

BOOKS STONES WASTE

Sitterwerk, St.Gallen, Switzerland

ETH Zürich
Darch
Studio Jan De Vylder
UNIVERSUM CARROUSEL JOURNEY

BOOKS STONES WASTE
Journey / Seminar week
in Sitterwerk, St. Gallen
Spring Semester 2018, March 19-23

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prologue

Not even a book.

Not any clue which book. No sense. In any book. Enough books. Books. Sometimes just too many. All these books.

But the light on the books. And the dust in the air. The smell of the paper. And the cart with the not yet replaced books. Books from which the existence couldn't be presumed. Books that once opened unexpectedly surprise. Then again put back. Not to find back at the next visit.

How many times didn't we walk through these racks. Not even in search of something. In search to be together. And what we found together we enjoyed together. Or forgot. My hand on your back. Your hand on my back. Of the next book. Which we didn't search for. At the same time. Where we lost track of each other.



journey books

Universum Carrousel Journey

Some sets of words. Words of a studio. Words of this studio. Words of your studio.

Words of a universum. Words in a carrousel. Words on a journey. The universum architecture can be. The carrousel architecture will be. The journey architecture needs to undertake. Universum as a personal world. Carrousel as an ongoing world. Journey as a discovery of the world.

This studio is called universum carrousel journey. This studio's atelier will be given title universum. The lectures will be held under the title carrousel. And the travels will be named journey. But they will be interchanged as it comes. As the studio is named universum carrousel journey.

journey books

A journey. Every other journey. To another library. Another library. A world. Libraries as seemingly abandoned. Libraries as eventually to discover.

72 hours

Seventy-two hours in a library to find your ultimate book. The book you were not searching for. You were not expecting to find. Just only that. A library. And you.

This time the library at the Sitterwerk in Sankt-Gallen. An exceptional library. A private library now open to the public. A library on art and architecture. Collected and ordered in a non-confidential way. Make it now your way. Your library. By that one book.

48 hours

This library not only contains books. But also objects. Werkstoffarchiv. An archive of materials – just materials – is part. Stones. Wood. Metal. Plastics. To be discovered in those 72 hours also. But then the next 48 hours. That one book and that one-piece material. Why did you bring them together?

24 hours

Sitterwerk is not only this library. But also the home of the artist Hans Jossephson. His kesselhaus. A place for storage and exhibition. And since Jossephson, it became the ultimate workshop for all kind. All kind for artist and architects. Woodwork. Bronze. Plaster. Whatever you dream. It is there.

Waste is the other unexpected. In the previous 48 hours you brought a book out of the library and a piece of material out of the archive together. At the same time you discovered waste. All kind of waste. From the workshop. But one particular piece stayed in your hand.



That one book. That one piece of material. That one piece of waste. And you.

Three drawings. A3. Only. One drawing on the book. One drawing on the material. One drawing on the waste. But now one all together.



Sitterwerk

On the industrial area in the Sittertal near St.Gallen, artists, craftspeople, scientists and a broad public meet. The Sitterwerk with its Art Library, Material Archive, Studio House and the Kesselhaus Josephsohn forms the institutional center in a network of producers of art and cultural-entrepreneurial enterprises. In the Kunstgiesserei, the Photo Lab, and the institutions of the Sitterwerk, production, research, conservation, presentation, and mediation of art interfuse and enrich one another in a multifaceted manner.



The aim of the non-profit Sitterwerk Foundation is to manage and further expand the Sitterwerk as an institutional center for art and production on the grounds of the former Sitterthal textile dye-works in St.Gallen. The Sitterwerk consists of the publically accessible institutions of the Art Library and Material Archive, the museum-like part of the Kesselhaus Josephsohn, and the Studio House for guest artists. The Foundation was established by Felix Lehner, Hans Jörg Schmid, and Daniel Rohner in 2006.

The former Sitterthal industrial site is used by various enterprises. The Kunstgiesserei, and a photo lab are situated here within a lively context. In these commercial enterprises and in the non-profit institutions of the Sitterwerk, artists, craftspeople, scholars in different disciplines, and an interested public come into contact. The infrastructure of the Art Library, Material Archive, and Studio House in the Sitterwerk is conducive to research and mediation and utilizes the synergies that arise between the diverse processes involved in the creation and preservation of art and cultural goods.

The initial holdings of the Art Library come from the collections of Daniel Rohner and Felix Lehner and comprise ca. 25,000 volumes on art, architecture, and their history as well as on material and casting techniques. The Art Library is being continuously expanded, with the focus of new acquisitions on contemporary art and sculpture as well as their handcrafted production, casting techniques, materials research and iconography. The books have no fixed location on the shelves. Their order is instead dynamic and associative—users are able to rearrange the books again and again, but it is still possible to find them at any time thanks to radio frequency technology. This new technology for continuous inventory developed in the Sitterwerk provides a platform for exploring questions relating to the organization of knowledge and to artistic practice in dealing with archives. In the Material Archive, the collection of materials is being further developed to provide art producers, architects, and designers access to selected material prototypes and samples. These are compiled and documented in cooperation with the neighboring Kunstgiesserei and the Verein Material-Archiv (Material-Archive Association). The Material Archive is therefore integrated within both the handcraft context of art

production and a Switzerland-wide network with educational institutions. In the Kesselhaus Josephsohn, the works of the important sculptor are presented in a constantly changing selection, conserved, and processed for scholarly research in a catalogue raisonné. The Galerie Felix Lehner in the Kesselhaus Josephsohn represents the estate of Hans Josephsohn—the time and effort involved in looking after the oeuvre in the Kesselhaus are financed through the sale of Josephsohn's works.

The use of the Studio House is based on a flexible concept. The studio advisory committee of the Sitterwerk Foundation each year invites between two and five guest artists to stay and work in the studios for several months. The Studio House is also used for projects such as workshops or cultural events. During the cold season of the year, one of the studios is made available as a workspace for artists based in the region and the largest studio is rented to the Kunstgiesserei.

The institutions in the Sitterwerk host a loose sequence of projects and exhibitions related to their focuses: art, books, materials, knowledge structures, the production of three-dimensional art, and design. Through its activities, the Sitterwerk has developed a supra-regional and international profile and thus also contributes to strengthening the site as a whole.

Art Library

The Art Library (Kunstbibliothek) in the Sitterwerk holds around 25,000 volumes on art, architecture and their history. A substantial portion of this collection was assembled by Daniel Rohner. Material and casting technology as well as materials research forms a further focus of the collection. This inventory is available to the public as a reference library. The Library is housed in one space along with the Material Archive. Exhibitions that revolve thematically around the connections between book, art and material also take place here at loose intervals.





The basic holdings of the Art Library—around 25,000 volumes on art, architecture, and their history—came together as a result of passionate collecting. Daniel Rohner (1948–2007) followed contemporary art closely for over forty-five years and assembled a collection of exhibition catalogues and monographs in the process.

Daniel Rohner purchased his first books at the age of nine in London and Paris. Whether times were good or bad—he always continued collecting with the same intensity. The uncompromising character, the commitment to art that strongly distinguished him, is what made his collecting activities possible in the first place. He took a lot of notes, transcribed passages from his book for nights on end. His focus was on the moment and intensity of the work. He repeatedly arranged and rearranged his collection of books. He created extensive displays of books: he spread books out on every surface of a space, including on the floor. Daniel Rohner made compilations of books, which were changed to create new compilations every couple of hours. This associative working method that Daniel Rohner cultivated was decisive in the set-up of the Art Library. Thanks to RFID technology, the special character of this approach to collecting books today shapes the Art Library and the Material Archive.

A large amount of literature on casting techniques, restoration, and plastic art from the collection of Felix Lehner supplements these holdings. With their collections, Daniel Rohner and Felix Lehner, owner and founder of the Kunstgiesserei, brought considerable substance into the Sitterwerk Foundation. United in this way, the collections are now continuously being supplemented by the Sitterwerk.



The inventory of around 19,000 books is accessible to the public as a reference library. This inventory is currently being recorded and catalogued. At this time, 16,000 books have already been processed from a library-science perspective and can be called up on the Sitterwerk catalogue. In a pilot project, an RFID reading device makes it possible to find the books in the Art Library. This allows for a continuous inventory and thus a dynamic order. The Library can be adapted to the user, who can bring together subject-specific or also associatively related books in the shelves. Serendipitous discoveries thus become possible in the Art Library: when people search for specific books, they find other books that they had not been looking for but that, nevertheless, lie within the scope of their interests. The compilations of books are saved in the database so that this principle also leads to unexpected and yet specific discoveries in the digital catalogue.

In the Art Library in the Sitterwerk, the books are equipped with RFID tags instead of conventional written labels. It is possible to activate these radio frequency tags in a targeted manner by means of an antenna and radio waves so that the tags send out specific signals. This means that the tags, and with them also the books, can be identified by the antenna. An automatic mechanism regularly leads the antenna past the bookshelves so that it can determine the current location of every book and feed it into the digital library catalogue.

This accessing of the book inventory in the space by means of the RFID reading device makes the inventory of the library possible in such short intervals that it is possible to speak of a continuous inventory. This enables a dynamic order for the books. In contrast to a library accessible by means of conventional written labels, the books in the Art Library in the Sitterwerk do not have a fixed location. They can, in principle, be placed arbitrarily anywhere in the shelves. Thanks to the continuous inventory, every individual book can always be found even without a permanently defined location since the current location is always noted in the digital catalogue.

Thanks to these prerequisites, the order structure can be changed on an ongoing basis as a result of use and management, and be adapted to users. Individuals who work on a topic in the Library are able to bring books on it together and then place this compilation in the shelves. What is currently taking place can be illustrated through the selection of books — for example artists having their work realized in the Kunstgiesserei or the Photo Lab, newly developed production and restoration techniques, or novel library access systems. Individuals can also be invited to give expression to their interests through bringing together a personal selection of books. As a result of this dynamic order structure, new options to search for and find books arise for the different users of the library. The way in which books are grouped and brought together on the shelves at a given moment allow for so-called serendipitous discoveries: when people search for specific books, they find other books that they had not been looking for but, nevertheless, lie within the scope of their interest.

The principle of serendipitous discoveries is depicted on the level of the digital catalogue and broadened: groups of books that have been brought together are documented in the database and represented graphically as a virtual shelf. As a result, new search options are also created in the digital catalogue: in addition to conventional searches according to author, keywords, etc., it has recently also become possible to search in the Sitterwerk according to the context of a book. Which books stand nearby it at the moment, or with which books has it already been brought together? Through the saving and graphic representation of all the ways in which books have been brought together in the virtual shelves, the possibility of unexpected and yet specific discoveries extends along a time axis.

The dynamic organization of the Art Library arises from Daniel Rohner's personal approach to collecting books. Thanks to radio frequency technology, books can be placed in new compilations and their location changed again and again at will. This dynamic way of arranging books facilitates serendipitous discoveries: one finds books on the shelves that one had not been looking for, but nevertheless might be of interest in one's own research.

The books were first equipped with radio frequency tags in a pilot project. These tags hold the bibliographic details in a radio frequency chip, which is connected with an electronic reading and writing device and therefore with the catalogue. The reading device for this radio frequency identification (RFID) technology extends throughout the library space. This opens up perspectives that go far beyond streamlining. There is no longer any pressure to use the library in a disciplined manner—each book can be placed anywhere in the wall of books and be found nonetheless. This gives the library a dynamic organization in which groups of books come together and disperse once again. These groups depict references produced by individual users, with their diverse objectives and working methods. At the interfaces of various interests, cross-references arise as a result of fruitful coincidences that provide unexpected insights.

The RFID tags in the book covers also make it possible to do away with traditional library call numbers. Thanks to the most modern technology, the individual book's bibliophile qualities are preserved and its individual value as a designed medium for passing on knowledge and information with an age-old tradition can be retained. As a result of this and the new freedom that users have, the private character of the Art Library in the Sitterwerk also endures. The relationships between book and art form the common thread that also underscores the thematic emphasis of the Art Library in the Sitterwerk.

The Sitterwerk's most recent project is called «Werkbank»(Workbench). It is connected with the existing dynamic system of organization and makes the physical archives of the Art Library and the Material Archive accessible in a new way using digital tools. It is essentially about making relationships between books and materials visible. In addition to two reading devices that wander along the rows of shelves once a day and record the location of every book using RFID technology, the system of organization also includes a newly developed «sensitive table.» This table recognizes books and material samples that are lying on it by means of radio frequency antennas and links the contents of the two collections. The table is also equipped with cameras, which enable users to add personal notes, photos, and contents from books to the compilation that is saved. A digital platform programmed for the Sitterwerk makes it possible to record commentaries on personal research and readings. As a kind of by-product of this method of interlinking knowledge, the results can be depicted digitally in existing layout templates and printed on paper in the form of a notebook. The research therefore takes on an analogue form and can also be equipped with an RFID tag and added to the library as a so-called «bibliozone» or used as a form of publication for series of texts on exhibitions, workshops, and symposia.

Material Archive

In the Material Archive (Werkstoffarchiv) in the Sitterwerk, a collection of materials and substances for art is being assembled. A broad spectrum of different materials and substances is used in the development and realization as well as the restoration of artworks. In the Material Archive, samples and test pieces of such materials and substances are processed, systematized and made accessible to artists, architects or monument conservationists.

The language of forms in art, architecture and product design is always shaped by the materials and processing techniques that are employed. Various developments have lent the tradition of material science an unforeseen topicality today. Accelerated digitalization has also reduced the range of work equipment used in design-related fields to the computer, software, screen and printer. At the same time, contemporary art has, however, re-discovered the semantic potential of materials. And a wide range of innovative developments in materials and substances makes it increasingly important that the characteristics of materials can be monitored directly. In the Sitterwerk, a modern archive of materials and substances is being assembled. The Kunstgiesserei, among other locations, often experiments and works with various materials and techniques in order to realize special commissions. This has led to the compilation of a basis of a collection of material samples. These samples are centrally documented, systematically processed, rounded out and updated on a regular basis. Supported by professional management, the most recent developments as well as almost forgotten materials and processing techniques, which require great efforts to procure or reconstruct on one's own, are made available.



Kunst Giesserei

Felix Lehner established the Kunstgiesserei in Beinwil am See (Aargau, Switzerland) in 1983. In 1994, followed the move to the larger work halls in the Sittertal in St.Gallen, where the Kunstgiesserei has since then steadily expanded and become equipped with an outstanding infrastructure. In 2006, the Kunstgiesserei became an incorporated company.

The Kunstgiesserei has a staff of forty to fifty employees from various professional fields and trains two apprentices on an ongoing basis. Thanks to the broad range of expertise possessed by its employees, the Kunstgiesserei achieves optimal results in a broad spectrum of craftsmanship and technical fields.

As a result of improvements in data storage capabilities in recent years, digital scanning, reproduction, and forming has also become practicable for complex artistic requirements. These technologies have been followed and employed since the beginnings of the Kunstgiesserei.

When casting large-format sculptures, complex automated processes can accomplish a large part of model building. To enlarge smaller models true to scale, we use a simultaneous 5-axis machining program. The Kunstgiesserei has its own high-speed milling center for sculptures and an ABB milling robot. In close cooperation with highly specialized partners—such as irpd St.Gallen, Metris in Au/St.Gallen or robotmech in Vorarlberg—we use the most modern technologies in the fields of optical scanning, rapid prototyping and stereo-lithography.

Simon Starling, Fountain, 2016





Simon Starling, Fountain, 2016

Kesselhaus Josephsohn

Hans Josephsohn was born in May 1920 in Königsberg (Germany). There, he attended primary school and completed secondary school in 1937. The same year, he left his German homeland with a small scholarship to study art in Florence. Due to his Jewish heritage, he was forced to leave Italy a short time later. Hans Josephsohn fled to Switzerland, arriving in Zurich in 1938, and became a student of the sculptor Otto Müller. In 1943, he moved into his first atelier and in 1964 began showing his work in solo exhibitions in various cities including Zurich, Schaffhausen and Aarau. He became a Swiss citizen in 1964. In 1992, the museum La Congiunta opened in Giornico (TI) in a concrete building designed by the architects Peter Märkli and Stefan Bellwalder for the presentation of his work. Since then, around 30 sculptures by Josephsohn have been permanently exhibited there. At the end of the 90s, the work of Hans Josephsohn began to attract the interest of a broader public. The Stedelijk Museum in Amsterdam dedicated a large solo exhibition to the artist in 2002. In 2003, Hans Josephsohn was awarded the Art Prize of the City of Zurich. The Kesselhaus Josephsohn in St. Gallen, where a regularly changing selection of works by Josephsohn is presented, opened the same year.

In the years since 2000, Josephsohn's work has also increasingly come to be seen internationally as an important contribution to visual art. The international recognition is denoted by numerous exhibitions abroad, et al. at the Kolumba Diocesan Museum in Cologne (2005) and at the Palais de Tokyo in Paris (2007). In 2008, the Museum für Moderne Kunst Frankfurt hosted a large solo exhibition. An extensive exhibition also took place in 2008 at Hauser & Wirth on Piccadilly in London. Josephsohn's work was also presented for the first time to a broader American public with the solo presentation at Hauser & Wirth in the Armory Show in New York in 2009. This was followed by further exhibitions in London (at Parasol Unit for Contemporary Art in 2009 as well as at Hauser & Wirth in 2013), in Ireland (in Limerick in 2010 and at Lismore Castle in 2012), in England (in Oxford and the Yorkshire Sculpture Park in 2013), in New York (Gladstone Gallery in 2012; Hauser & Wirth in 2014) as well as in Nîmes and at the Venice Biennale in 2013. The artist passed away in Zurich in August 2012.



The Kesselhaus Josephsohn shows central works from the oeuvre of Hans Josephsohn. With changing presentations of plaster originals and bronze castings, it provides the public with direct access to the various phases in the work of the important sculptor.

The sculptural work of Hans Josephsohn consists of myriad attempts to formulate an answer to the question of the conditions of existing as a human being. The fact that this can never be conclusive comes to be expressed in Josephsohn's oeuvre as well as his conviction that the answer can only be given with reference to the immediate physical present of human beings. In the Kesselhaus Josephsohn, it becomes clear how a consistent development in his work over more than six decades led to the style of the large half-figures and reclining figures. This development is wholly indebted to modernity without forsaking the traditions of the plastic arts.

The Kesselhaus Josephsohn is more than a space for changing presentations of his work. It also serves simultaneously as a storage space for Josephsohn's works, as a gallery, as a studio, and as a workshop for the conservational maintenance of his work. It has been possible for these in part conflicting aspects to grow together thanks to a unique constellation in the entity of the Kesselhaus Josephsohn.

In the neighboring Kunstgiesserei in Sittertal, the fragile plaster models from the studio of the Zurich artist are realized in durable bronze. In the hall of the Kesselhaus, Josephsohn inspects the cast works one final time before he releasing them to make an impact on their own. Regular changes in the selection of sculptures that can be seen here thus occur. The safeguarding and conservation of the plaster originals by the Kesselhaus goes hand in hand with the creation of an index documenting the extensive body of works by the artist. This therefore leads to unexpected occurrences that lend the exhibition additional life.

The long years of collaboration with the artist have yielded a rich trove of experience with and knowledge of Josephsohn's work. This potential is now also being utilized to support the Kesselhaus financially by the



Galerie Felix Lehner through the sale of works by Hans Josephsohn.

The Kesselhaus Josephsohn is embedded in the structure of the Sitterwerk, Center for Art and Production, which comprises a large art library, artists' studios, a guest room and an archive of materials. Within this context, the Kesselhaus provides a sound basis for the scholarly review of the work of Hans Josephsohn.

agenda

Monday - Tuesday, March 19-20

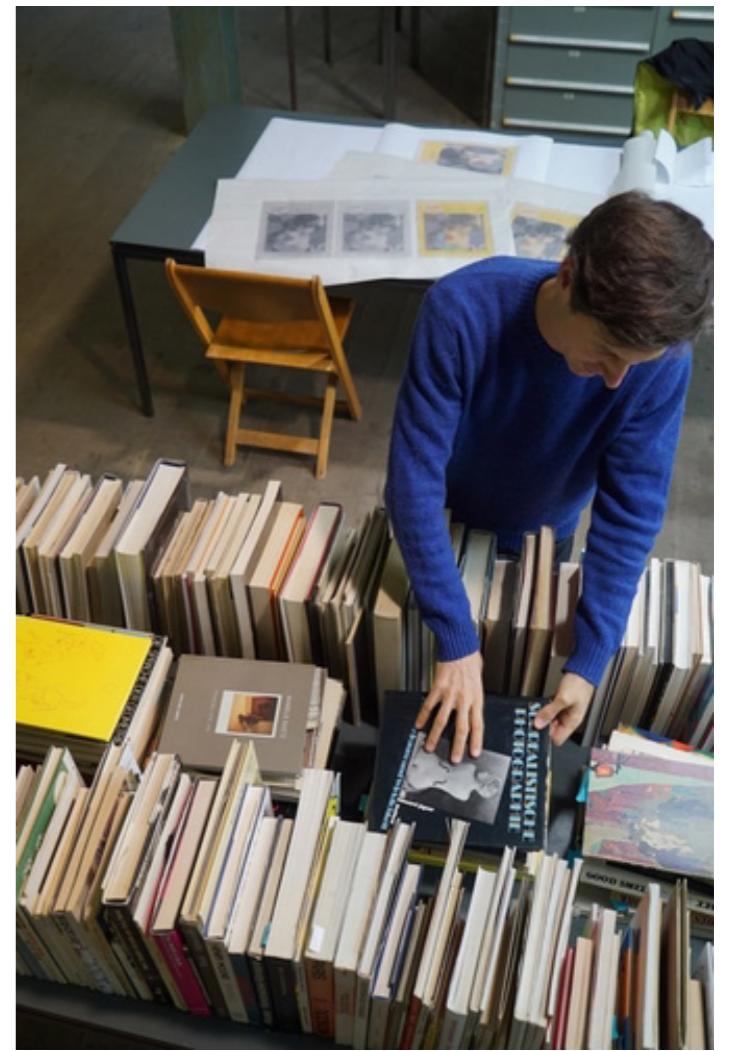
Exploration of the Art Library
Choice of one book
Exploration of the Material Archive
Choice of one stone





Wednesday, March 21-22

One drawing on the book
One drawing on the stone



Thursday, March 22

Exploration of the Workshop space
Choice of one piece of waste
One drawing on the piece of waste





Friday, March 23

Final Exposition
with bbq



epilogue

Architecture is not a matter of architecture *

autonomy

Perhaps it is a matter of autonomy. Autonomy of the architect. Yes, scale. Yes, context. Yes, references. Yes, materials. Yes, colours. Yes, as much as it is always the case. But to find a distance all of a sudden. And to celebrate the autonomy. Which makes a difference.

universe

Perhaps it is a matter of the universe. The rearrangement of what can be rearranged as a new world. A different world. Or at least as a different perspective on that world. A world known by no one but desired by everyone.

bravoure

Perhaps it is a matter of bravoure. A matter of always and everywhere making things possible again. As possibilities no one expected. As to make possible that which was not and could not be expected.

life

Perhaps it is a matter of life. A matter of how life can be understood and how life can be imagined. How it can and should be differently imagined. But how it really makes life. How it is allowed to make life. As a part of making life. And doing so.

wendung

Perhaps it is a matter of wendung. A matter of going somewhere and bringing things found along the way. The wendung as the direction where to go.

pleasure

Perhaps it is a matter of pleasure. The pleasure of seriousness. The seriousness of pleasure. With pleasure things go better. And become better. Giving more pleasure afterwards.

making

Perhaps it is a matter of making. The making of things. How to make them. How to make them just so differently. Differently, yes, but definitely as making.

*A+U 561 16:06 – architecten de vylder vinck taillieu – architecture is not a matter of architecture – pag 162-176

credits

ETH Zürich
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Jan De Vylder
Anne Femmer
Barbara Mazza
Annamaria Prandi
Jochen Schamelhout

Sitterwerk
Felix Lehner
Roland Früh, Art Library
Julia Lütolf, Material Archive
Duscha Kistler, Management

Students
Vanessa Grünig
Johannes Hirsbrunner
Thorben Müller
Mathis Pante
Simon Wüst

