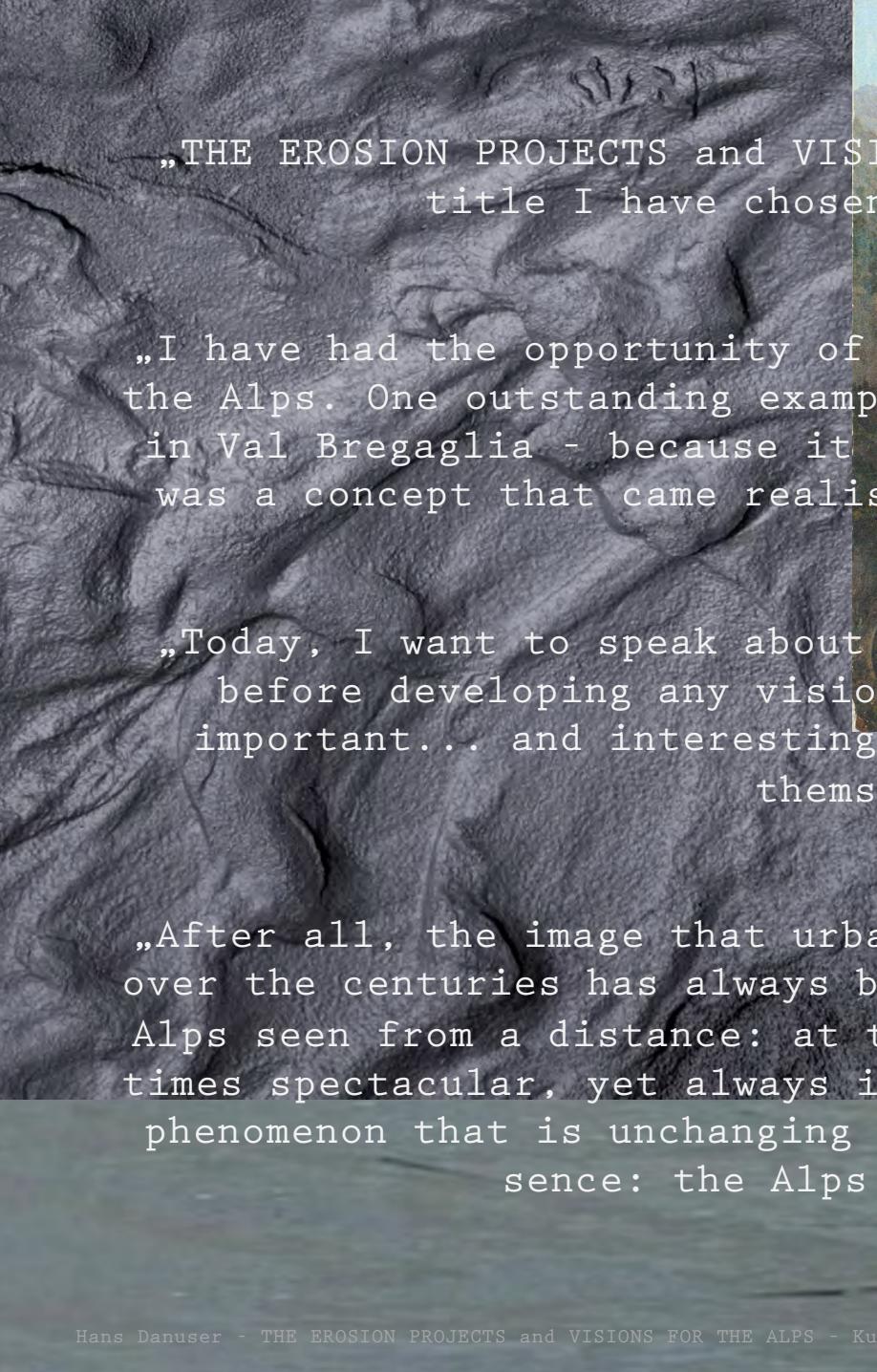


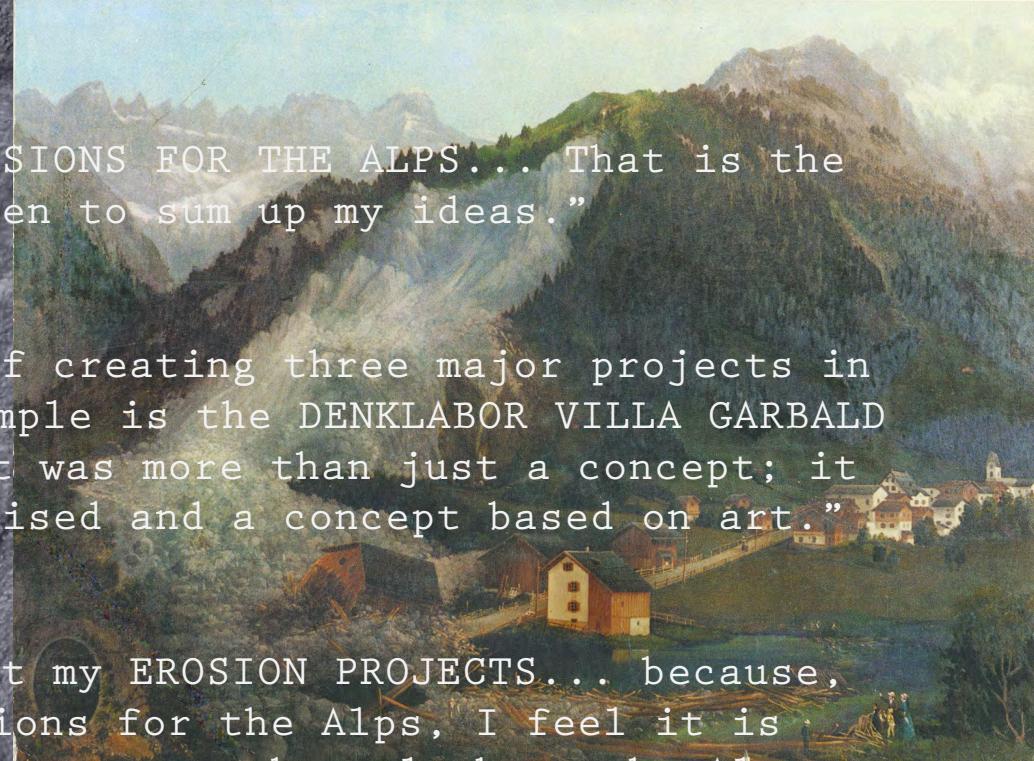


Hans Danuser - **THE EROSION PROJECTS** and VISIONS FOR  
THE ALPS - Kunst und Architektur im Gespräch

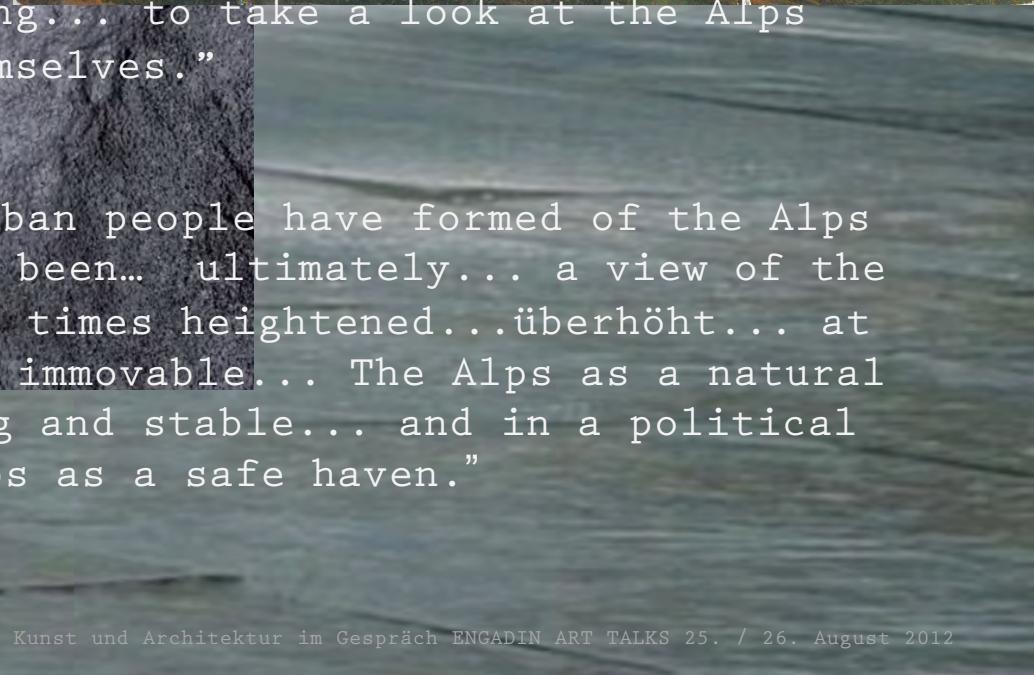
ENGADIN ART TALKS 25. / 26. August 2012



„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 DENKLABOR 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 sense: 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 unversehrt 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 Maschänzerrüfe mountain stream in the Scaläratobel 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 80s, the melting of the permafrost as a result of the global rise in temperature became an issue" . . . „und unser Hochalpiner Raum begannen als ein Resultat dieses Permafrost Rückgangs verstärkt zu erodieren. . .“

„. . . and then in the 1990s climate change became the worldwide collective term. . . und der Klimawandel ist heute die globale Herausforderung schlechthin“

"And on the other hand. . . also in the 90s, when the fall of Eastern Bloc Communism exposed the erosion of western values too, . . . a confusingly incredible coincidence of phenomena. . . and equivalence of terms. . . und Äquivalenz des Begriffs EROSION. . .

. . . all these memories of my childhood came back to me. . .

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

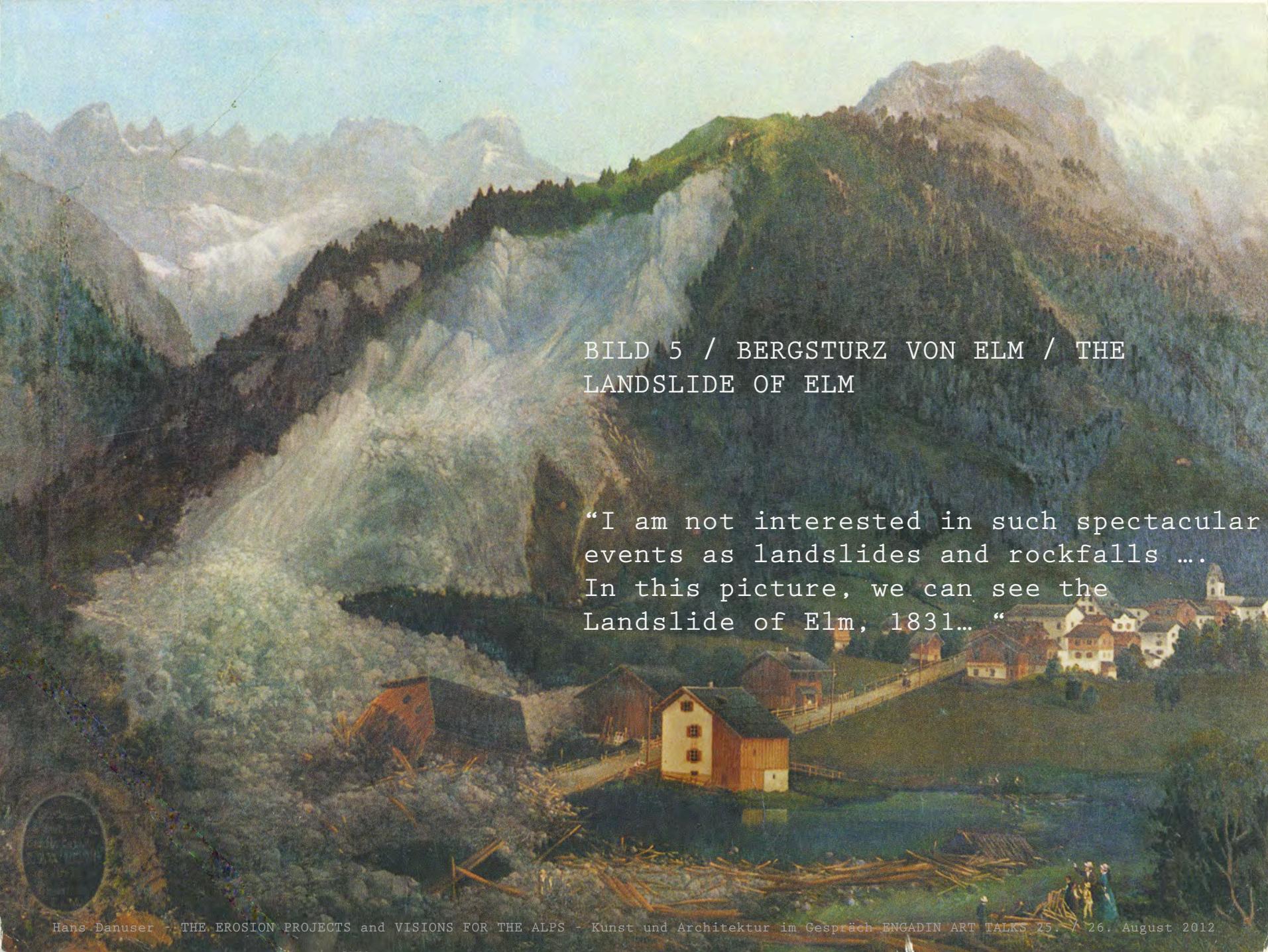


BILD 5 / BERGSTURZ VON ELM / THE  
LANDSLIDE OF ELM

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

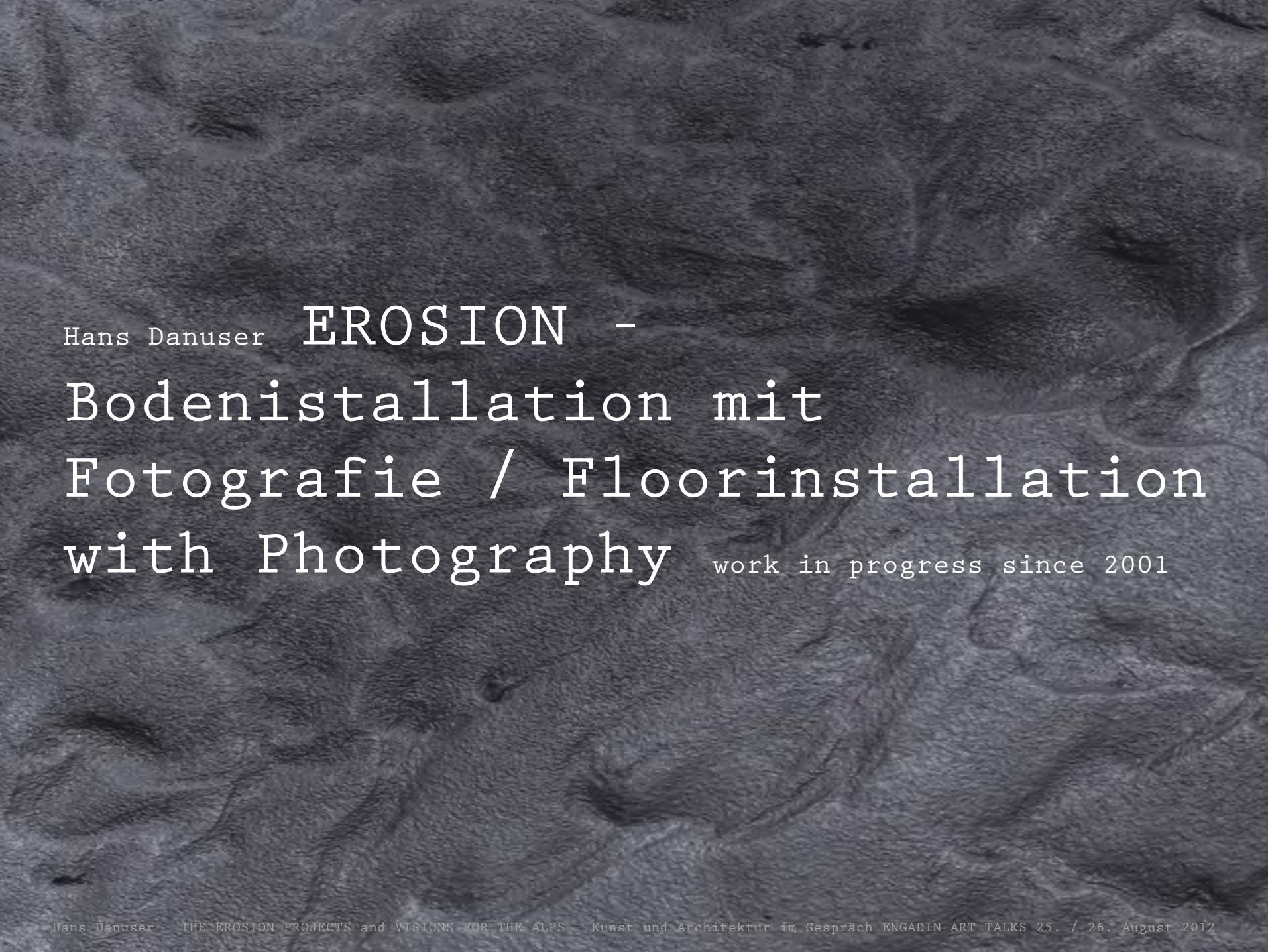
BILD 6 / GAFFER AM BERGSTURZ VON FELSPERG / CATASTROPHE TOURISTS VIEWING THE  
FELSPERG LANDSLIDE



“.... 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.“

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



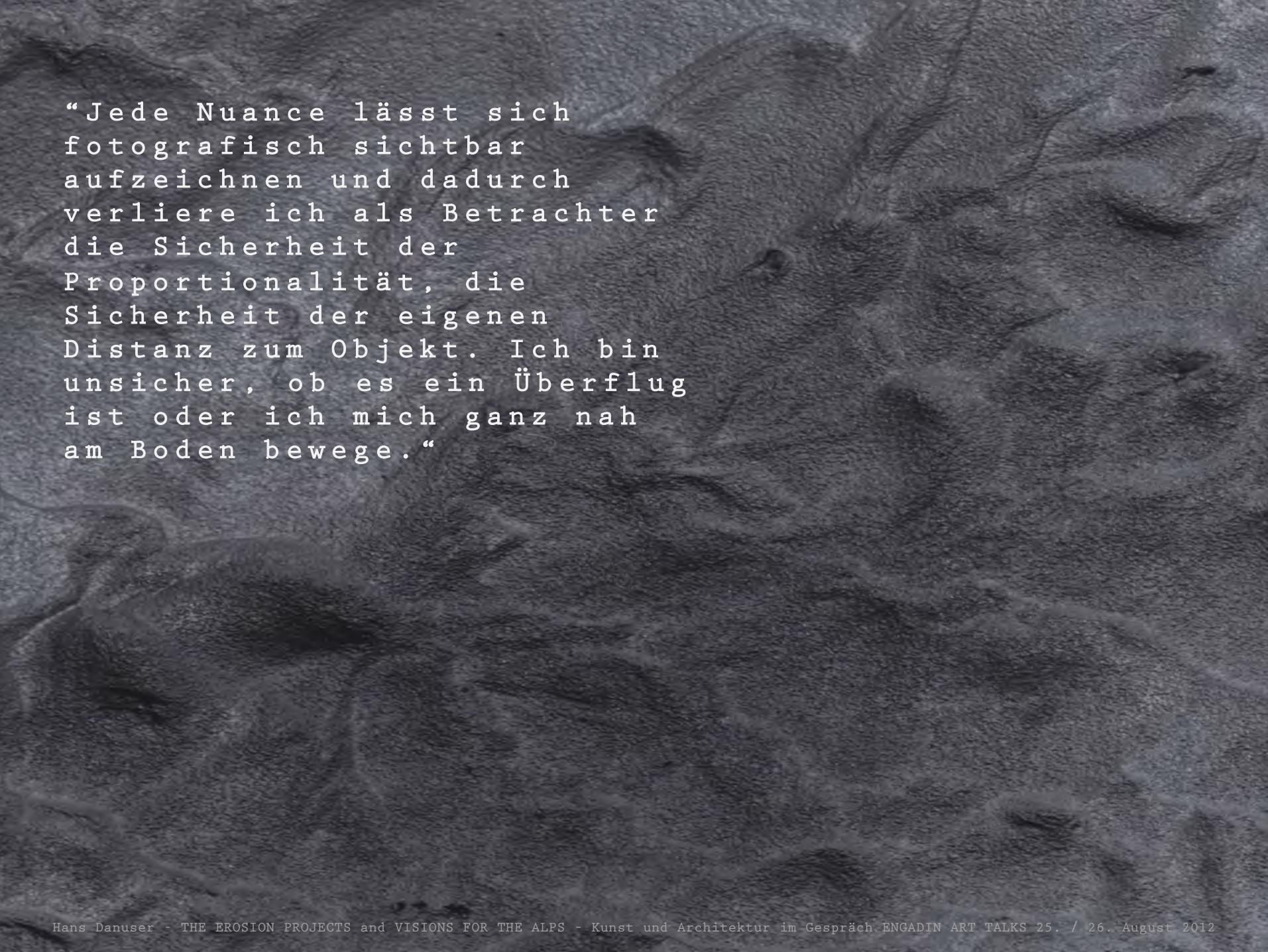
Hans Danuser EROSION -  
Bodeninstallation mit  
Fotografie / Floorinstallation  
with Photography work in progress since 2001



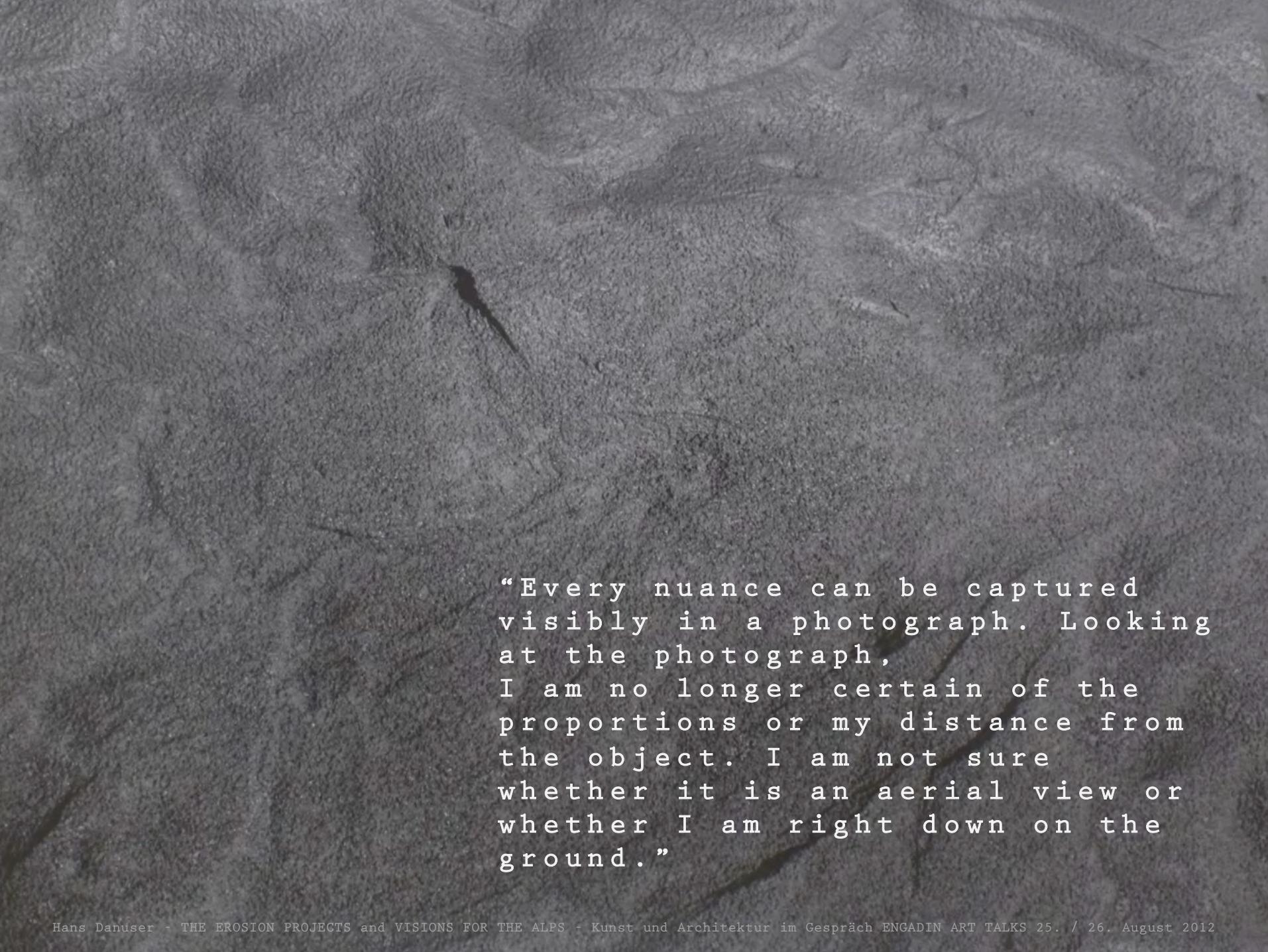
"In the following  
pictures I will  
look closer to  
slate."

“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.”

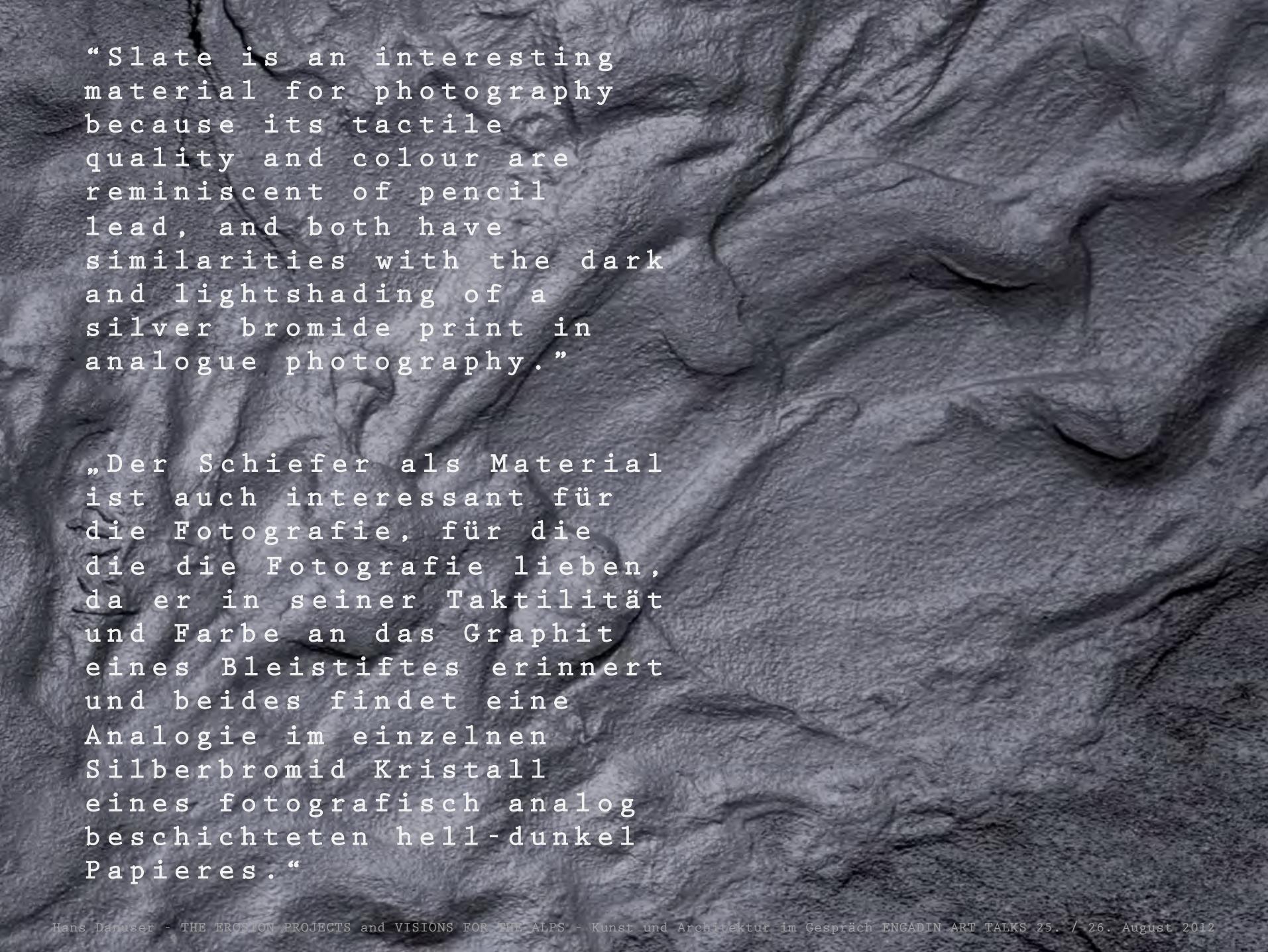
„Auf Schiefer und  
die Schiefergebirge  
konzentrierte ich  
mich, da der  
Schiefer sich in  
der Natur, in der  
Landschaft Schiefer  
zeigt sich im  
Schiefergebirge von  
stabilem Fels bis  
zum feinsten Staub  
zeigt.“



“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 -  
BODENINSTALLATIONENEN  
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 COLMATIERUNGSSARBEITEN DOMLESCHG 1826 - 2001

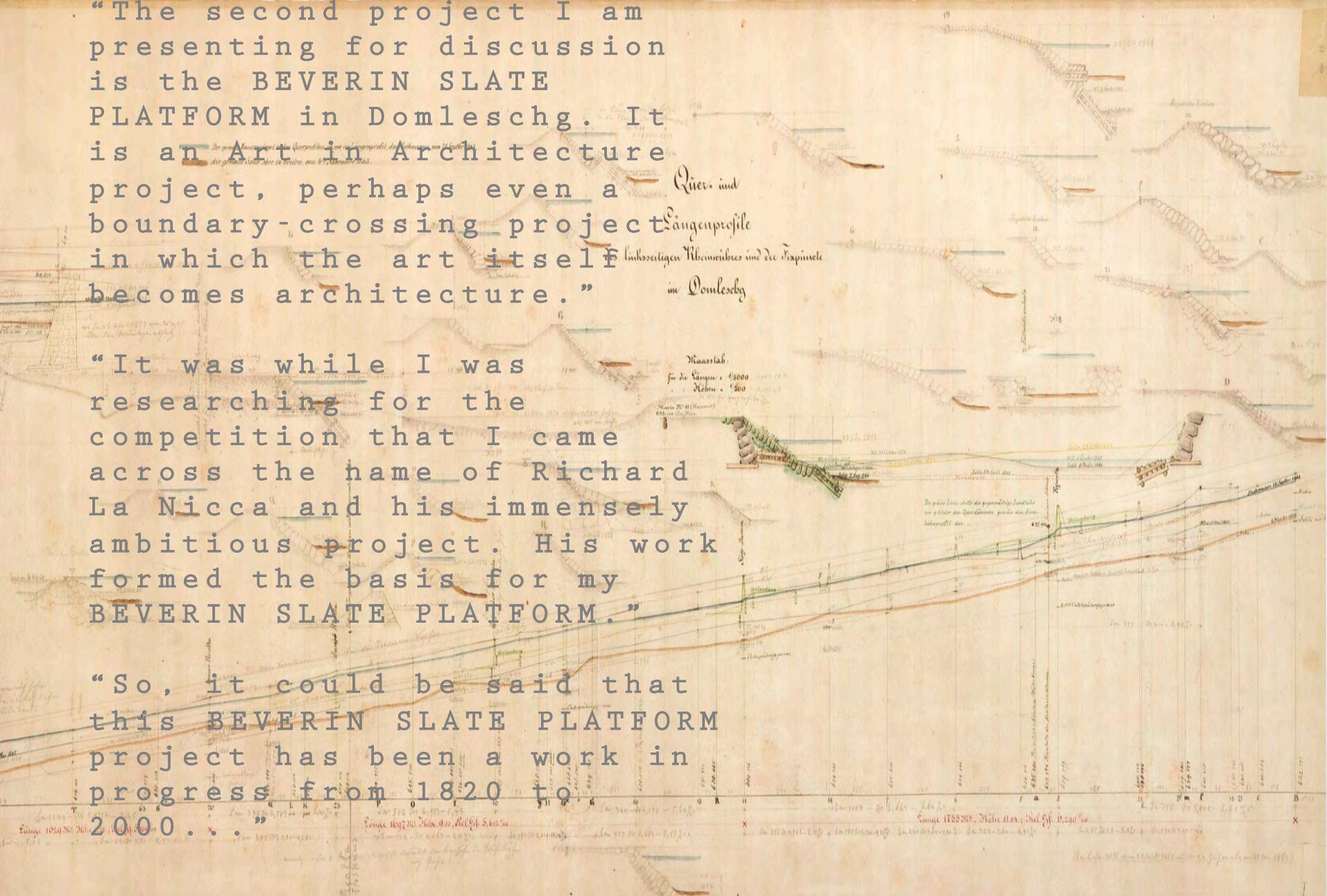
Hans Danuser - THE EROSION PROJECTS and VISIONS FOR THE ALPS - Kunst und Architektur im Gespräch ENGADIN ART TALKS  
 25. / 26. August 2012

"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."

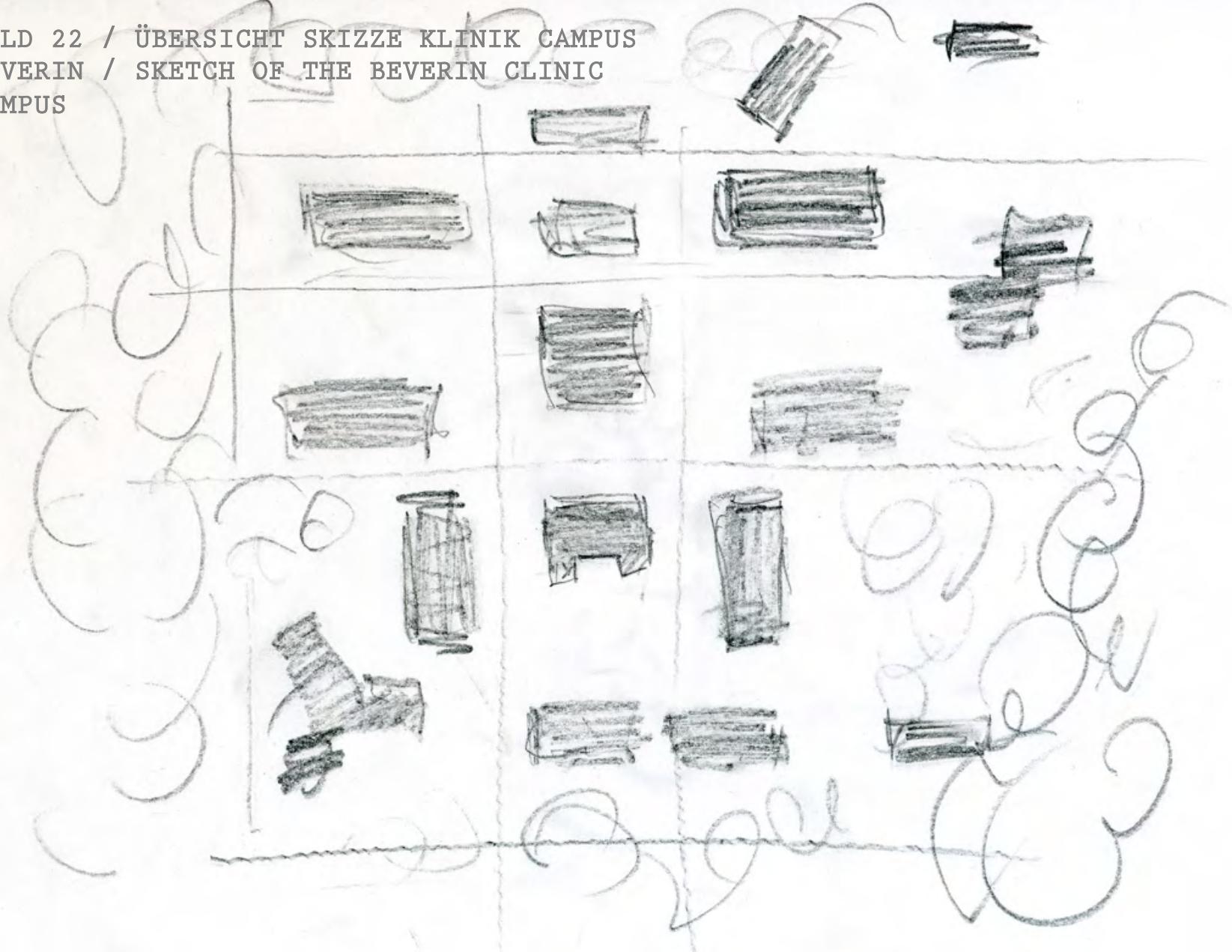
"So, it could be said that this BEVERIN SLATE PLATFORM project has been a work in progress from 1820 to 2000 . . ."



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.“

"Right up until the early years of the nineteenth century, the Rhine meandered through the Domleschg and Heinzenberg plains and often caused flooding.

"In 1820, under the leadership of the engineer Richard La Nicca, work began on straightening the course of the Rhine and shoring up the land on either side with slate sand from the Beverin area to make it suitable for agricultural use. It was a land reclamation project on a vast scale."

"It was begun in 1820 and completed - a lovely coincidence - when I created the BEVERIN SLATE PLATFORM in 2000."

Normal Längen Profil

## BILD 24 / PLÄNE LA NICCA / LA NICCA PLANS

WHILE I WAS RESEARCHING FOR THE PROJECT... I TOLD BEVORE... I DISCOVERED LA NICCA'S PLANS AND DRAWINGS IN THE STATE ARCHIVES OF GRISONS.

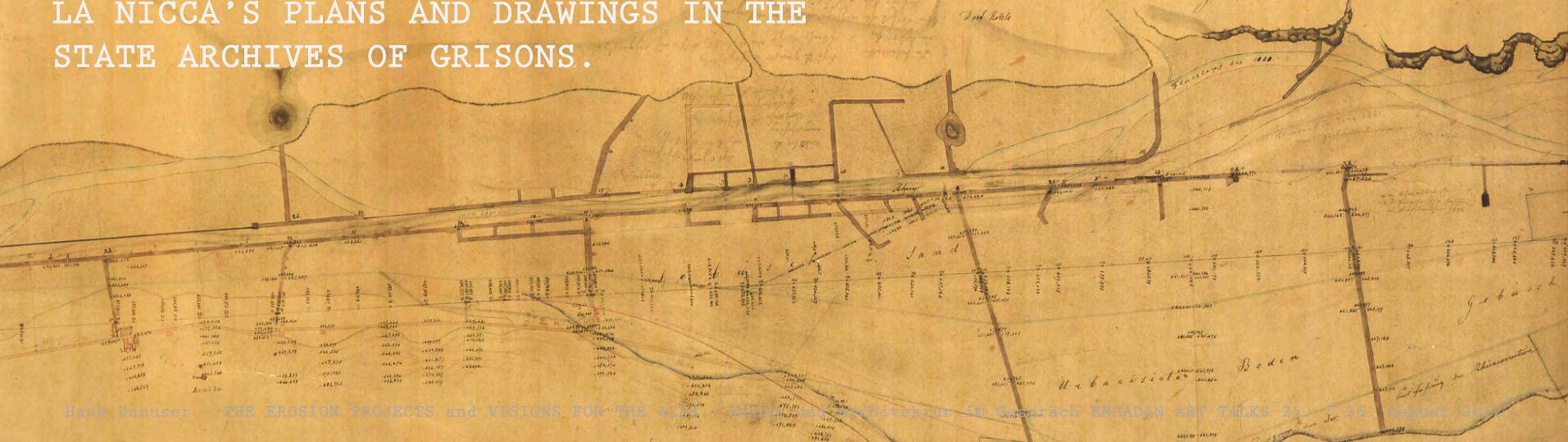
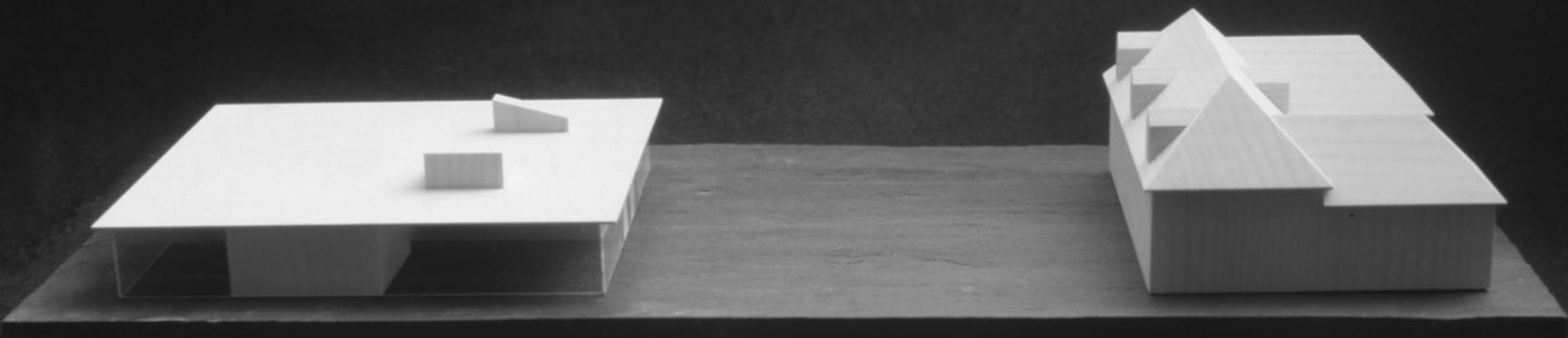
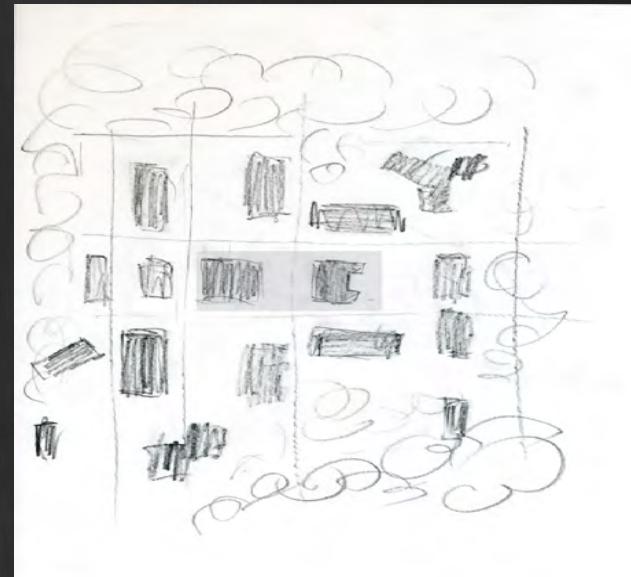


Bild 25 / Modell SCHIEFERTAFEL  
BEVERIN / MODEL BEVERIN SLATE  
PLATFORM and SCATSCH OF THE CAMPUS

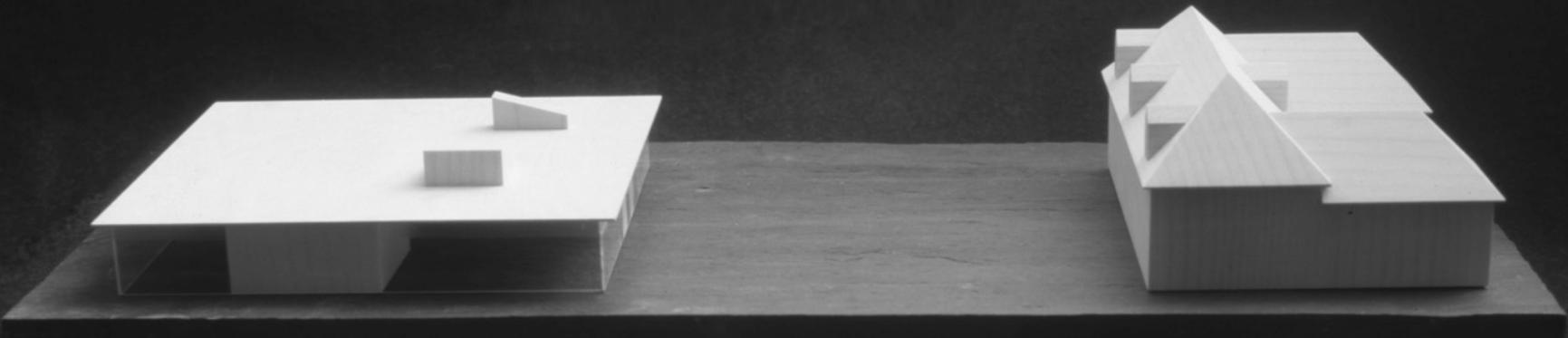


„Mein Wettbewerbsvorschlag im Bereich der Kunst, der auch realisiert wurde...“

... 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.”



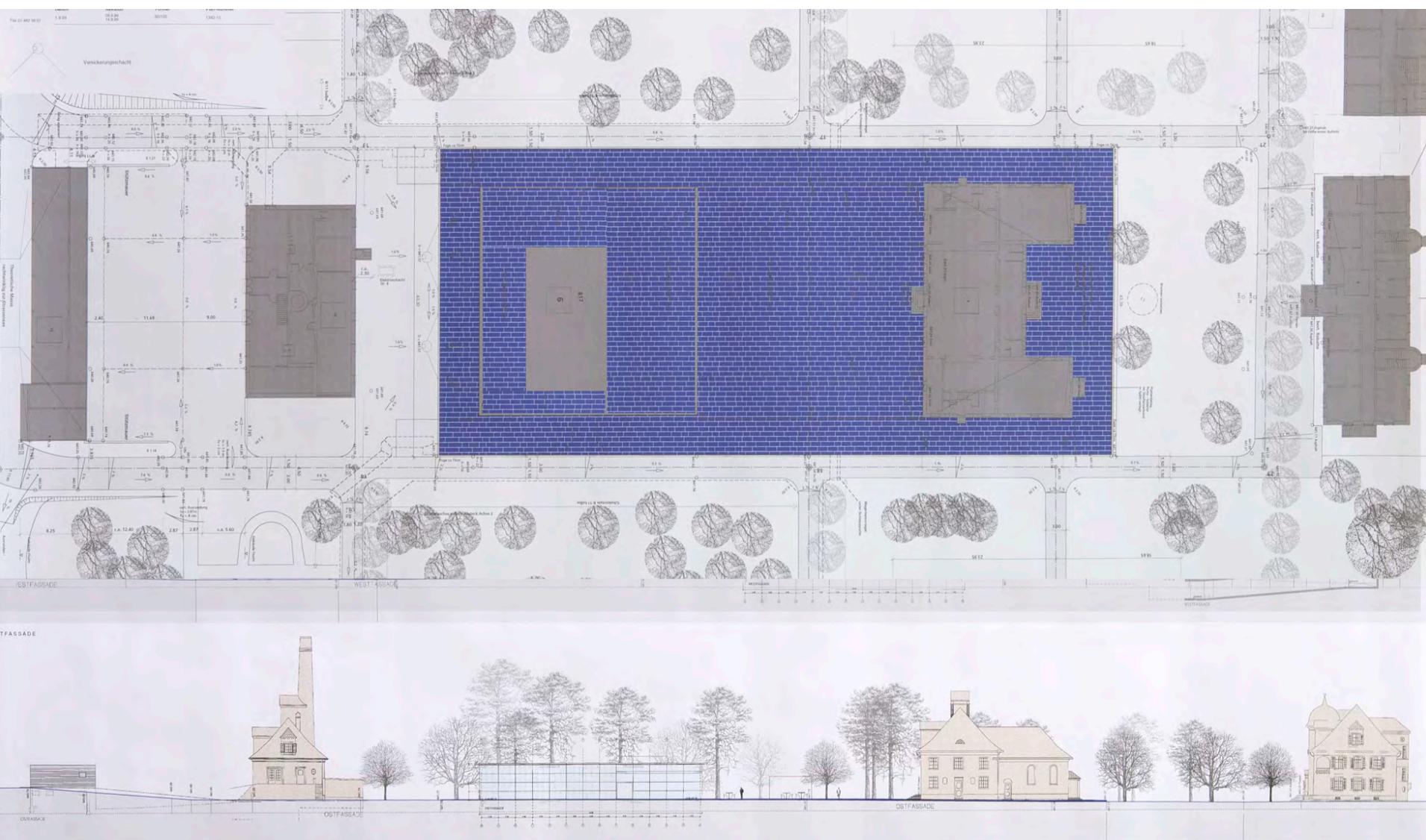


BILD 28/ PLAN AUFSICHT UND PLAN SEITENANSICHT SCHIEFERTAFEL BEVERIN / BEVERIN  
SLATE PLATFORM ELEVATION VIEW AND SIDE VIEW

"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).

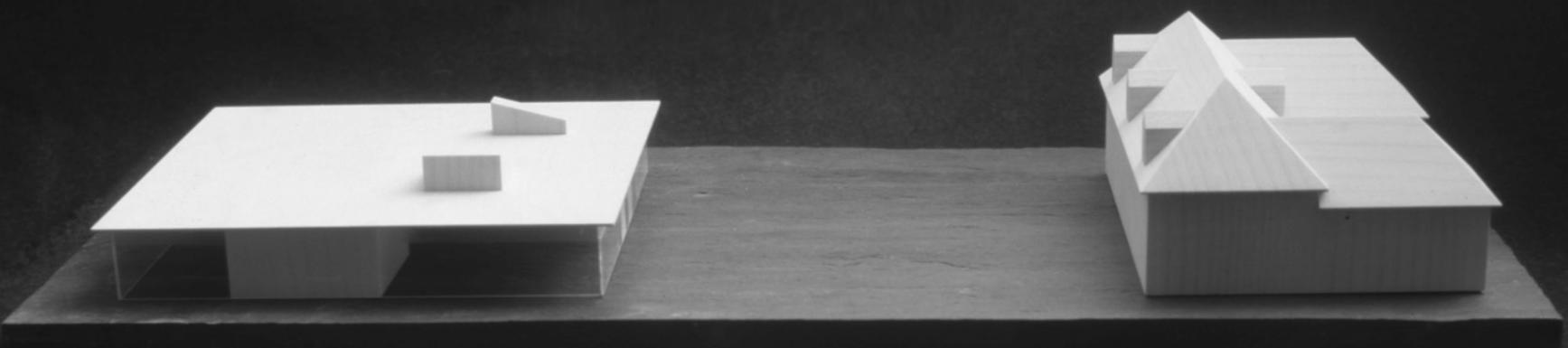
So this slate platform not only functions as a public space, but also as a stage."

"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 another 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.”





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

Bild 24/ SCHIEFER-TAFEL DETAILAnsicht /  
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 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

„ In rain and  
thunderstorms,  
the slate  
platform itself  
becomes a  
landscape... .

... . In Regen und  
Gewitter wird  
die  
Schiefertafel  
selbst wieder  
zur Landschaft.“



A blurry landscape photograph showing a valley with green fields and distant mountains under a cloudy sky.

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

B i l d 3 6 / S C H I E F E R -  
T A F E L S P I E G E L U N G /  
R E F L E C T I O N O F S L A T E  
P L A T F O R M



“ . . . 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...”

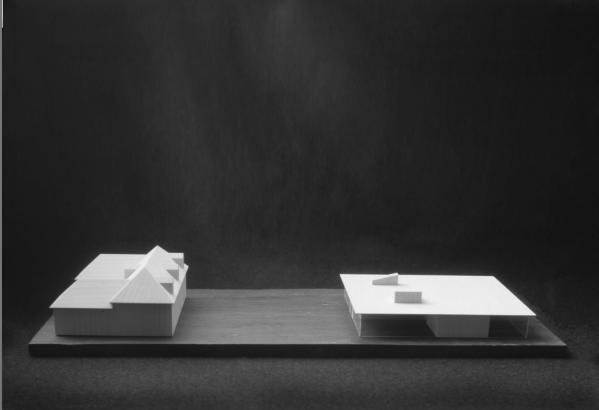
“The Alps are constantly in flux... Die Alpen sind permanent in Bewegung...”

... 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

