



CAPTURING THE SENSES

Furkapass Summer 2024
Summer School
at the in:dépendance



How can one interpret and materialize the mental, physical, and emotional benefits of nature in an era dominated by digital noise and overstimulation? What would objects inspired by their surroundings look like if they were designed by students from different disciplines? This summer school, initiated by Ieva Zuklyte and Justinas Zuklys, took place at the in:dépendance artist residency in mid-July and gave mental and physical space to explore this question.

For one week, students from different design backgrounds explored the connection between sensory experience and materiality at the Furkapass. Incorporating interdisciplinary knowledge from psychology to art, the students created objects that visually and physically represented their personal connection to the environment around them.

The week began with immersive encounters with nature, as participants observed the landscape, and engaged their bodies and minds in reflective, sensory experiences. In addition, the group was provided with theoretical input to help them analyze and translate their perceptions into tangible forms. Guest lecturers helped the students sharpen their senses: Laurie Mlodzik on body work through movement and the art of fermentation, Till Langschied on the delicate notion of balance, and finally working with sound design and capturing the sounds of the Furkapass with the help and guidance of Martin Reck.

Having sharpened their senses, the students spent the second part of the week designing objects that reflected their perceptions of the Furkapass area. They were encouraged to engage with their environment in an instinctive and tactile way. Progress was often quiet and reflective, allowing participants to reconnect with slower, more intuitive modes of creation. Each day, a collective moment was found to share and document these experiences through drawing around a table. As a final act of the in:dépendance residency at the Furka Pass, the objects were taken to the Rhone Glacier and staged in this context.

Working in interdisciplinary groups, the students combined different perspectives to interpret the landscape and their emotional responses to it, fostering a rich, collaborative creative process. The objects produced during the week reflected

different experiences, with some pieces embodying the fragility and transience of nature, while others explored the tension between the permanence of the landscape and fleeting moments.

The students' creations offer a subjective interpretation of the region, preserving the essence of the Furkapass through their objects. These works serve as a reminder of the interconnectedness of human perception, the natural environment and the designed world, and mark a rich week of interdisciplinary learning.

Organized by Justinas Zuklys (Arch. ETH MA) and Ieva Zuklyte (MA Visual Communication and Iconic Research/Student Applied Psychology)

Guest Lecturers:

Laurie Mlodzik (Artist)

Till Langschieb (Artist)

Martin Reck (Electronic Musician, Singer-Songwriter, Composer)

Students:

Deila Matthys (studying MA Architecture)

Danuka Ana Tomas (studying MA, Experimental/Transversal Design)

Yannis Hotz (studying BA Industrial Design)

Charlotte Melby (studying BA Architecture)



This summer, for the third and final time, in:dépendance has invited students and professionals to inhabit the former dépendance building of the Hotel Furkablick in Furka, canton of Uri. The in:dépendance was initiated by Prof. Jan DeVylder and led by Alessia Bertini and David Moser as part of his Studio “share of architecture an(d) attitude” at the ETH Zürich.



Over the past two summers, more than 200 guests have interfered with the house as much as the house has interfered with its guests. Between the months of July and September, In:dépendance hosted a diverse programme curated by its team. Residents and curators have lived together and influenced each other, as they all influence each other.





old wooden beams.
 creaking beneath and above.
hearing the structure breathe.
 a small room.
a window revealing unfamiliar dimensions outside.
 dimensions that have the potential
to make oneself feel small.

 insignificant.

and still, i did not feel lesser.
 i found myself in a different kind of contemplation.
surrounded by these scales,
 the noise within my head faded into stillness.
i felt myself easing.
 i found comfort in silence.
in simplicity,
 simply being. not becoming.
time passes differently up there.

 more slowly.

time and space filled with emptiness and silence.
 so full.
sensations intensified.
 places of abundance were revealed.

- yannis





Workshop with Laurie

Workshop with Till



soundcloud.com/PwiJQZseAvetrtt49



Workshop with Martin







Candle to be continued

Collecting memories, senses and experiences and reassembling those time by time is what this candle is about. Layer after layer, memories melt and the melting wax drips into the pedestal formulating a new memorial fragment, which will soon, through the never ending wire, be a candle again.

A way to archive one week on Furkapass, that is composed of continuous sensory experiences, interacting with each other:

(The wax layers from bottom to top)

The snow fields that make you feel your bodies fragility while walking on them.

The rough and cold stone landscape coloured by green moss.

In the underground always present but hidden the military infrastructure and the bunker entrances mimiking nature.

Patterns that have an impact on our psychology and the way we perceive things.

Soft water covering the grassfields and rising air bubbles that make soft sounds you hardly hear.

Delia Matthys

Bloom Boom

The flower holder, a vase, is a light and simple accumulation of materials, made to hold small to large flowers and branches. It is made of three equal-sized metal cylinders, held together by plastic strips. The vase stands on a piece of rock, picked at Furka Pass 2400m above sea level. This way, flowers collected and curated by this vase, somehow always place flowers on a little piece of Furka. Today it holds flowers collected in Oslo, Norway.

Furka Fragments Framed

The artwork consists of a wooden frame with mesh, into which flowers, a metal tube, and a stone have been woven into a composition of three abstracted elements. The flowers were collected from the surrounding area at the Furka Pass, 2400 meters above sea level, and symbolize an abstracted representation of the senses, capturing the ephemeral nature of experiencing the place in the moment. As fragile elements, the flowers embody the transient, wilting and losing their fragrance over time. The metal tube represents a nearby 5G tower, signifying human-made and imported technology, while the stone, also gathered from the site, reflects the permanence and tactility of the place itself, remaining unchanged with time. The interplay between these elements explores the contrast between the fleeting and the enduring. Exhibited somewhere really close to the Rhone glacier, 2400 above sea level.

Charlotte Elisabeth Mellbye



These creations are born from quiet moments of contemplation, reflections of a stillness that shaped my time spent in the Furka region. They visually evoke the rugged beauty of the terrain, where shimmering shale and ancient granite trace their enduring presence across the landscape, inviting you to pause and dwell in the present, as if nature itself beckons you to rest.

Though the seating forms may not seem immediately steady, they offer subtle points of balance—places that, once found, allow for surrender and ease, gently cradled by the harmony of the stones.

The 'on-the-go' variation carries with it a small toolkit, a whisper of adventure, allowing the wanderer to gather nature's scattered stones and sculpt their own resting place—a fleeting yet supported equilibrium, delicately sustained in the wild.

While a significant part of my time on the Furka was spent alone, quietly immersed in moments of contemplation, the experience would not have been as rich, inspiring, and complete without the shared meals, coffees, walks, and conversations. Through the perspectives of others, I was able to sharpen my own. In sharing my thoughts and hearing theirs, connections began to form, and new understandings quietly unfolded.

Yannis Hotz





Up in the mountains above the clouds, where Fauna and Flora dance in delicate balance with the Rhone glacier, cradling the earth in a faster pace than before, life unfolds with patience a quiet power in its ancient embrace.

More-than-Humans above the clouds have no need to conquest or control, but to care and protect one another, to exist until nevermore. To protect means to care, and to care means to love. Here I have become a protector . a shepherd of sorts - tending not to sheep but to the earth itself. Caring for a world with its essence, to love it deeply and to embrace every part of it.

The wind sailing through the mountains, every sparkle of sunlight on the glacier's surface, the subtle rhythm of the water flowing down the hills, the small joyes noice of mammals and others and every seed of flora surviving and growing with little to none

To protect means to love, and to love means to care until nevermore.

— Cyber Heidi
Danuka Ana Tomas

