

**Studio Anne Holtrop**

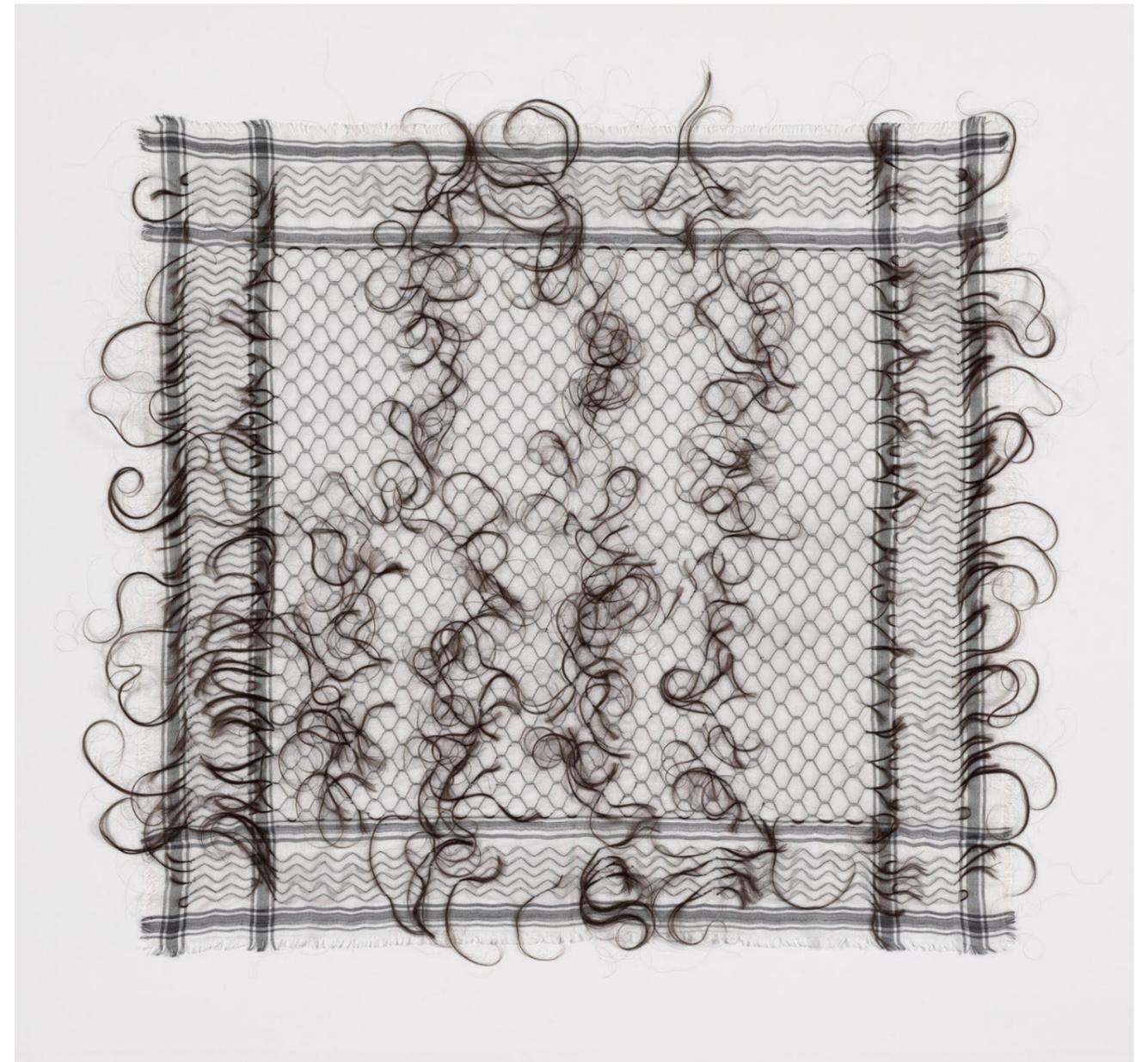
**ETH Zürich**

**design studio**

**HS24**

**MATERIAL GESTURE:**

**WE THE PEOPLE AND 19 OTHERS**



**MONA HATOUM, PALESTINE**

**KEFFIEH, 1993-99**

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## **MATERIAL GESTURE: WE THE PEOPLE AND 19 OTHERS**

**This is the last semester of our six years of artistic research titled MATERIAL GESTURE. The research on material gesture wishes to shift the focus towards the processes of working with a material and its resulting gestures in order to define a specific expression and spatial formation of architecture.**

**Roland Barthes in his writings on the work of Cy Twombly, defines the term gesture as the surplus of an action. An action, he writes: “is transitive, it seeks only to provoke an object, a result.” Whereas the gesture is “the indeterminate and inexhaustible total of reasons, pulsions, indolences which surround the action with an ‘atmosphere’.”**

**In this last semester an artwork will be your departure point. We have selected 20 works with a strong material, gestural and ideological character, and each student will be assigned one of the artworks within this selection.**

**As opposed to the white cube approach where the exhibition space is made as neutral as possible, you will research the possibility of making an architecture that is dedicated and specifically built for the artwork. The ambition is to research the work through its material aspects, the gestures and ideas of the artist and to produce an architecture for that work that is as specific as the work itself.**

**Anne Holtrop**

## **DESIGN STUDIO**

**When we take all aspects of the material into consideration – the geology, the sourcing, the industry, the different properties, the craftsmanship, the specialised techniques and the cultural significance – we can deploy the full potential of the inherent qualities of the material itself and our way of working it in what we call MATERIAL GESTURE.**

**In this design studio, you will define your gestures of making and working with material(s) through research and experiment, and in response to the topic of the studio. You are required to produce an architecture that results from your specific engagement with the material and the spatial condition you construct with it. The architecture that results from this approach does not reference or represent something, but simply attempts to exist as a physical spatial reality in its own right.**

**Your research should be supported by the knowledge made available by our studio, and engaged through you with the use of available resources and facilities at departments of the ETH and from external specialists / fabricators.**

**Throughout the whole semester, and for your final presentation, we require that you work with physical (fragment) models of your building in the actual material(s). It is important, in this design studio, not to make a complete building, but to show and support the found values of the material engagement in a spatial way, based on the full potential of the inherent qualities of the material itself and your way of working it.**

## **ASSIGNMENT**

**In this studio, we work in a workshop and laboratory-like setting where you research, design and test the proposed material. The material and the ways of making are not a presentation outcome of the design studio but rather, an integral part of a process of working, researching and designing.**

**There is no given program for the space. This can be chosen at any time in the development of your project and should support the spatial and material conditions that you have set out.**

**For the final presentation, you are required to make a physical model of your work, or a fragment of it, in a scale of 1:15. The model should show the material and the gestures (the ways of making) and the specific spatial conditions it constructs. This is the key element of your presentation, along**

**with samples of the material research and test models. You are required to display the material gesture research, drawings of the project and photos of the model alongside your model on portrait A2 sheets.**

**The A2 material will be collected in print and digitally in PDF format for the material gesture archive. A semester result book will be made after the presentation. From a selection of a maximum of three projects, the models and material research will be crated and archived for future exhibitions.**

## SCHEDULE DESIGN STUDIO

HS24

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### INTRODUCTION Sep 16 - 18

On the introductory days, we will visit art related places in South France :  
Anselm Kiefer's studio complex in Barjac  
Museum of Lee Ufan in Arles  
Chateau de Beauscastel by Studio Mumbai + Studio Méditerranée  
During the trip, you will choose the artwork you want to engage with throughout the semester.

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### STUDIO WEEK 2 Sep 24 & 25

**RESEARCH TOPIC**  
with DS assistants (Yuiko, Arturo and Philip). The team will give an introduction to **MATERIAL GESTURE** and the specific topics of this design studio, **MATERIAL GESTURE: WE THE PEOPLE AND 19 OTHERS**. We will introduce how we work within the studio; we aim that you learn that model, image and drawing are tools to develop your project.

Experiments with the material and ways of making. You are required to present the research topic of your interest through material tests and research, following your personal interest on the art reference and its ways of making.

In order to understand the idea of material gesture, you will be modeling, sketching and working together with the assistants.

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### STUDIO WEEK 3 Oct 1 & 2

**GESTURE IN RELATION TO ART WORK**  
with DS assistants.  
You will present your research and first experiments.  
In this review, your material research in relation to your art reference will be discussed, and you will have to present the sources and the specialists/ETH departments involved that are essential for your research.  
The material research and experiments are documented through photography, material samples, writing, and drawing.

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### STUDIO WEEK 4 Oct 8 & 9

**SPATIAL TRANSLATION OF ART WORK**  
with Anne Holtrop and DS assistants.  
You will find a way to translate your research, material gestures and experiments into the best suitable spatial configuration. Some first translation into the architectural context should be made and relate to the material engagement.

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**STUDIO WEEK 5**  
Oct 15 - 16

**PROJECT DEVELOPMENT**  
with DS assistants.  
We will continue our discussion of the previous reviews and aspects of your work together in depth on your project.

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**SEMINAR WEEK**  
Oct 22 & 23

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**STUDIO WEEK 7**  
Oct 29 - 30

**SPATIAL CONDITION, GESTURE AND RESEARCH**  
with DS assistants.  
You will be required to present your research in relation to your art reference and your architectural spaces that are consequential to your material interest and fully exploits the material gesture in a spatial way. We will discuss architectural articulation and cultural significance in relation to material research and ways of making.

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**MID-TERM REVIEW**  
Nov 5 & 6

**SPATIAL CONDITION, GESTURE AND RESEARCH**  
with Anne Holtrop, Mario Monotti, guests and all studio assistants.  
It is important to understand your research and ambitions of your project as well as the constrains and conditions you work with and what possibilities they offer. You will be required to present your projects through architectural drawings – floor plans and sections – and first more detailed construction drawings.

You will be evaluated on the development of the previous table reviews (gestures and space) under the categories of research, conceptual approach, material development and presentation.

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**STUDIO WEEK 9**  
Nov 12 & 13

**PROJECT DEVELOPMENT**  
We will continue our discussion of the previous reviews and aspects of your work together in depth on your project.

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**STUDIO WEEK 10**  
Nov 19 & 20

**WAYS OF MAKING SPACE**  
In this week, we will elaborate more in depth the construction techniques and applications that you will develop out of your material research and their spatial consequences. We will use the constraints and problems of translating your project into reality as tool to find specific solutions for developing your project's narrative. Therefore, we will successively increase the scales of model making and drawing.

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**STUDIO WEEK 11**  
Nov 26 & 27

**GESTURE, SPACE AND STRUCTURE**  
with DS assistants.  
Together we will discuss the relevance of structure and the ways of making in relation to your project.

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**STUDIO WEEK 12**  
**Dec 03 & 04**

**DETAILED PROJECT DISCUSSION**  
with DS assistants and Anne Holtrop.  
We will continue our discussion of  
the previous reviews and aspects of  
your work together with the ways of  
making. At the core of the discussion  
we will focus on final model, drawings  
and photographs, which as tools  
become strongly representative of what  
your project is about.

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**STUDIO WEEK 13**  
**Dec 10 & 11**

**PRE-FINAL PRESENTATION**  
with DS assistants.  
Your project should be in an almost  
final state and we will discuss mainly  
how to present your work at the final  
review.

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**FINAL PRESENTATION**  
**Dec 17 & Dec 18**

with Anne Holtrop, guests and all  
studio assistants,  
you will work on the final presentation  
with an exhibition of the final models,  
material samples and A2 drawings and  
photos.

## **TOOLS**

### **MODELS, DRAWINGS, AND PHOTOGRAPHY (VIDEO) as tools**

**In our design studio, we stress working on models, drawings, and photography as tools to develop projects. The three should link and grow together.**

### **MODEL as a tool**

**The purpose of model-making is to study different conditions. The study will be constantly worked on on a weekly basis for different focuses such as material tests, the context of the project, volume, structural principles, materiality, atmospheric or spatial conditions, etc throughout the semester. It means you will experience different types of models. The scales and materials of the models can vary depending on the focus.**

### **DRAWING as a tool**

**Through the act of drawing, we can explore the physical process of making in an analytical sense and synthesise key aspects of a project. Together we will explore the different scales and methods of drawing, from surface textures that change over time to the constructive assembly of different elements, from the illustration of experiment arrangements to the communication of technical details.**

### **PHOTOGRAPHY (VIDEO) as a tool**

**An important tool of narration to communicate project intentions and research: it questions how we talk about things. Photography becomes an important part of the narrative that helps to explain the project once we have site visits, experiments, material tests, and model studies. It becomes a way of focusing, of editing, of looking, of putting work in relationships. It is important to think about the print and check how your photography narrates your intention clearly. With video, we can also include the aspect of time in photography. Together with drawings, are tools to analyse and annotate what we are doing, it is essential to document what we do.**

**WE THE PEOPLE AND 19 OTHERS**



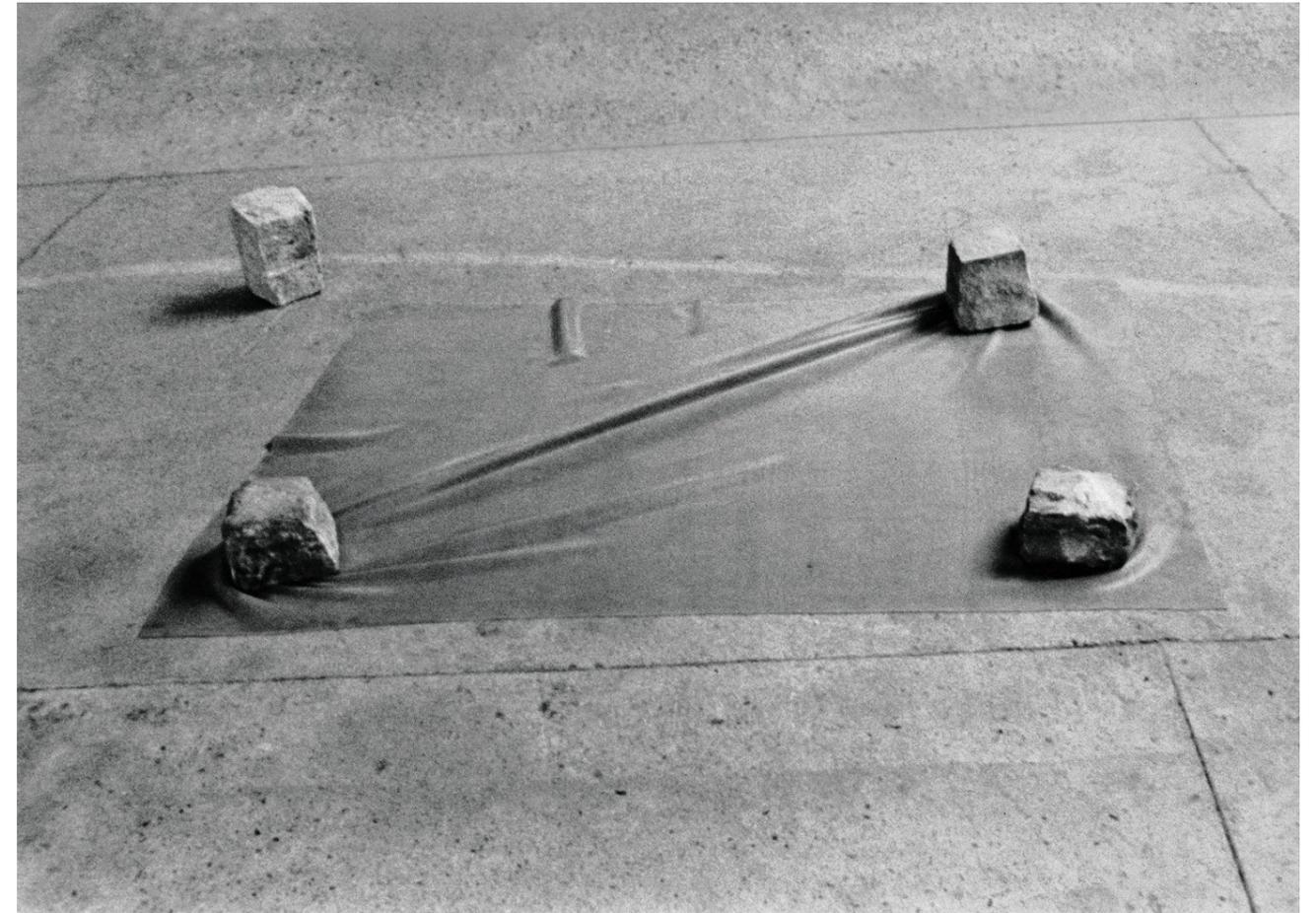
**DANH VO, VIETNAM and DENMARK**

**WE THE PEOPLE, 2011-14**



**NIDA SINNOKROT, PALESTINE and USA**

**JONAH'S WHALE, 2014**



**LEE UFAN, SOUTH KOREA**

**RELATUM, 1971**



**SOPHEAP PICH, CAMBODIA**

**BIG BENG, 2017**



**IGSHAAN ADAMS, SOUTH AFRICA**

**CLOUD V, 2019**



**AI WEIWEI, CHINA**

**FRAGMENTS, 2005**



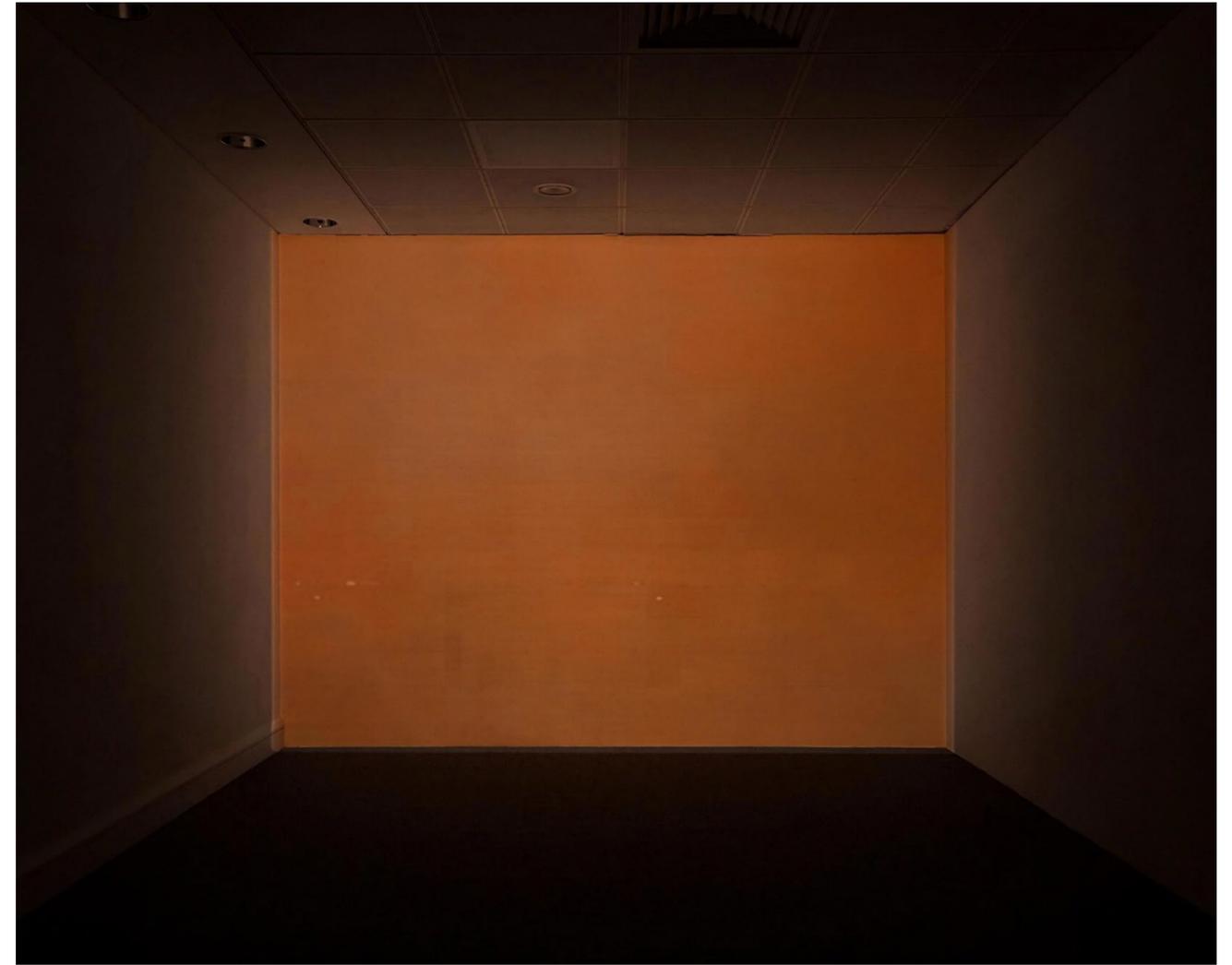
**MATAAHO COLLECTIVE, POLYNESIA**

**KAOKAO NO.2, 2014**



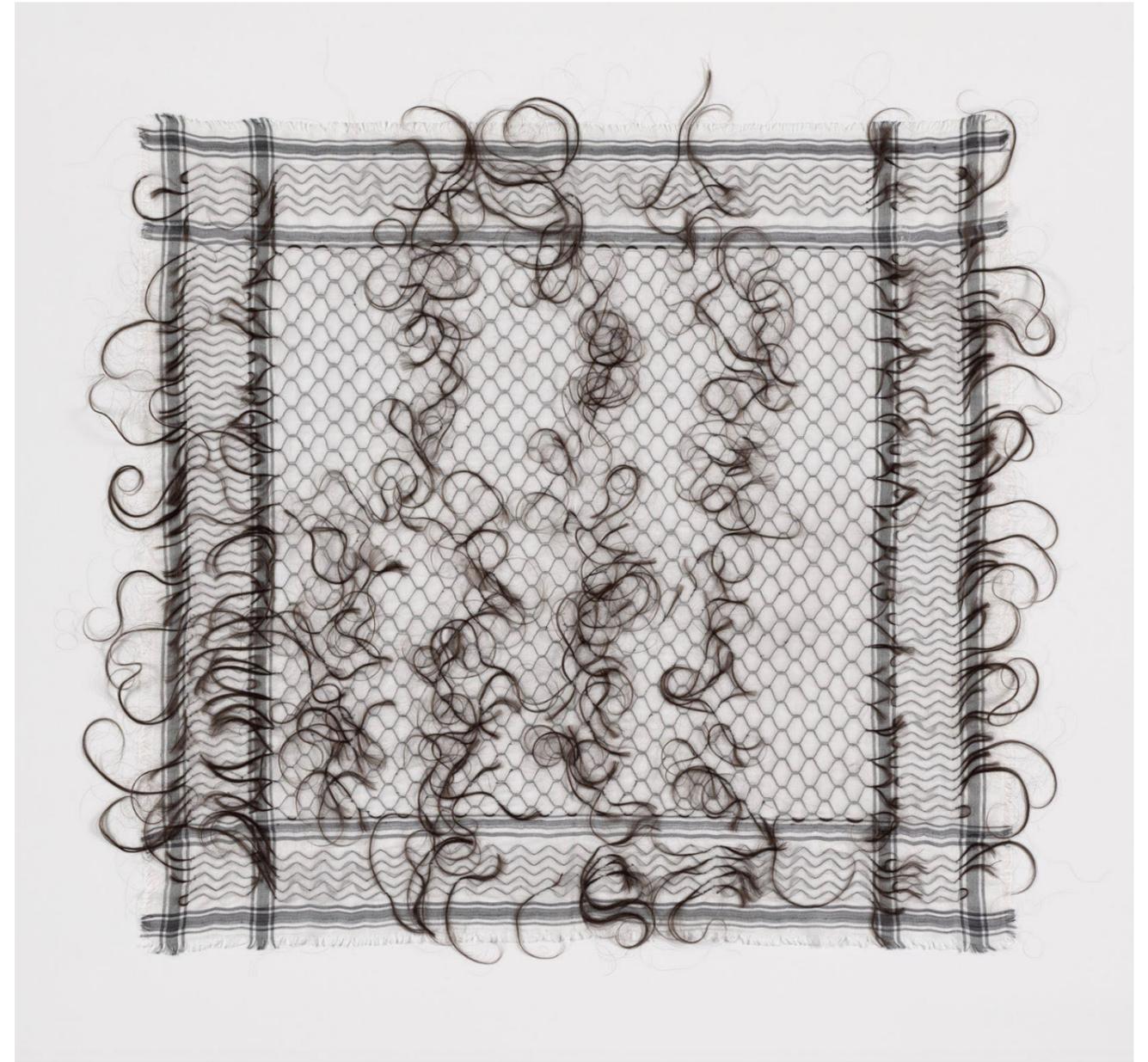
**NAJLA EL ZEIN, LEBANON**

**SEDUCTION PAIR 01, 2018**



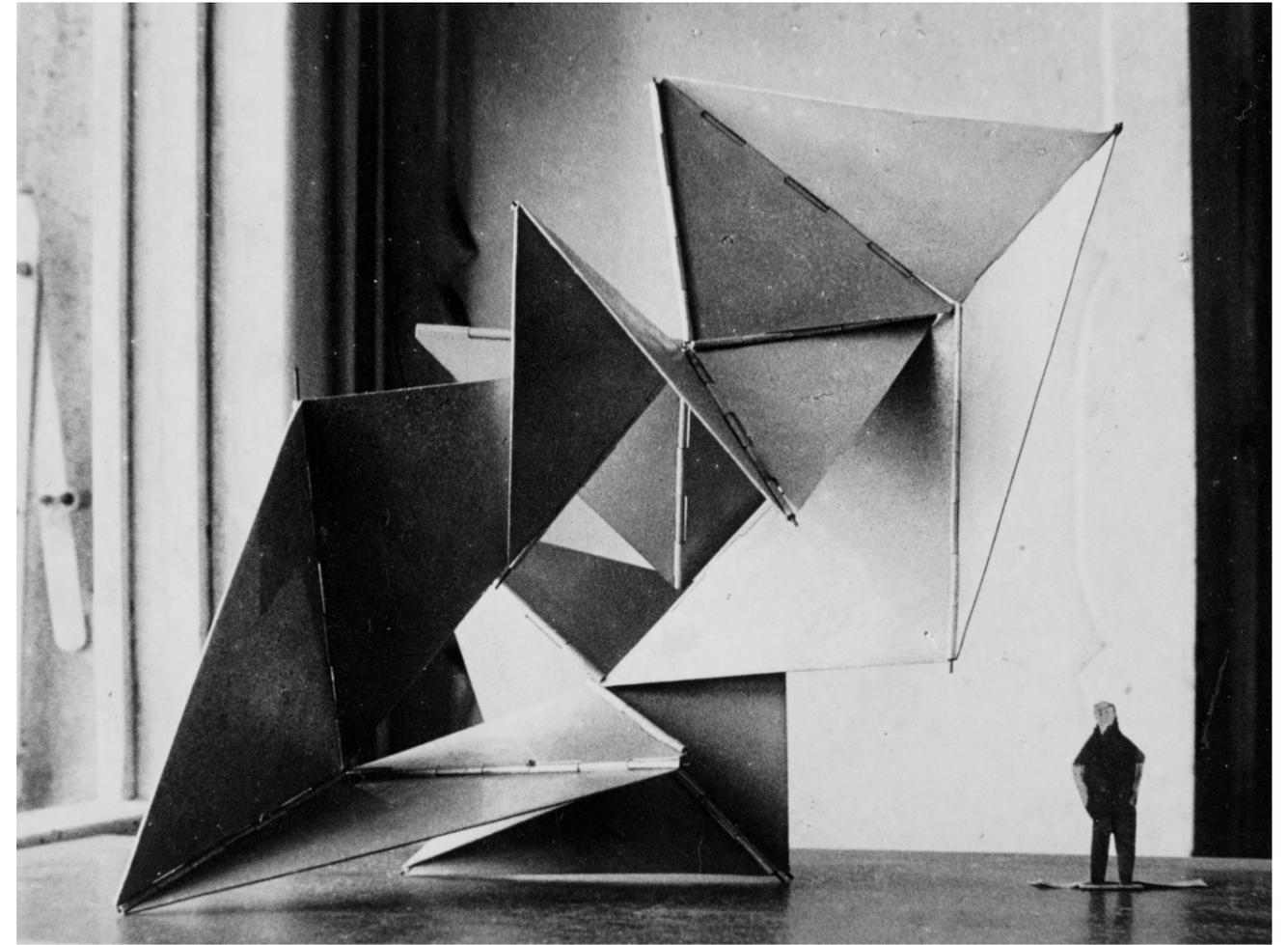
**RHEA DILLON, UNITED KINGDOM**

**(WORKING TITLE) BROWNING 2025, 2021**



**MONA HATOUM, PALESTINE**

**KEFFIEH, 1993-99**



**LYGIA CLARK, BRAZIL**

**PROJECT FOR FANTASTIC ARCHITECTURE, 1963**



**TERESA MARGOLLES, MEXICO**

**THE PROMISE, 2012-13**



**DORIS SALCEDO, COLOMBIA**

**UNTITLED, 2006**



**ANILA QUAYYUM AGHA, PAKISTAN and USA**

**INTERSECTIONS, 2015**



**ANISH KAPOOR, INDIA and UNITED KINGDOM**

**SVAYAMBHU, 2007**



**JOSE DAVILA, MEXICO**

**JOINT EFFORT, 2014**



**CAI GUO-QIANG, CHINA**

**Igniting gunpowder to draw WHITE TONE, 2016**



**MONIR SHAHROUDY FARMANFARMAIAN, IRAN**

**HOTEL INTERCONTINENTAL PANEL 1, 1975**



**KADER ATTIA, ALGERIA and FRANCE**

**UNTITLED (GHARDAIA), 2009**



**ANA MENDIETA, CUBA**

**UNTITLED (GUNPOWDER SILUETA SERIES), 1981**

**INTRODUCTORY VISITS**  
**16th - 18th September**

**ITINERARY**

**Students are to book their own travel and accomodation. Site visits and the welcome dinner are paid for by the chair.**

**MONDAY 16TH SEPTEMBER**

**19:00 Meet for the welcome dinner at Le 17 Place aux Vins Avignon, 74 Pl. des Corps Saints, 84000 Avignon, France**

**TUESDAY 17TH SEPTEMBER**

**07:00 Bus departs from Hotel D'Angleterre, 29 Bd Raspail, 84000 Avignon**

**09:00 Visit Eschaton Foundation**

**12:00 Lunch at a Boulangerie en route**

**15:00 Visit Domaine de Beaucastel, project by Studio Mediterranee in collaboration with Studio Mumbai**

**18:00 Arrive back in Avignon, the evening is your own to organise**

**WEDNESDAY 18TH SEPTEMBER**

**09:51 Take train Avignon Centre - Arles (10:08)**

**10:30 Visit Lee Ufan Museum**

**12:00 Lunch reserved at Cuisine de Comptoir**

**14:00 The trip ends, your time is your own to organise**

**GROUP VISIT LA RIBAUTE  
ESCHATON FOUNDATION**

**Address: Qur de Montferré, 30430 Barjac, France**

**Established by Anselm Kiefer in 2016, the Eschaton-Anselm Kiefer**

**Foundation is a nonprofit organization based in Salzburg, Austria. In**

**December 2020, Kiefer gained approval from the French government for**

**the donation of his studio-estate in Barjac, France – La Ribaute – to the**

**foundation, realising his intention to make the works he had created in**

**particular architectural settings accessible to the public.**

**TOUR INFORMATION**

**The tour features mixed terrain, and takes place indoors and outdoors, please wear suitable footwear, and prepare for the weather conditions.**

**You can find images of La Ribaute at this link: <https://eschaton-foundation.com/images-of-the-la-ribaute-tour/> with password: ribaute24**

**Please put phones on silent during the tour. There is no photography allowed.**

**There are no lockers, personal belongings will need to be left in the bus or carried.**

**There is no cafe on site, please bring your own water and snacks if needed.**



**ANSELM KIEFER, ESCHATON FOUNDATION Amphitheater**



**ANSELM KIEFER, ESCHATON FOUNDATION Samson**

**BARJAC**

**ANSELM KIEFER**

Excerpt from

**Anselm Kiefer at the Collège de France – Art Will Survive Its Ruins, Éditions du Regard, Paris, 2011, p. 328-337.**

**I moved to Barjac in 1992. (...) In the early days when I settled here, everything I produced on this site was drawn from materials I had brought with me from Germany: photographs, books, unfinished paintings, even bits of lead from the roof of the Cologne Cathedral. (...) I began constructing with an energy that I imagine was proportional to my desire to take possession of this place. I built roads and buildings, planted trees and vegetation, laid out enclosures. And then one day the idea of making tunnels came to me. As there was nothing to see on the surface here, I went underground. In fact, it was not an idea but a reflex.**

**(...)**

**After completing my initial tunnel, the thought of the Seven Heavenly Palaces of the Jewish mystics sprang to my mind and I set my goal on erecting seven buildings and constructing greenhouses connected by tunnels. This was a way of materializing the philosophy of the Markavah in the Sepher Hekhalot, the book that relates man's ascent through the Seven Heavenly Palaces. In the course of his journey, his hands gradually burn away, followed by his arms and the rest of his body, until the moment when, having attained the last place, his spirit alone remains. And as his spirit ascends ever further, he descends deeper and deeper, effectively plunging into his own being. And so, having wandered underground in darkness for a time, you will come to a stairway that will lead to a room flooded with light where, across from you, another stairway will take you to another tunnel, and so on, seven times in succession.**  
**(...)**

**I have often compared my studios to laboratories. But one can also picture them as refineries or mines. Industrial sites confront us with a tangle of pipes and ducts connecting different elements in a constant to-and-fro of currents whose purpose escapes the onlooker. You are about to proceed through underground passageways and their ramifications, where you will run the risk of getting lost. But is it not the case that when one loses one's way one gains a wider view of the world?**

**Here and there stairways will allow you to glimpse daylight and go back underground to wander off in another direction. In other places you will come across openings provided by houses, where you will be able to look up or down and where the works you see – bookcases, paintings, books and sculptures – are just sufficiently lit for you to be aware of their presence and simultaneously the dialectical relationship between the object and its abstraction.**

**Barjac is not only a site, an exhibition venue, a work space, a laboratory; its ground also has supplied a substantial proportion of the materials I have used in my work. For example, the sunflowers that grow up to seven meters tall, whose seeds were imported from Japan and planted in Barjac, can be seen in a number of my works from 1996 to 2012. Likewise, thousands of tulips were planted one autumn and, after lying dormant in the earth all winter, they burgeoned in the spring, flowered and perished after singly confiding their secrets to the stars. I used their dried, conserved petals to make paintings devoted to Arab Poets.**

**(...)**

**Some of the buildings you will come across contain and/or display artworks; each of which requires its own exhibition space to make its full impact. Being shown in the wrong environment might in certain cases temporarily obliterate some of these works. The nature of these buildings requires the viewer to cross a threshold in both the literal and the figurative sense, as a transition to approaching a work. The purpose of the houses is to provide access to the artworks within an ideal context. In absolute terms, I would prefer to propose the houses complete with their contents. One such house stands across from the festival palace in Salzburg; others are found in and among other countries including Italy, Argentina, New Zealand and the United States. Still others form an integral part of the overall work on this site. On the eastern side of the estate, for example, you will enter greenhouses that are one with the objects they contain.**

**(...)**

**Consider Sternenfall (Falling Stars), a collapsed tower – I allowed it to collapse at my show at the Grand Palais in 2007: the glass walls provide a framework that dissociates the ruins from the environment and confers on them a special significance. The glass panes constitute a semi-permeable skin, so to speak, linking art to the world outside in a kind of dialectical relationship.**

**There is in fact a tangible boundary between art and life, an unstable border that often shifts from one to the other—a frontier without which art cannot exist. When, within the context of its inception, art borrows elements from life the traces of which remain visible in the finished work, the difference between art and life defines the very essence of the artwork.**

**The more pressingly the artwork confronts the boundary between art and life, the more interesting it grows. The glass skin of the greenhouses is such a frontier; the object of a tug of war. The greenhouses were built to catch and concentrate the sun's warm beams in winter and to keep them from escaping back into the cosmos. Their semi-permeability directs the cosmic energy emanating from the sun, and in this sense, it is also a metaphor for art.**

**The point of departure for the reinforced concrete sculptures in Barjac was a discovery I made on the occasion of my first show in New York in 1981. I was confronted by the vestiges of the West Side Highway along the Hudson River, several miles of which had been destroyed by explosives. The blocks of concrete from the former roadway, bristling with twisted and rusted steel rods like severed synapses or the tentacles of giant polyps, fascinated me. These steel rods embodied a likeness to earthworms, writhing back into the**

**darkness of the ground. For twenty-five years a large quantity of analogies occurred to me and in the early 1990s, I finally hit upon a way of expressing the tremendous shock that I had experienced on the banks of the Hudson. But what you will see in Barjac is only a provisional result, an interim attempt to express this experience.**

**(...)**

**I shall not detail the buildings and installations, which you will see on your own, for you will find it more interesting to explore them unimpeded by any preconceived notions or commentary. I shall only add that everything you see in Barjac is part of an ensemble whose elements are connected: completing each other in one spot, clashing into one another, or drawing apart to come together again more effectively still elsewhere. These elements branch out and form networks, not only owing to the footbridges and tunnels, but also because of their internal relations. I invite you to discover La Ribaute with no preconceptions. (...)**

## **DOMAINE DE BEAUCASTEL BY STUDIO MEDITERRANEE IN COLLABORATION WITH STUDIO MUMBAI**

**Domaine de Beaucastel is located in the South of France in the wine growing region of Côtes du Rhône. The studio's proposal for the extension of the existing winery roots itself in the idea of terroir. Tuned into the cyclical flux of the moon, the project harnesses materials found in the immediate environment. The construction primarily made from the earth excavated, compressed and relocated in a balance of cut and fill, provides a volume of space for the wine cellars and a water cistern set into the earth.**

**Archetypal building materials such as brick, stone, lime, clay and earth are used in a manner, methods of making that allow for the quality of the building and its environment to be self-reliant and improve through time.**

## **STUDIO MEDITERRANEE**

**Louis-Antoine Grégo established his own office in Nice in 2016. He graduated from the Ecole Spéciale d'Architecture (ESA) in Paris in 2003 and has been working for several years with SANAA in Tokyo and STUDIO MUMBAI in India.**

## **STUDIO MUMBAI**

**Studio Mumbai operate in Mumbai, India, they follow a design and construction philosophy that embraces local vernacular and traditional craftsmanship.**

**Founded by Bijoy Jain, Studio Mumbai is a human infrastructure of skilled craftsmen and architects who design and build the work directly. Gathered through time, this group shares an environment created from an iterative process, where ideas are explored through the production of large-scale mock-ups, models, material studies, sketches and drawings. Here projects are developed through careful consideration of place and a practice that draws from traditional skills, local building techniques, materials, and an ingenuity arising from limited resources. The essence of their work lies in the relationship between land and architecture, it requires coming to terms with the presence of the environment through the succession of seasons.**



**DOMAINE DE BEAUCASTEL, Project under construction**



**DOMAINE DE BEAUCASTEL, Project under construction**

## **GROUP VISIT LEE UFAN MUSEUM ARLES**

**Address: 5 Rue Vernon, 13200 Arles**

**Created by Korean artist Lee Ufan, who has been attached to Arles since a 2013 exhibition in the Saint-Laurent-Le Capitole chapel, this exhibition center is both a museum displaying the artist's historical and recent work, but also a place to live and support artistic and cultural activities.**

**The works of Lee Ufan, a Korean-born painter, sculptor, poet and philosopher born in 1936, act as revelators. They draw attention to materials, to emptiness or to the distance between two elements, to reflections and shadows: everything that we may not have seen at first glance, and yet which is part of the work of art.**

**At the crossroads of three cultures (those of Korea, Japan where he studied and lives, and France where he also lives part of the year), Lee Ufan's work is universal.**

**His sculptures, which he calls Relatum, are the result of "encounters": for example between a natural material (stones, linen, ...), an industrial material forged by man (steel plates, glass ...) and a space.**

**They lead us to meditate not so much on what the artist has done, but more broadly on the relationship between man and nature.**

## **LEE UFAN**

**Lee Ufan was born in Korea in 1936 and lives and works in Paris, New York and Japan. He is the artist theoretician of the avant-garde movement Mono-ha ("the school of things"), a Japanese artistic movement that developed in parallel with minimalist and radical movements. Mono-ha is often considered to be very close to the attitudes and choices that nourished Arte Povera in Europe.**

**Lee Ufan's sculptures are presented as connections between stones or wood chosen from nature and industrial materials, while his painting tends towards a single sign, towards meditation and the evocation of emptiness.**



**LEE UFAN, Relatum - Sky underneath, In collaboration with Tadao Ando  
Skyunderneath, Lee Ufan Museum Arles**



**LEE UFAN, Relatum - The stage, 2022, Lee Ufan Museum Arles**

## **TEAM**

**ANNE HOLTROP**  
Professor

**STEPHAN LANDO**  
Teaching Assistant for Master Thesis. Present on selected weeks and at mid-term and final reviews.

**GRACE PRINCE**  
Research Assistant in Design Studio. Present on selected weeks and at mid-term and final reviews.

**YUIKO SHIGETA**  
Teaching Assistant in Design Studio and responsible for the workshop and model-making activities. Present every week on Tuesday and Wednesday.

**ARTURO LÓPEZ AYALA**  
Teaching Assistant in Design Studio. Present every week on Tuesday and Wednesday.

**PHILIP STÖCKLER**  
Teaching Assistant in Design Studio. Present every week on Tuesday and Wednesday.

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