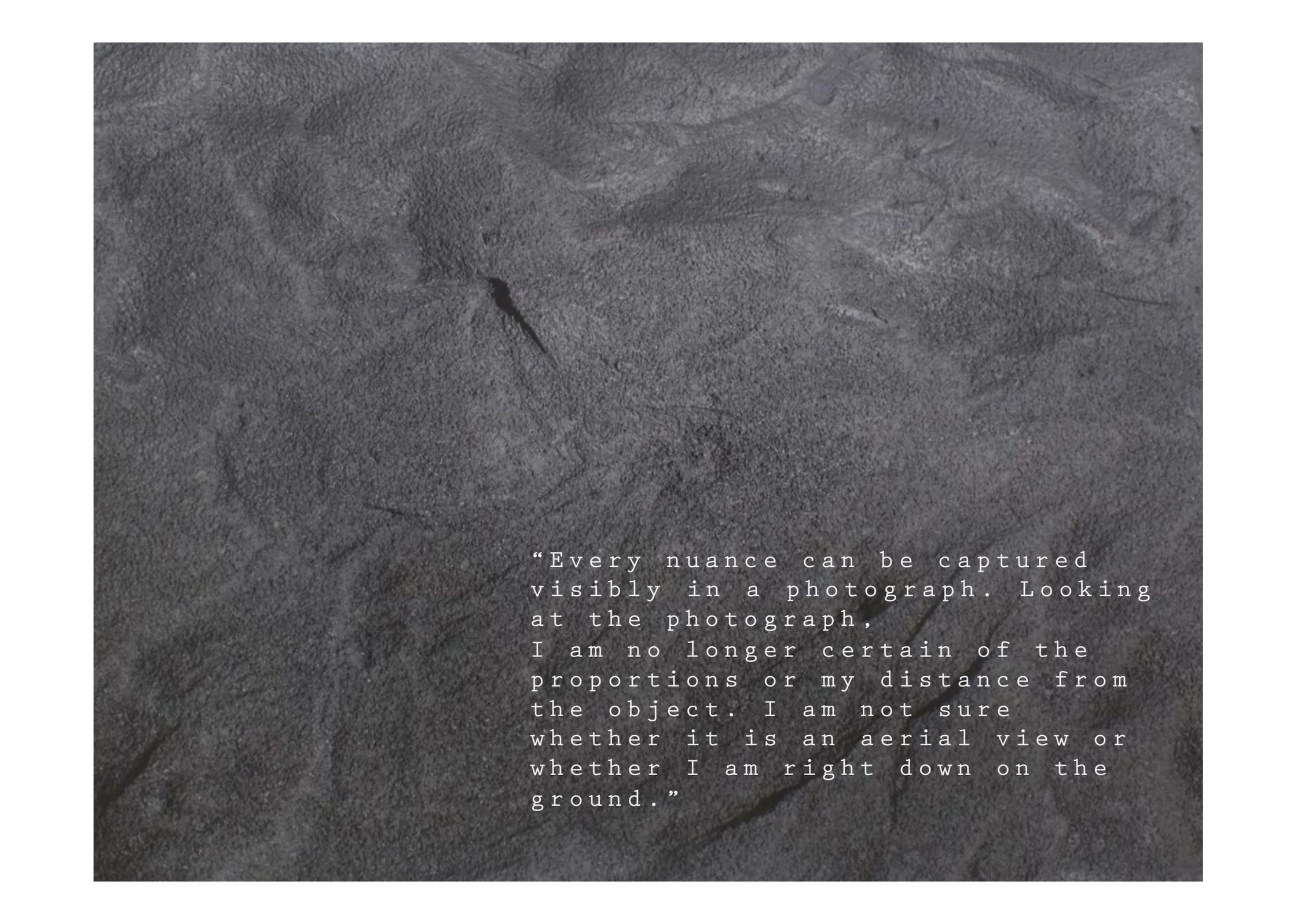


“The reason
I concentrated on
slate and slate
mountains is
because slate
occurs in nature,
in the landscape,
in forms that range
from stable rock
formations to the
very finest dust.”

„Auf Schiefer und
die Schiefergebirge
konzentrierte ich
mich, da der
Schiefer sich in
der Natur, in der
Landschaft Schiefer
zeigt sich im
Schiefergebirge von
stabilem Fels bis
zum feinsten Staub
zeigt.“



“Jede Nuance lässt sich
fotografisch sichtbar
aufzeichnen und dadurch
verliere ich als Betrachter
die Sicherheit der
Proportionalität, die
Sicherheit der eigenen
Distanz zum Objekt. Ich bin
unsicher, ob es ein Überflug
ist oder ich mich ganz nah
am Boden bewege.“



“Every nuance can be captured visibly in a photograph. Looking at the photograph, I am no longer certain of the proportions or my distance from the object. I am not sure whether it is an aerial view or whether I am right down on the ground.”



“Slate is an interesting material for photography because its tactile quality and colour are reminiscent of pencil lead, and both have similarities with the dark and lightshading of a silver bromide print in analogue photography.”

„Der Schiefer als Material ist auch interessant für die Fotografie, für die die die Fotografie lieben, da er in seiner Taktilität und Farbe an das Graphit eines Bleistiftes erinnert und beides findet eine Analogie im einzelnen Silberbromid Kristall eines fotografisch analog beschichteten hell-dunkel Papieres.“

BILD 11 / AUSSTELLUNGSSITUATION EROSION -
BODENINSTALLATIONEN MIT FOTOGRAFIE / FLOOR
INSTALLATIONS WITH PHOTOGRAPHY / FOTOMUSEUM WINTERTHUR

“Each tableau is 1.50 m x 1.40 m and the installation is arranged so that you can - and indeed are expected to - walk around between the tableaux.”

“... and the individual works consist of 6 to 18 tableaux.”

BILD 14 /
AUSSTELLUNGSSITUATION
EROSION -
BODENINSTALLATIONEN
MIT FOTOGRAFIE /
FLOOR INSTALLATIONS
WITH PHOTOGRAPHY /
KUNSTHAUS ZÜRICH

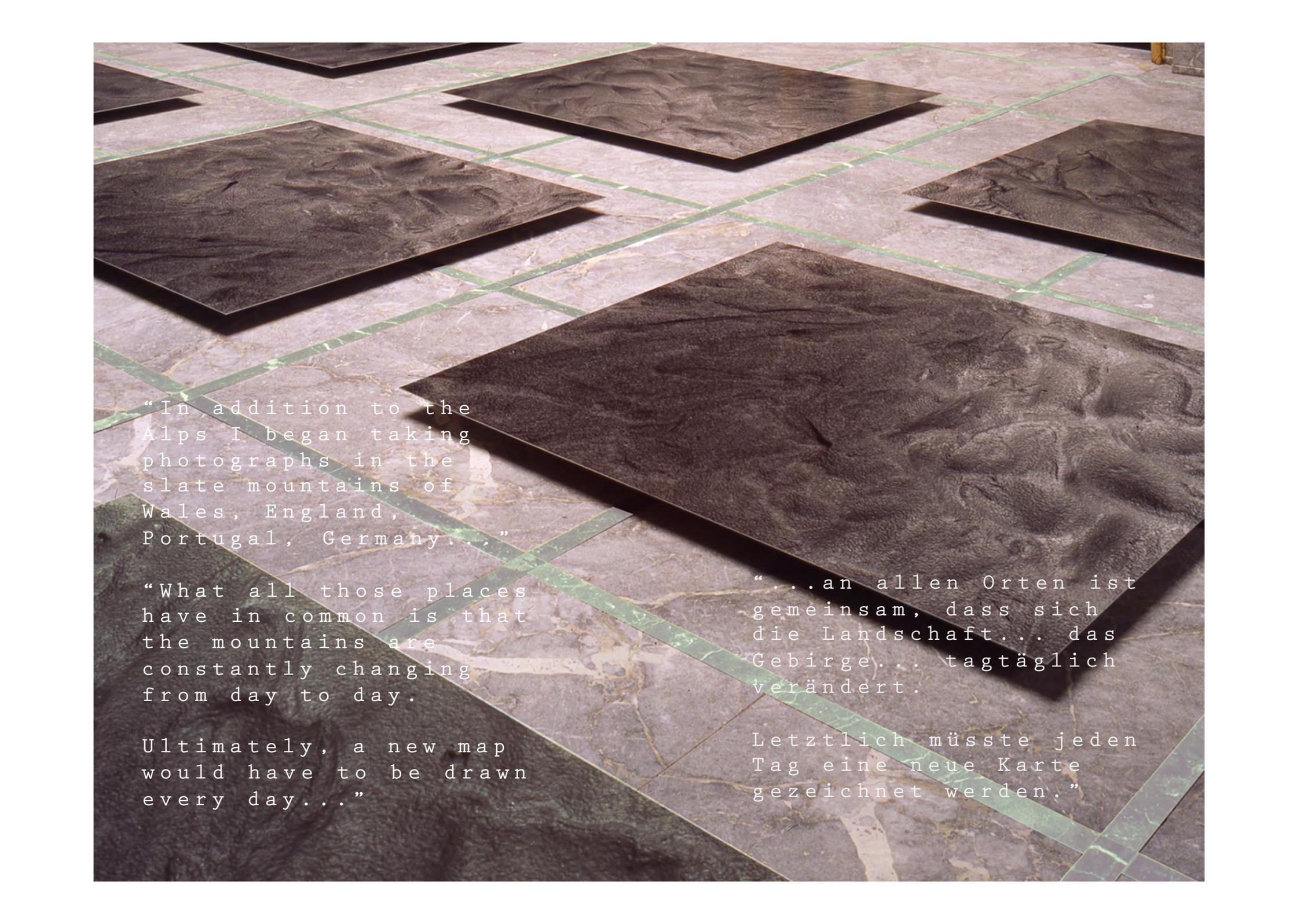
„Depending on the
architectural setting
in which I show these
works, and depending
on the flooring on
which the photographs
are laid out, our
perception of the
EROSION changes.“



BILD 12 / EXHIBITION SITUATION, EROSION - FOOR
INSTALLATIONS WITH PHOTOGRAPHY / BIG MANESHE MOSCOW

“The photographs are arranged on the floor in a way that breaks down the binding hierarchical order of the images; all become equal and, as the visitor walks through the landscape of images, the entire installation itself is set in motion...”





“In addition to the Alps I began taking photographs in the slate mountains of Wales, England, Portugal, Germany...”

“What all those places have in common is that the mountains are constantly changing from day to day.

Ultimately, a new map would have to be drawn every day...”

“...an allen Orten ist gemeinsam, dass sich die Landschaft... das Gebirge... tagtäglich verändert.

Letztlich müsste jeden Tag eine neue Karte gezeichnet werden.”



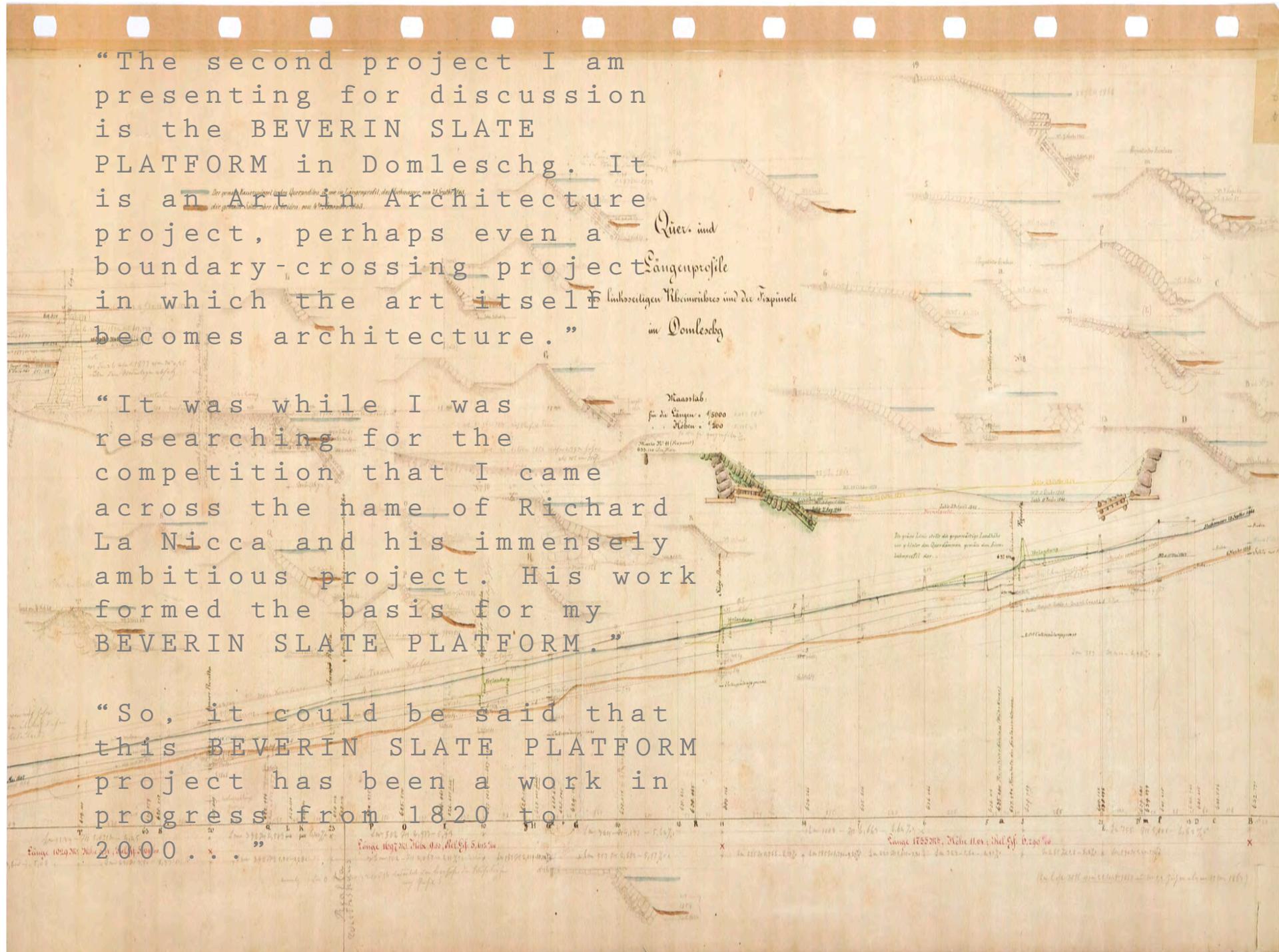
Hans Danuser SCHIEFERTAFEL BEVERIN /
 BERVERIN SLATE PLATFORM, 2001 und La Nicca
 RHEINKORREKTION UND COLMATIERUNGSARBEITEN DOMLESCHG 1826 - 2001

Hans Danuser - THE EROSION PROJECTS and VISIONS FOR THE ALPS - Kunst und Architektur im Gespräch ENGADIN ART TALKS
 25. / 26. August 2012

“The second project I am presenting for discussion is the BEVERIN SLATE PLATFORM in Domleschg. It is an Art in Architecture project, perhaps even a boundary-crossing project in which the art itself becomes architecture.”

“It was while I was researching for the competition that I came across the name of Richard La Nicca and his immensely ambitious project. His work formed the basis for my BEVERIN SLATE PLATFORM.”

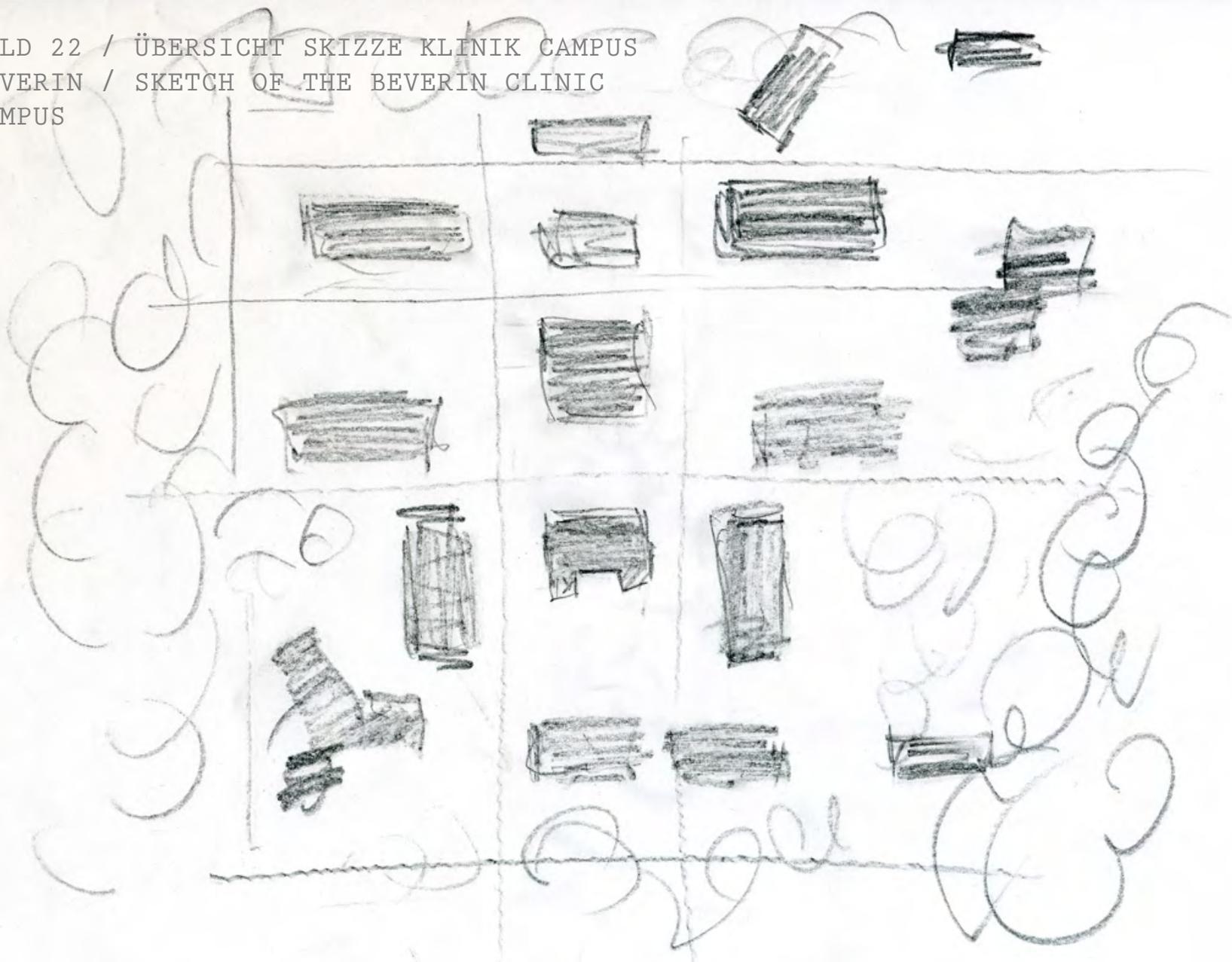
“So, it could be said that this BEVERIN SLATE PLATFORM project has been a work in progress from 1820 to 2000.”



Hans Danuser SCHIEFERTAFEL BEVERIN /
BEVERIN SLATE PLATFORM 2001

“Again, the focus here is on slate and its layered qualities - this time, however, it is all about the material itself, as stone, and in the case of *La Nicca*, in the form of the controlled exploitation of EROSION.”

BILD 22 / ÜBERSICHT SKIZZE KLINIK CAMPUS
BEVERIN / SKETCH OF THE BEVERIN CLINIC
CAMPUS



„Die Ausgangslage... This is the starting point”

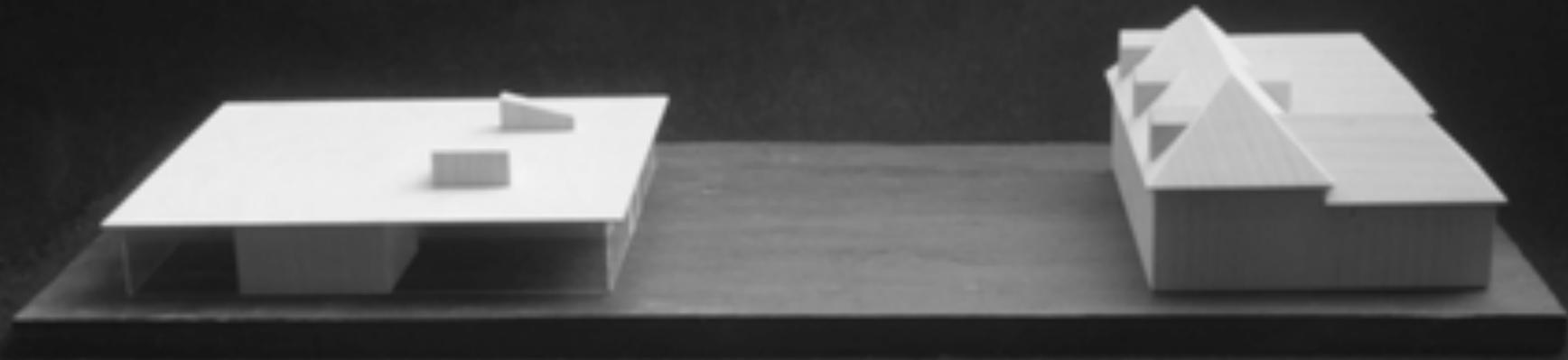
“The Beverin Clinic is one of two major psychiatric clinics in the Grisons-Region. It was originally designed and built between 1895 and 1900, and was architecturally remodelled and radically modernised between 1997 and 2000 to meet today’s standards of psychiatric care.”

“This involved conservation of the existing historic architecture on the one hand and new buildings on the other. What you see here is a sketch of the clinic campus.”

“The question, in terms of the art, was an open-ended one: where should art be placed on the campus and which materials should be used?...

... dies ist selten, dass die Positionierung der Kunst im architektonischen Setting und das Medium von der Kunst frei gewählt werden kann.”

Bild 25 / Modell SCHIEFERTAFEL
BEVERIN / MODEL BEVERIN SLATE
PLATFORM and SCATSCH OF THE CAMPUS

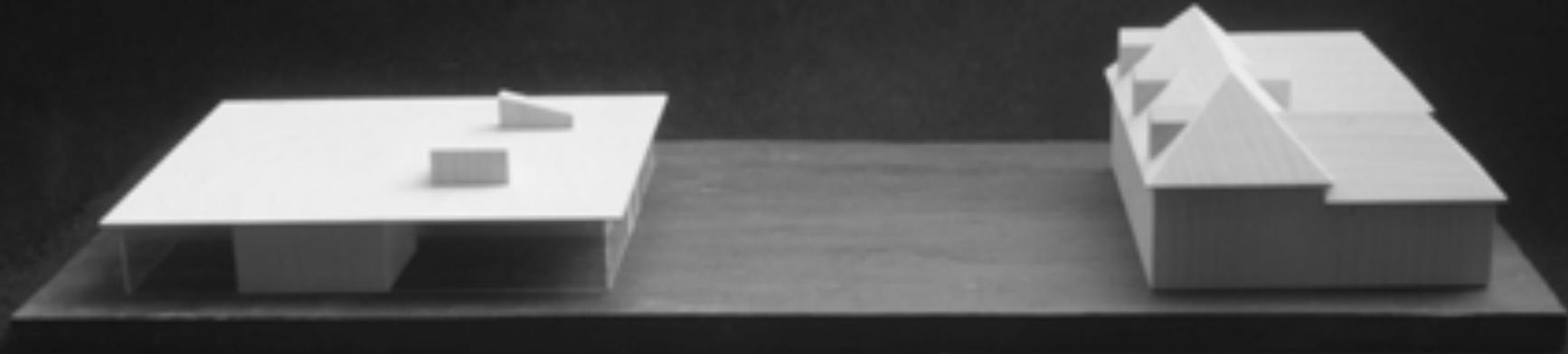


„Mein Wettbewerbsvorschlag im Bereich der Kunst, der auch realisiert wurde...

... My proposal, which was eventually implemented, is intended to mark the new clinic centre of the architecturally sprawling clinic campus and to create a meeting place for visitors and patients by placing the two central buildings on a slate platform...

... indem ich die beiden Zentrumsgebäude auf die Schiefertafel stellte”

“What I did was to make the slate underground of the campus visible by raising the slate platform slightly above the level of the campus grounds... and with the platform the centre of the complex with the two buildings.”



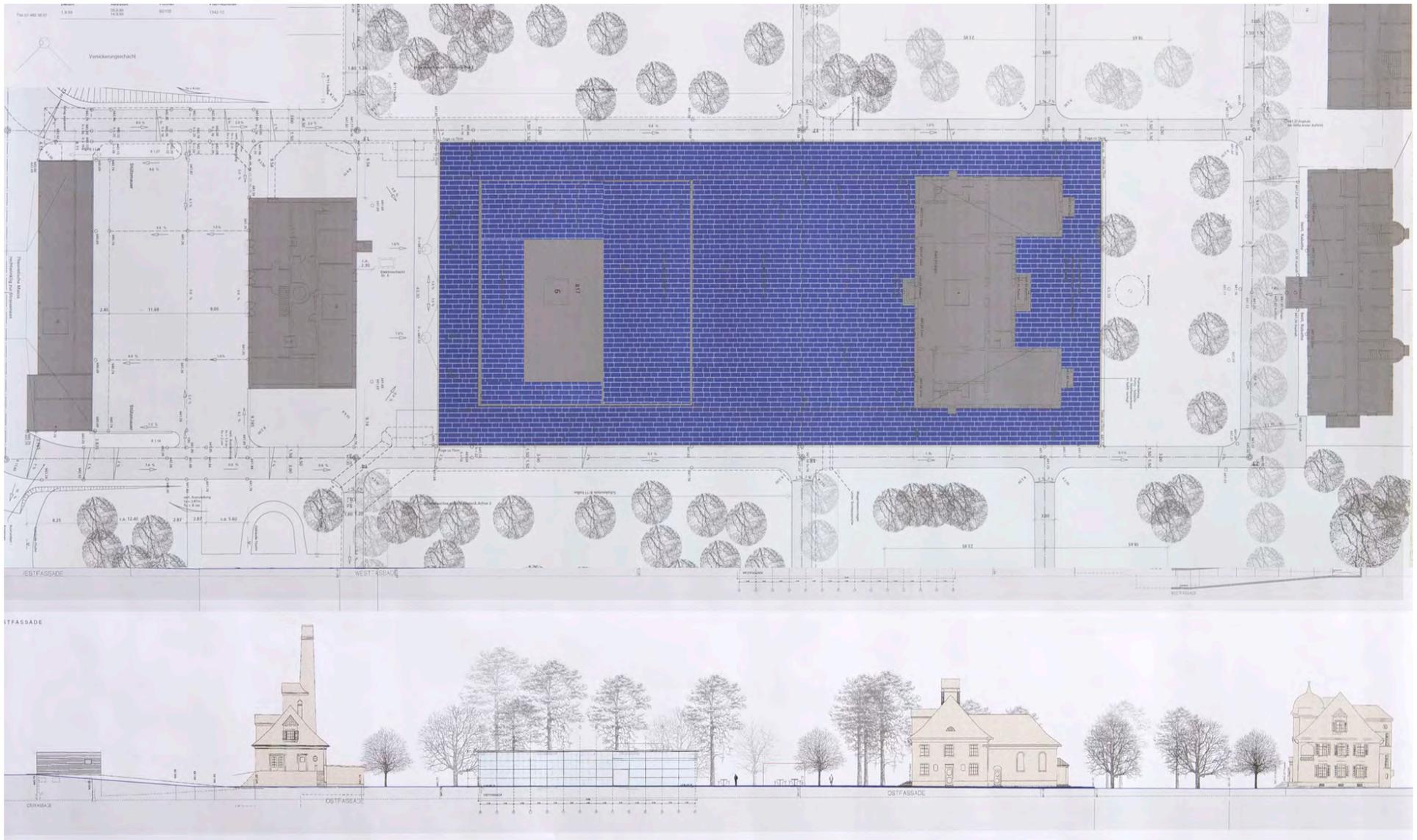


BILD 28/ PLAN AUFSICHT UND PLAN SEITENANSICHT SCHIEFERTAFEL BEVERIN / BEVERIN
SLATE PLATFORM ELEVATION VIEW AND SIDE VIEW

“Here we have the elevation and side view of the centre with the slate platform. The slate platform is composed of individual slabs measuring 1m x 2m - as you can see from the grid pattern.”

“The entire slate surface with the two buildings on it is raised approximately 20cm to 30cm above the surrounding area. (Plan: side view below.)...
... The building on the left is a new building with reception area, restaurant and cafe as well as a conference room. The delivery area is underground.”

“The building on the right is a theatre that was built in 1895 (as part of the psychiatrie campus of corse... as part of psychiatric care).
So this slate platform not only functions as a public space, but also as a stage.”

“We also tend to associate slate with the writing slates that used to be in schools... even today... and even today slate is still a symbol of communication... so the area is visibly a place of meeting, interaction and communication.”

“... and a other detail of the design of the platform...
As you can see, the slate platform in the new building (left) continues into the interior, right up to the load-bearing structure...”

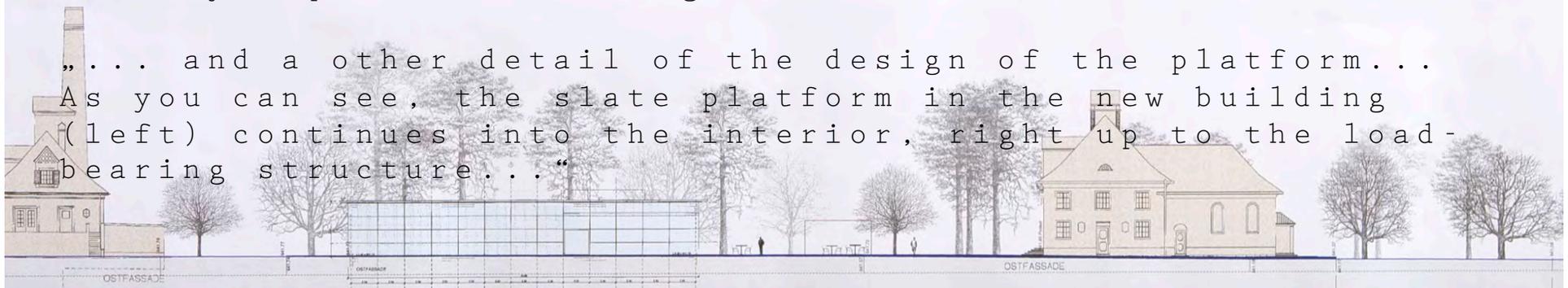


BILD 30/ MODELL / MODEL,
HOW THE SLATE FLOWS

“... and in the model too:
we can clearly see, on the
left how the slate flows
under the glass facade and
into the interior of the
new building.”

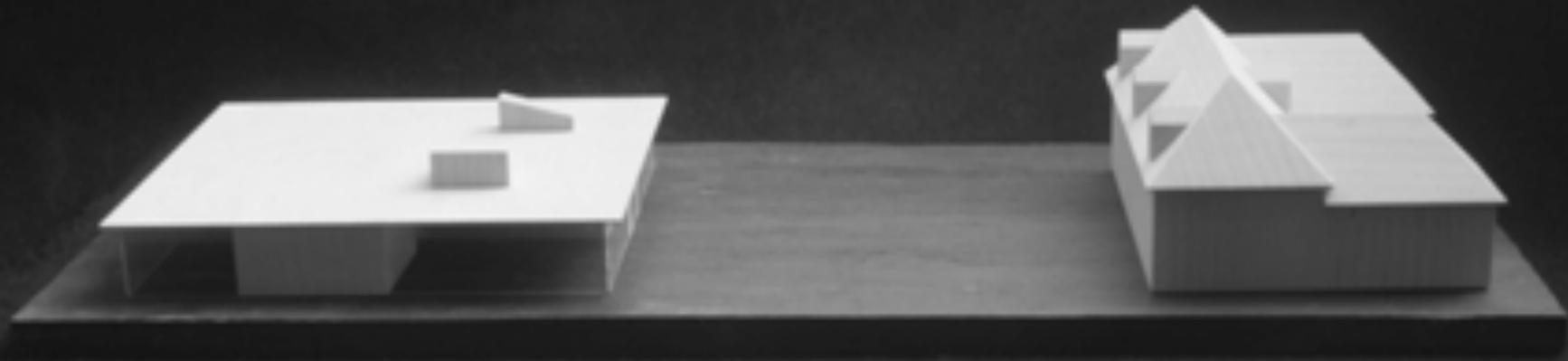


BILD 217 / FOTOGRAFISCHE ANSICHT AUS DER REZEPTION DES NEUBAU
ANSICHT DER SCHIEFERFLÄCHE / PHOTOGRAPHY OF THE BEVERIN SLATE
SURFACE FROM THE INTERIOR OF THE NEW BUILDING



"This photograph shows the BEVERIN SLATE PLATFORM, seen from
inside reception area of the new building".

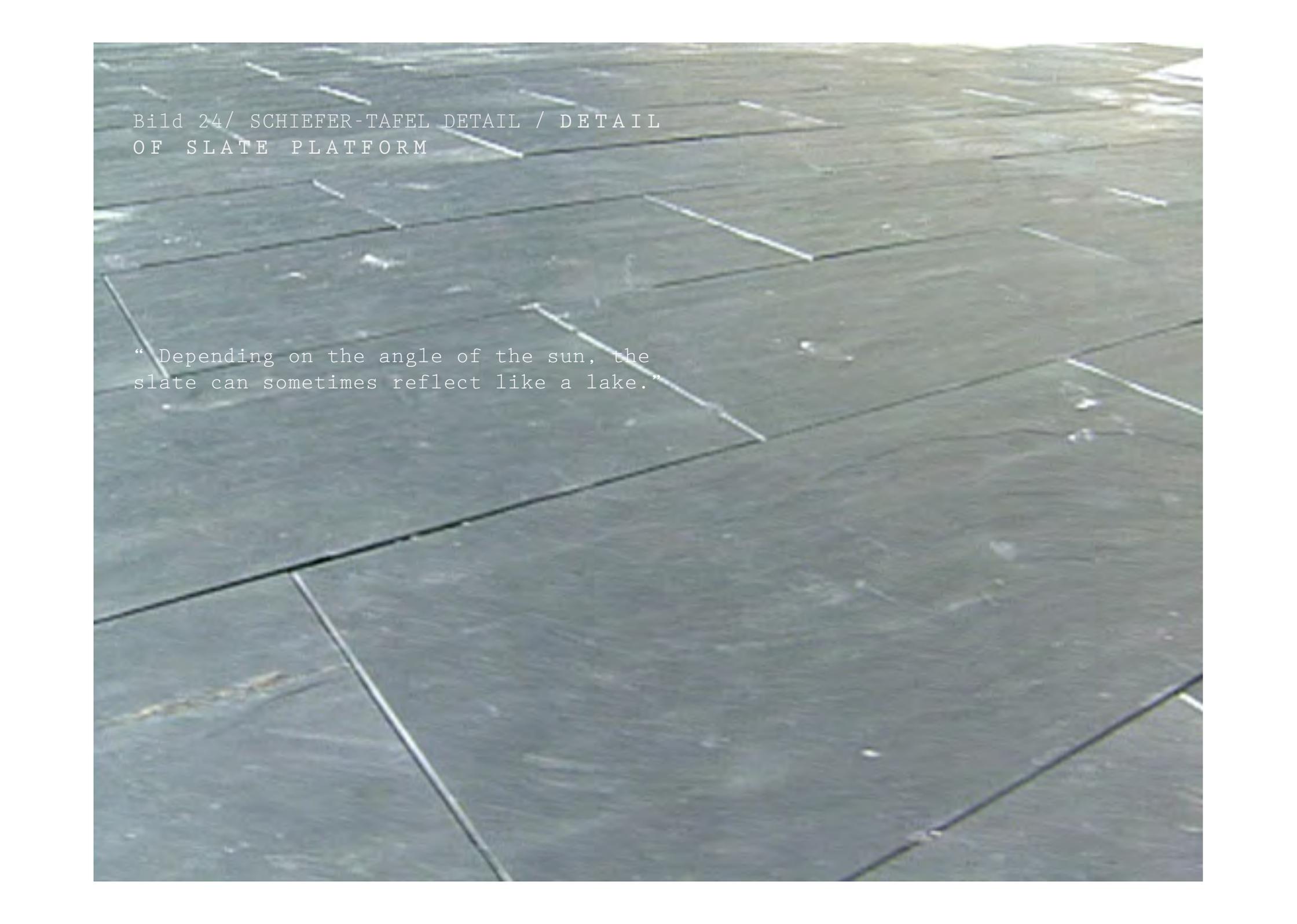
An aerial photograph of a large, flat, dark grey slate platform. The surface is divided into a grid of rectangular sections by dark, recessed lines. The lighting is bright, creating sharp shadows and highlights that emphasize the texture and the grid pattern. The overall appearance is that of a vast, flat, and highly reflective surface.

Bild 24/ SCHIEFER-TAFEL DETAIL / DETAIL
OF SLATE PLATFORM

“ Depending on the angle of the sun, the
slate can sometimes reflect like a lake.”

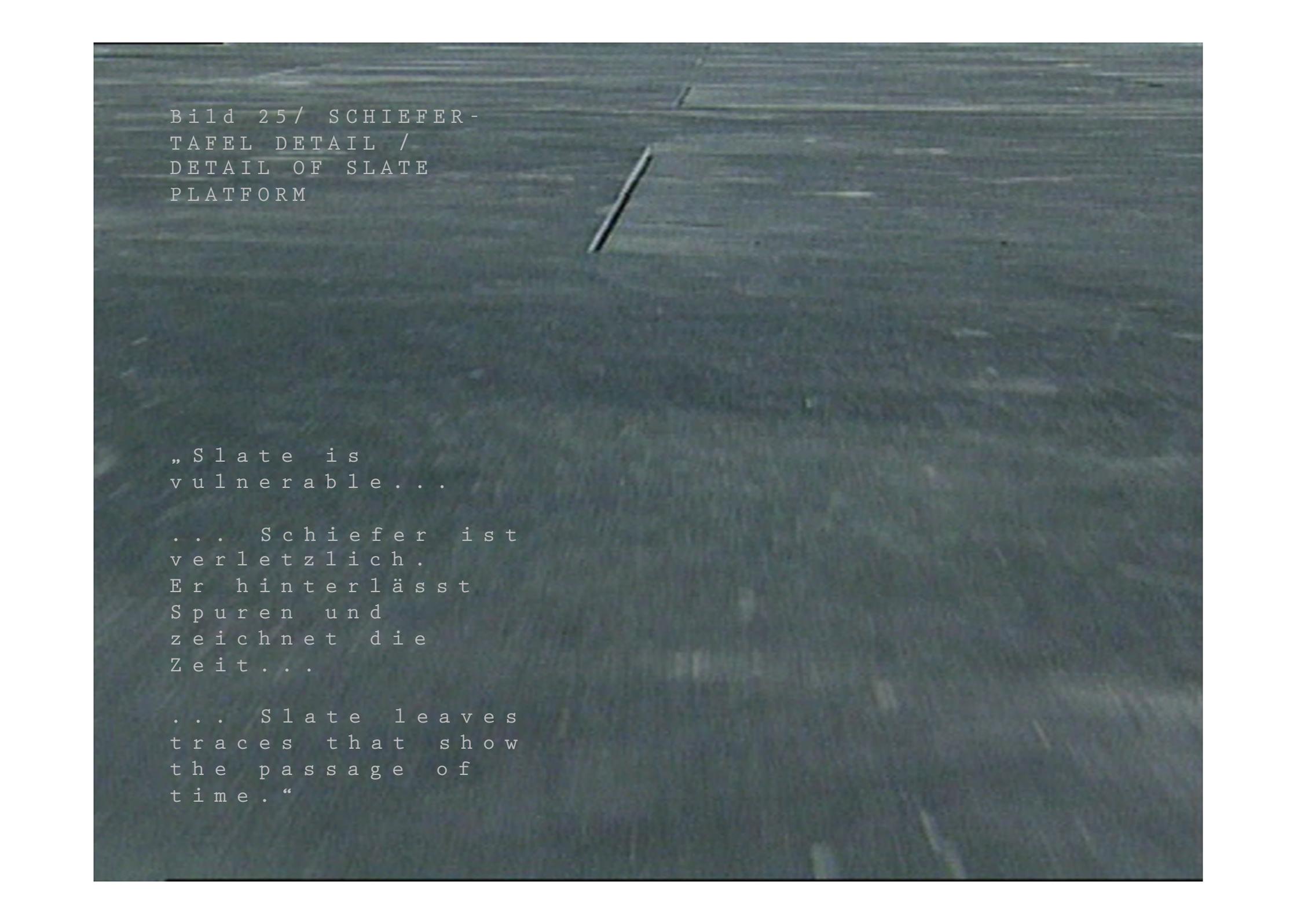


Bild 25/ SCHIEFER-
TAFEL DETAIL /
DETAIL OF SLATE
PLATFORM

„Slate is
vulnerable . . .

. . . Schiefer ist
verletzlich.
Er hinterlässt
Spuren und
zeichnet die
Zeit . . .

. . . Slate leaves
traces that show
the passage of
time . “



B i l d 3 4 u . 3 5 /
S C H I E F F E R - T A F E L
D E T A I L / D E T A I L
O F S L A T E
P L A T F O R M

„ I n r a i n a n d
t h u n d e r s t o r m s ,
t h e s l a t e
p l a t f o r m i t s e l f
b e c o m e s a
l a n d s c a p e . . .

. . . I n R e g e n u n d
G e w i t t e r w i r d
d i e
S c h i e f e r t a f e l
s e l b s t w i e d e r
z u r L a n d s c h a f t . “



“ All of that was expected
and envisaged... in a
way...



Bild 36 / SCHIEFER-
TAFEL SPIEGELUNG /
REFLECTION OF SLATE
PLATFORM

“...All of that was
expected and
envisaged... but what
did come as a surprise
was the way a rain or a
thunderstorm could
transform the platform
into an image. And so,
the slate platform
generates ever changing
images of vast
dimensions.”

“...In a way the biggest
Photographs I ever
did... close to 2000
square meeters.”

“Ich komme zum Schluss... By way of conclusion...”

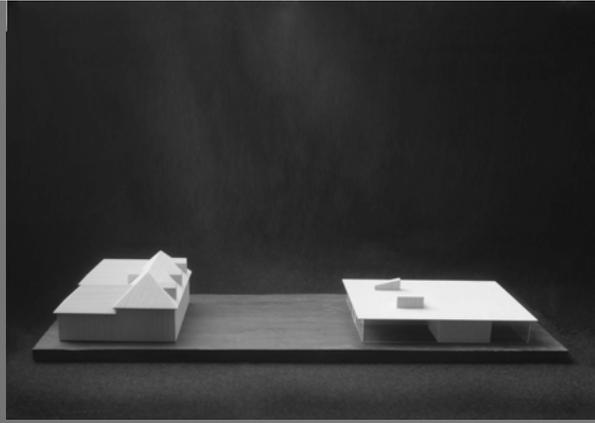
“The Alps are constantly in flux... Die Alpen sind permanent in Bewegung...”

... They have been surveyed, mapped and charted to the very pinnacle of their highest summits, and all their man-made environments. And yet, they look different every day... Bis in die höchsten Ebenen und Bergspitzen sind sie Vermessen, meist eine Kulturlandschaft und dennoch zeigen sie sich jeden Tag anders.“

“In my experience, it is our own standpoint within this landscape that is unstable and fragile: high and low, up and down, far and near - all converge and blend together; our certainties might be swept away at any moment.”

“Projects in the Alps cannot be successful unless they not only endure this flux and these PROCESSES OF EROSION, but actually work with them.”

„Meine Erfahrung zeigt: der eigene Standort/Standpunkt in dieser Landschaft ist instabil und brüchig, oben und unten, nah und fern fließen ineinander über und Sicherheiten können jederzeit wegrutschen... Projekte in den Alpen haben nur Erfolg, wenn sie diese Bewegung und die EROSIONSPROZESSE nicht nur aushalten, sondern damit arbeiten...“



Hans Danuser - THE EROSION

PROJECTS and VISIONS FOR THE ALPS - Kunst
und Architektur im Gespräch

ENGADIN ART TALKS 25. / 26. August 2012

