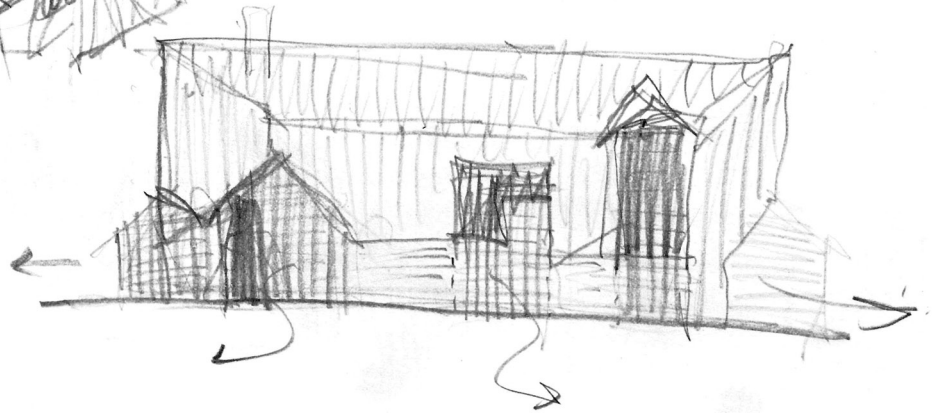
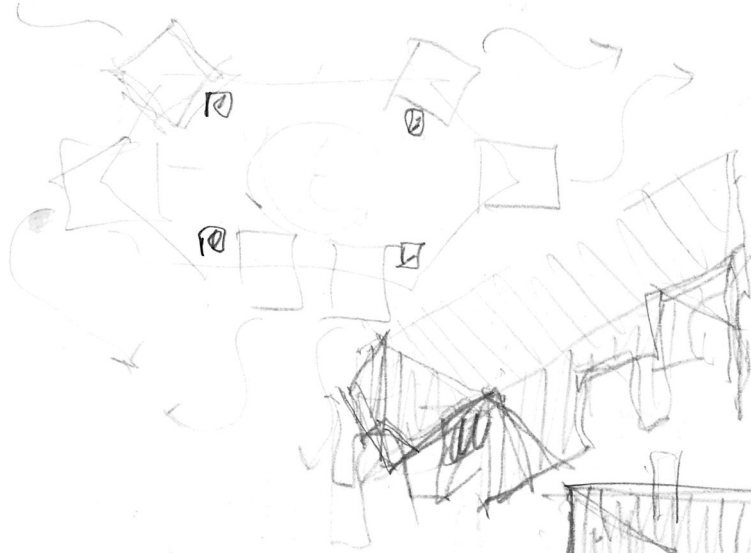
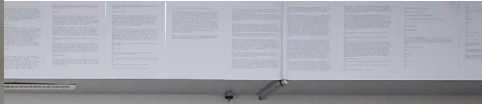


ZURICH MONUMENTS

Franck Ducotterd, Nancy Lu, Matteo Rezzonico





Group Material was an artist collective founded in New York in 1979, operating at the intersection of art, politics, exhibition-making, and collective practice. Emerging in the context of economic crisis, urban decline, and growing dissatisfaction with institutional art structures, the collective sought to challenge the traditional role of museums and galleries by redefining exhibition space as a site of public engagement and social discourse rather than neutral aesthetic contemplation.

Rather than producing autonomous art objects, Group Material focused on the construction of situations, installations, and exhibitions that incorporated everyday materials, political documents, advertisements, media images, and works by both artists and non-artists. Their practice questioned the authority of curatorial institutions and blurred distinctions between high and low culture, authorship and collectivity, art and daily life. In doing so, they transformed exhibition-making into a form of spatial and political practice.

A central aspect of their work was the idea that space itself could operate as a collective medium. Exhibitions were conceived less as static displays than as frameworks for participation, confrontation, and shared interpretation. Through this approach, Group Material challenged the notion of the gallery as a passive container and instead treated it as an active social environment shaped by occupation, circulation, and dialogue. Their installations often resembled temporary urban interiors or fragmented public spaces, where multiple voices and narratives coexisted without being fully unified.

Historically, the collective can be situated within broader critiques of modernist autonomy and institutional neutrality that emerged in the late 20th century. Their work resonates with debates around participation, community, and the politics of representation, while also reflecting anxieties surrounding media saturation, consumer culture, and social fragmentation in post-industrial cities. Importantly, Group Material did not present community as something stable or harmonious, but as something continuously negotiated through shared spatial and cultural practices.

This ambiguity gives their work a lasting relevance. Their exhibitions simultaneously constructed and questioned collective identity, revealing how public space, cultural memory, and social narratives are produced through acts of display and participation. In this sense, Group Material transformed exhibition space into a stage upon which forms of communal life could temporarily emerge, conflict, and dissolve.



Press release (excerpt)
Group Material, November 1988

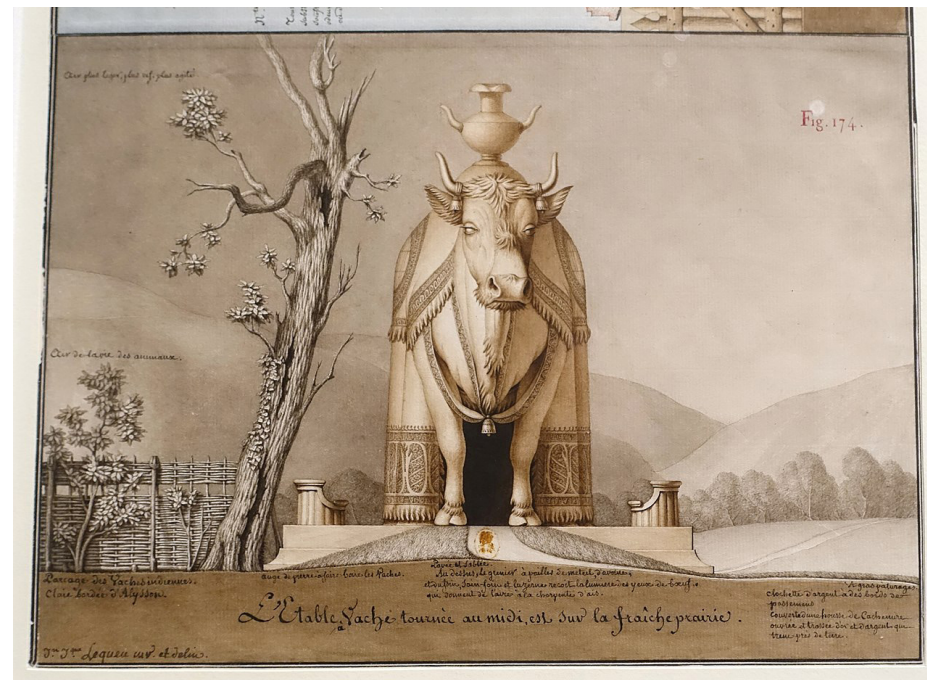
This installation will construct a site of displacement symbolic of our mainstream culture which is becoming progressively homogenized. Consumptive freedoms of choice replace more active forms of cultural participation. We have been socialized by what we own, not by what we do and make. The marketplace script tells us how to be a man or a woman, what it means to speak a language, what it means to be an American. This exhibition asks, are we a multicultural society, or just a diverse set of demographic statistics? ...





auge seigneurie faire faire les Paches.
Leve et d'aller.
Sur desus de grenier à pailles de metail, d'arrose
et d'autre, sans four et la germe recolt la lumiere des yeux de boeuf
qui donnent de l'air à la charge de l'air.

L'Etable Vache tournée au midi, est sur la fraîche prairie



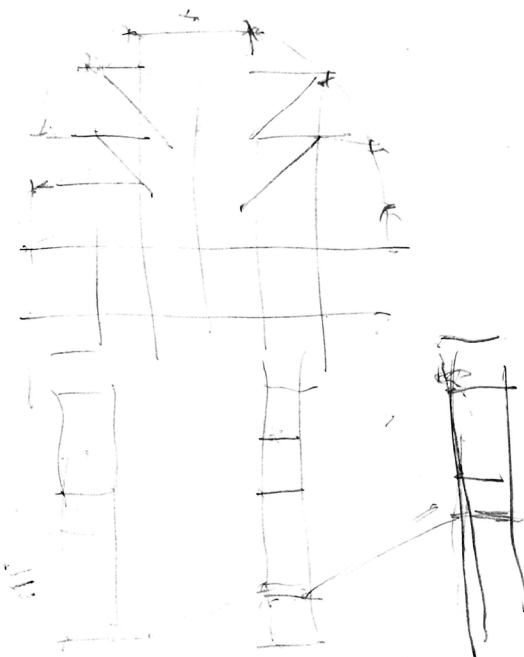
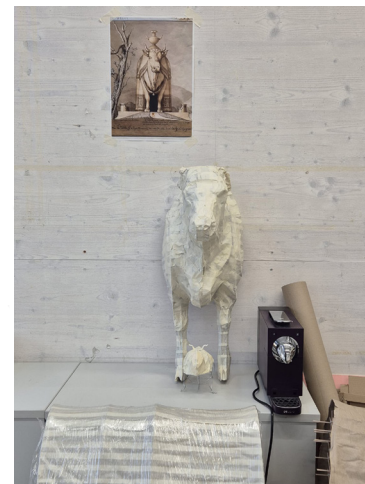
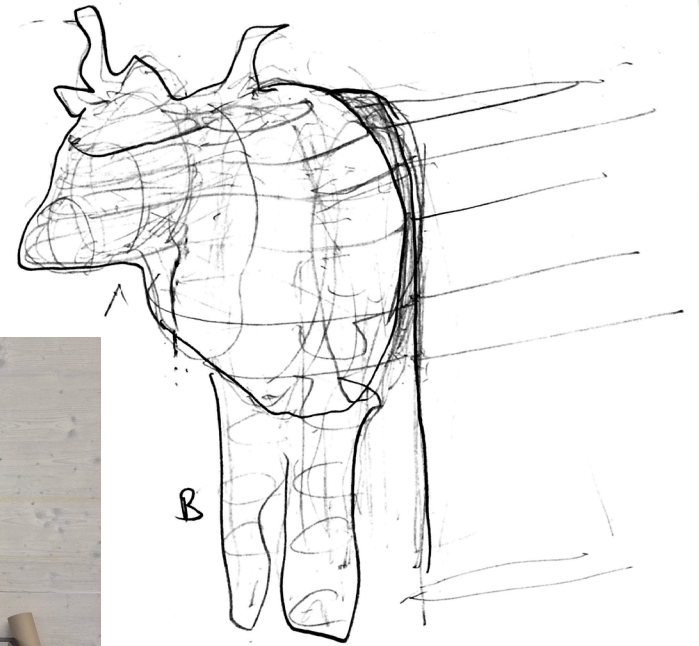
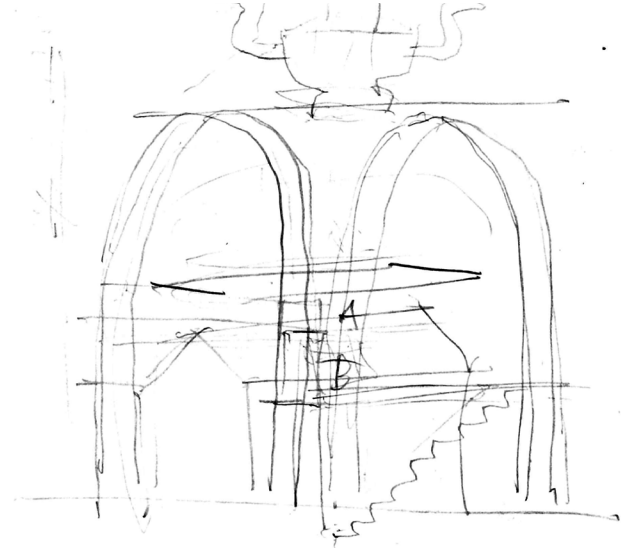
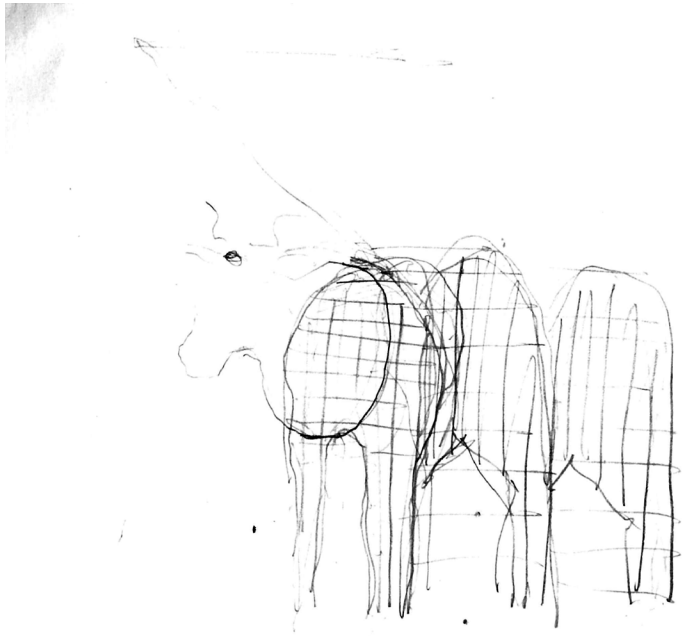
Jean-Jacques Lequeu's cow barn belongs to a broader body of late 18th-century visionary drawings in which architecture moves beyond purely functional concerns and becomes a medium for speculation, symbolism, and representation. Although presented as an agricultural structure, the project exceeds the practical logic of vernacular construction and instead transforms the rural building into an architectural figure charged with meaning and imagination.

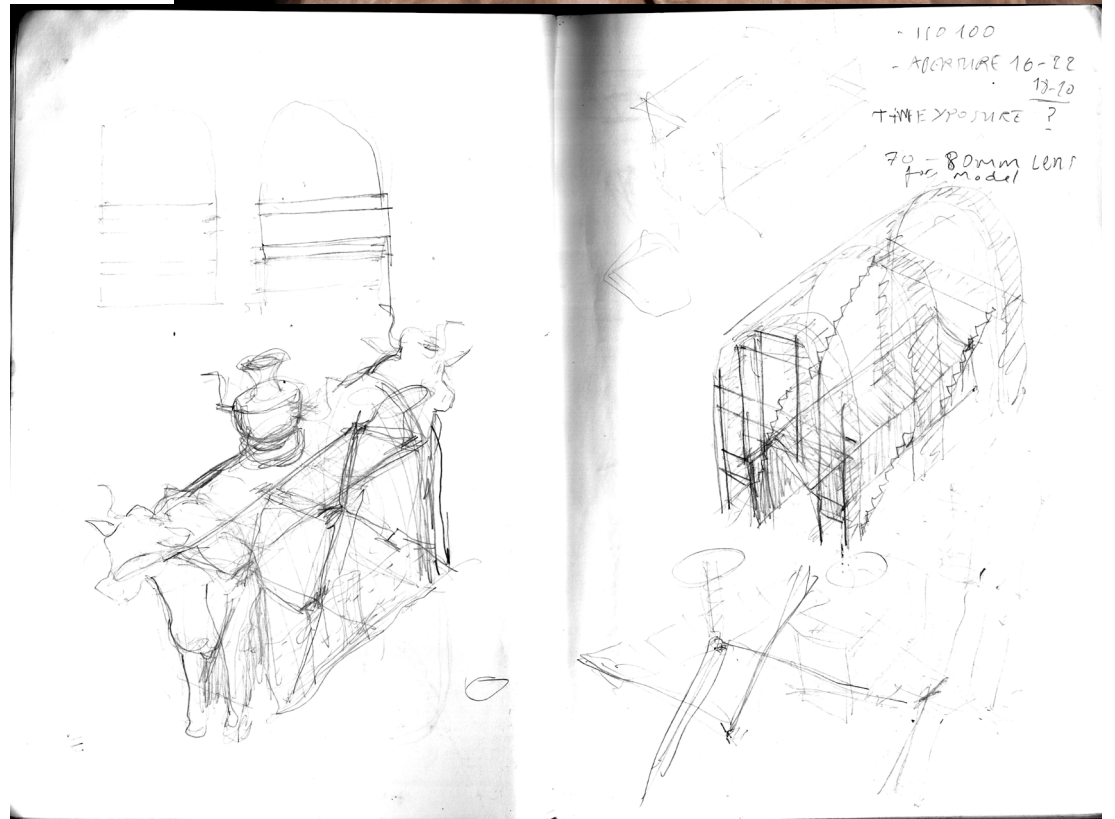
The barn is particularly striking for the way in which the animal and the building begin to merge formally. Rather than simply accommodating livestock, the architecture appears to embody the figure of the cow itself, producing a zoomorphic composition in which structure becomes image. This transformation reflects a characteristic aspect of Lequeu's work: the tendency to anthropomorphise and theatricalise architecture, turning buildings into expressive objects that communicate through form and symbolism as much as through function.

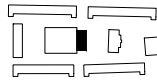
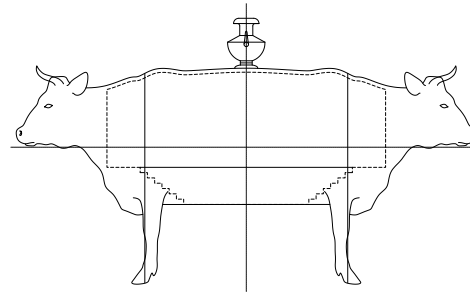
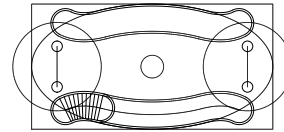
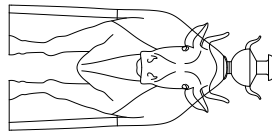
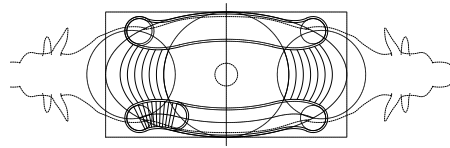
Historically, the project emerges within an intellectual context marked by Enlightenment debates on origins, nature, and the primitive. Rural architecture occupied an ambiguous position during this period. On the one hand, it was associated with necessity, simplicity, and proximity to nature; on the other, it became increasingly aestheticised within elite culture through pastoral imagery and picturesque representation. Lequeu's barn participates in this tension. While it draws upon vernacular and agricultural references, it does not document rural reality but rather constructs an imaginative version of it.

The project can therefore be understood as part of a larger architectural fascination with the "otherness" of rural and vernacular life. The agricultural building becomes a site onto which ideas about nature, instinct, and collective origins are projected. In elevating a marginal and utilitarian programme into an object of architectural invention, Lequeu destabilises traditional hierarchies between monumental architecture and everyday construction. The barn thus reveals how vernacular forms were often less valued for their actual material conditions than for their symbolic and conceptual potential within architectural discourse.

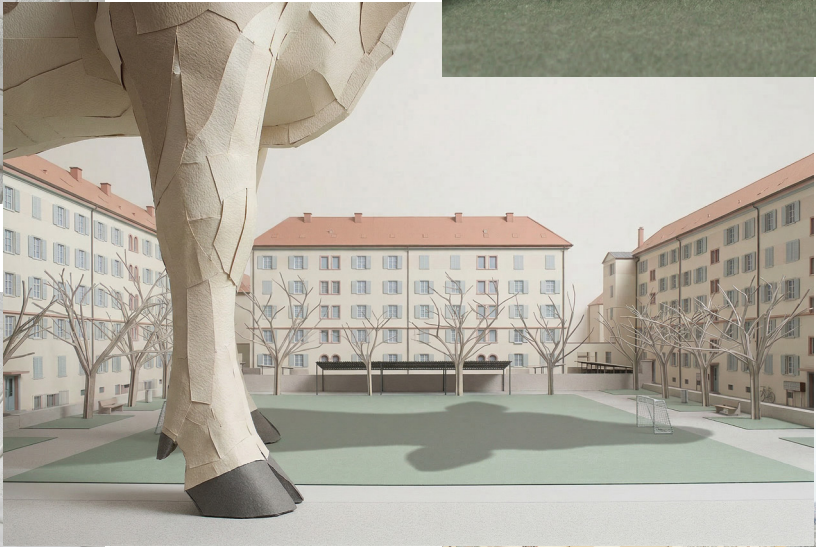
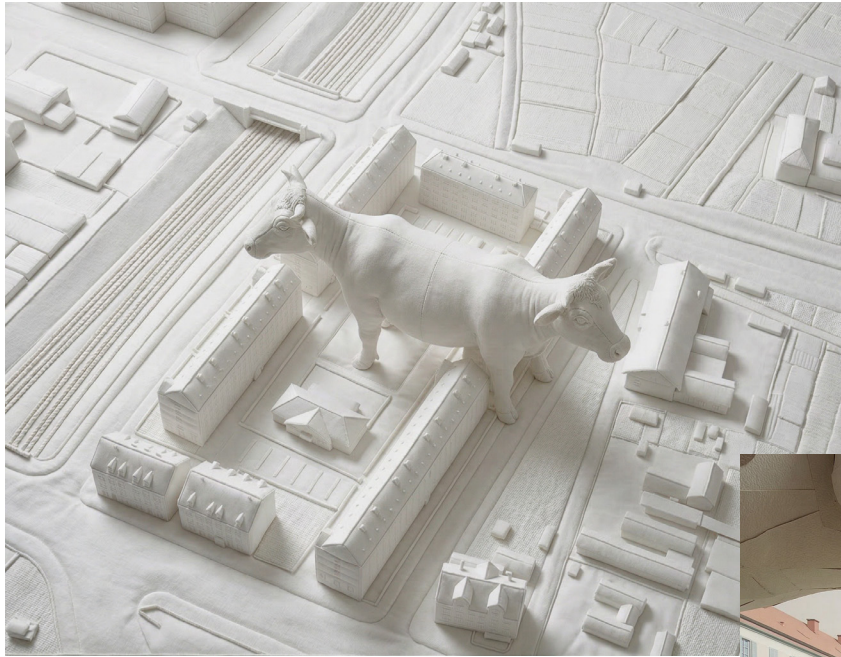
At the same time, the exaggerated and almost theatrical character of the drawing introduces a degree of ambiguity and irony. The project oscillates between seriousness and parody, between rational design and fantasy. This ambiguity is precisely what gives Lequeu's work its singularity: architecture becomes not only a response to practical needs, but also a space for fiction, projection, and the staging of cultural desires.



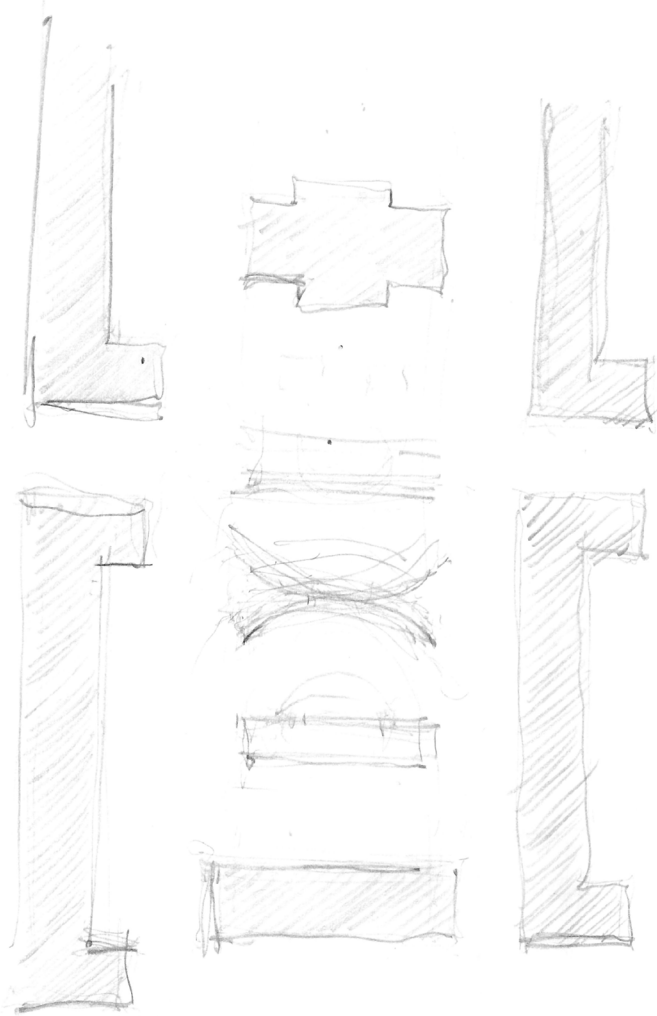








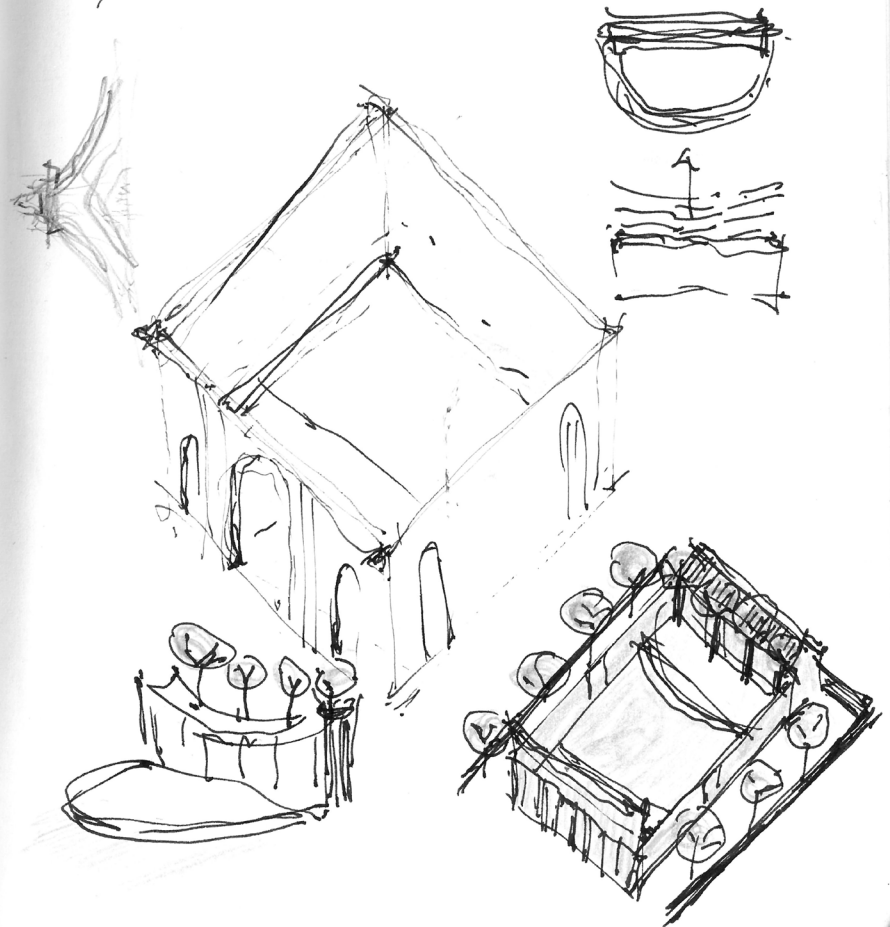


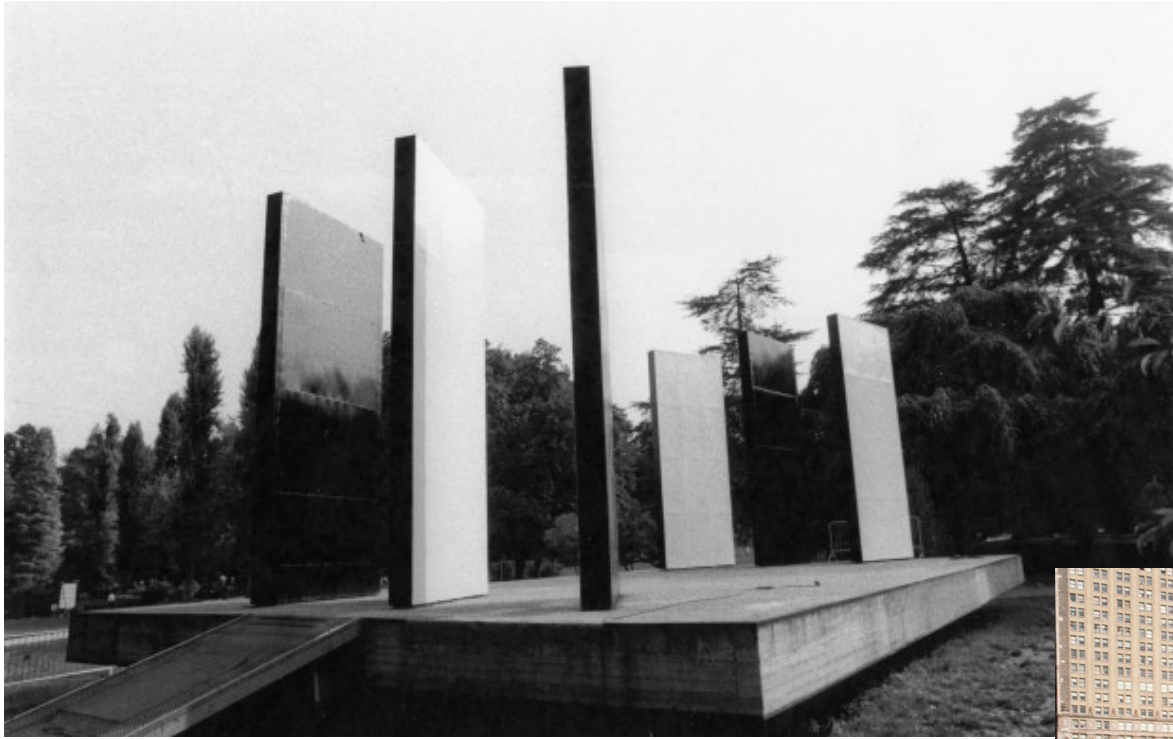


- Bertold Brecht - Théâtre épique
- scénographie basée l'illusion théâtrale
 - éléments essentiels à l'action
 - utilisation de panneaux, d'inscriptions, proj.

FONCTION ← X → SYMBOLE
FORME

Idée spatiale est de cadrer un espace.





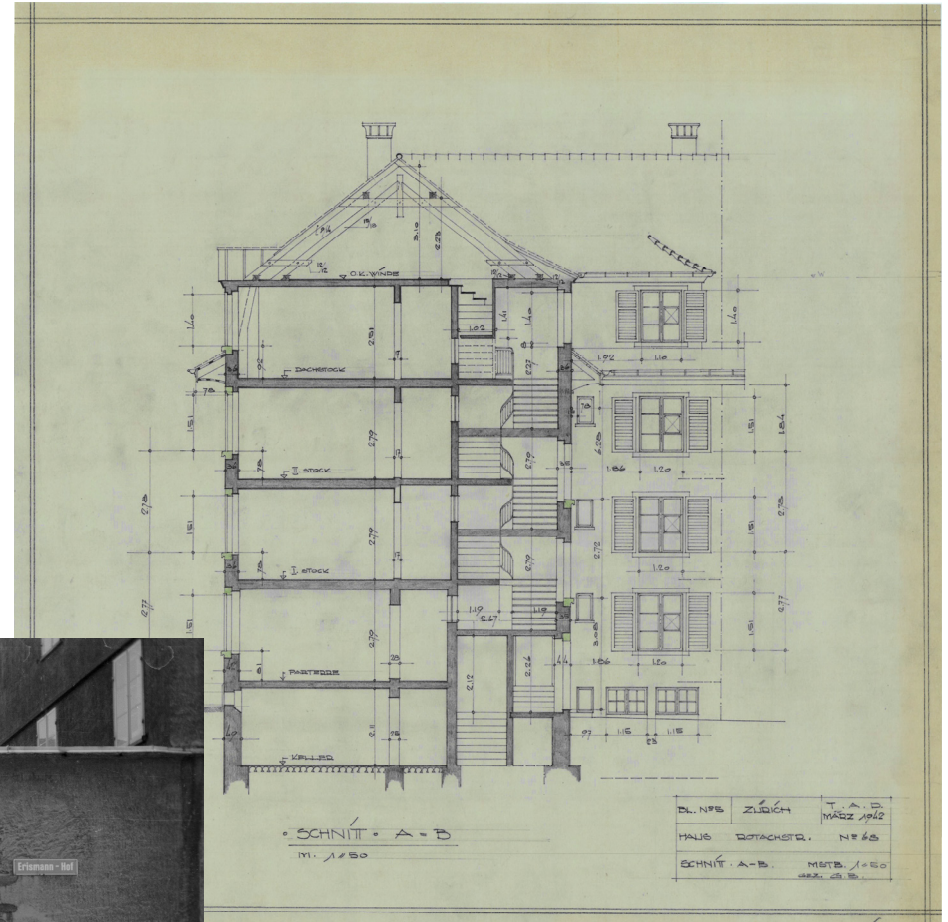


Erismannhof was built during a period in which Zurich, like many European cities, was undergoing rapid urban and industrial expansion. Increasing population density and the growth of the working and middle classes created the need for new forms of collective housing capable of accommodating urban life while maintaining acceptable living conditions. In response, the Hofbebauung typology emerged as a model that combined density with access to light, air, and shared open space. Erismannhof belongs to this tradition: a perimeter block organised around a large interior courtyard that mediates between the public city and the domestic sphere.

The courtyard played a central role in the social and spatial logic of the complex. More than a residual void, it functioned as a common interior landscape, structuring circulation, visibility, and everyday interactions between residents. The enclosure of the block created a protected environment within the city, producing a sense of proximity and collective identity at the scale of the housing ensemble. In this way, Erismannhof reflects early 20th-century ambitions to reconcile urban density with forms of communal life traditionally associated with smaller settlements or village structures.

At the same time, the architecture of Erismannhof reveals the contradictions embedded in these ambitions. While the courtyard suggests collectivity and shared life, it often remains marked by a certain stillness and distance. The repetitive façades, aligned windows, and central open space produce a highly ordered spatial composition in which everyday life becomes visible, almost staged. Residents observe and are observed; domestic routines unfold within a carefully framed urban interior. The block therefore operates not only as housing infrastructure, but also as a spatial image of community.

Historically, projects such as Erismannhof formed part of broader debates on housing reform, hygiene, and social organisation in the modern city. The architecture sought to provide healthier and more rational living conditions while simultaneously shaping forms of collective urban identity. Its enduring relevance today lies precisely in this ambiguity. Erismannhof remains both a functional housing complex and a powerful architectural representation of communal urban life.















CH01



CH02



CH03



CH04



TB01



TB02



CH05



CH06



CH07



CH08



SET01



SET02



CH09



CH10



CH11



CH12



BN01

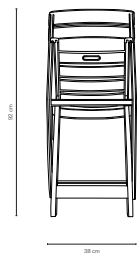


CH13



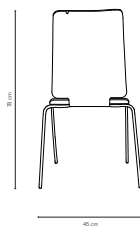
CH14

CH01



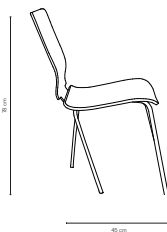
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CH02



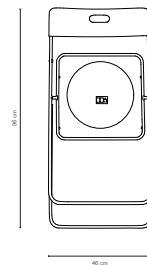
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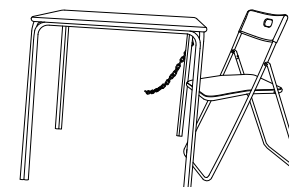
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CH04



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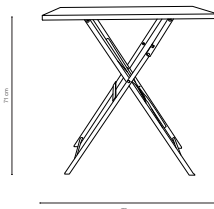
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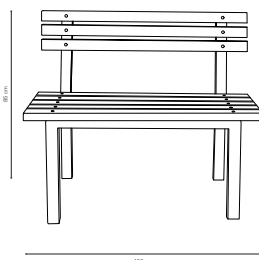
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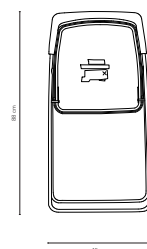
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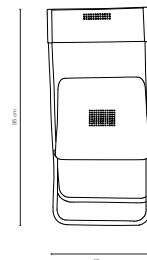
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CH05



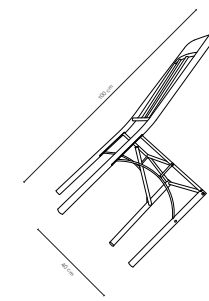
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CH06



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CH07



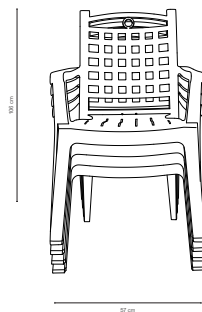
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CH08

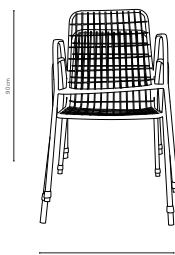


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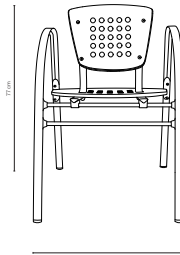
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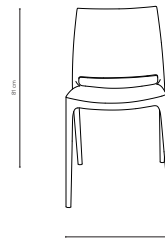
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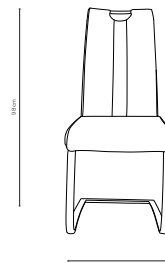
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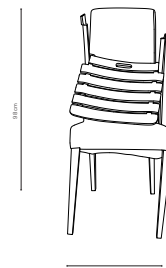
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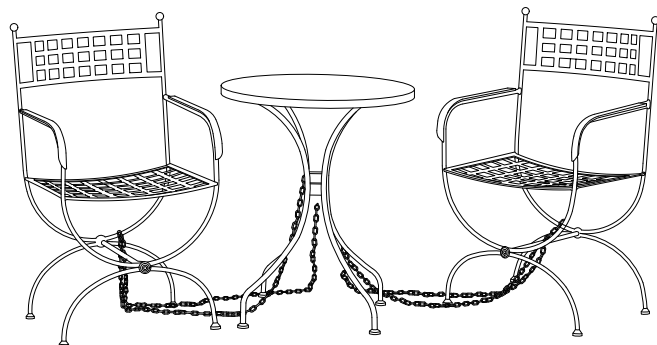
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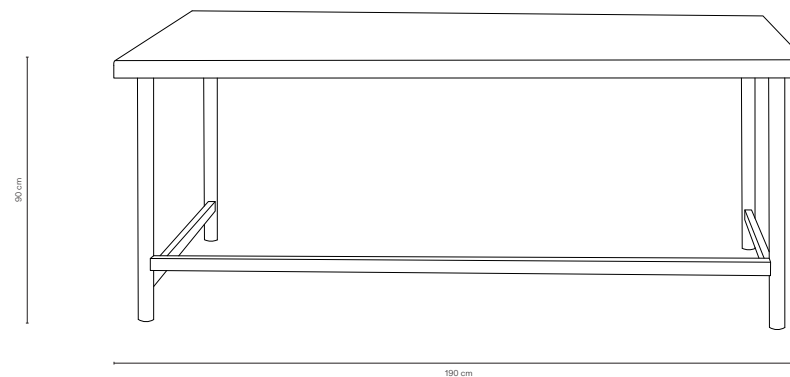
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SET02



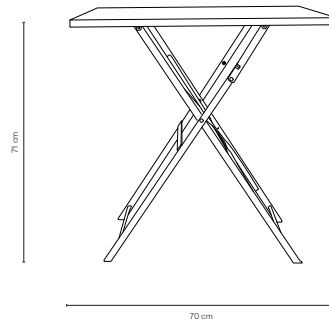
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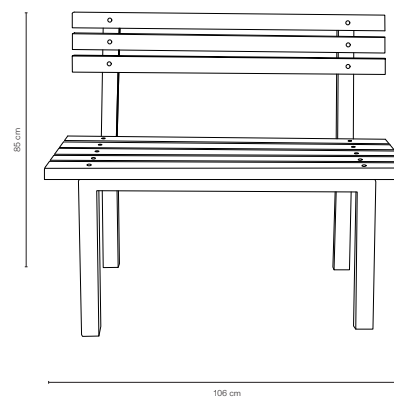
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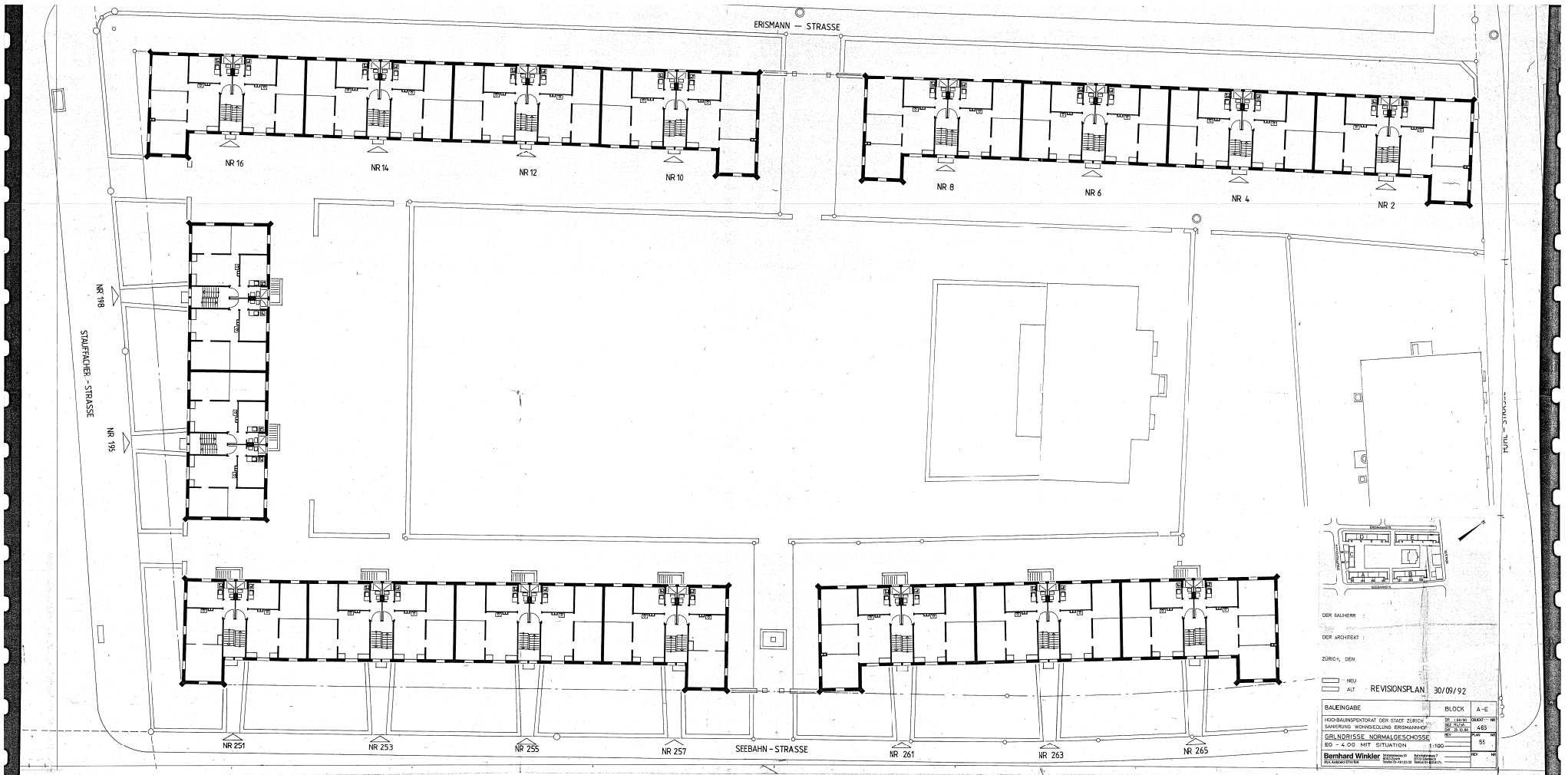
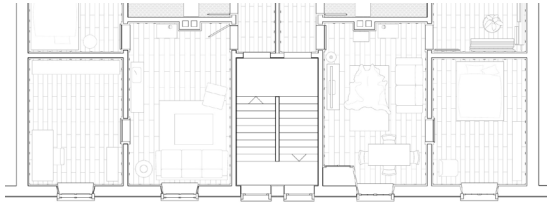
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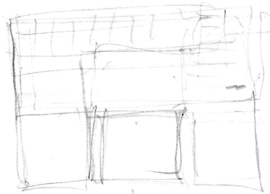
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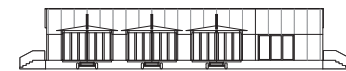
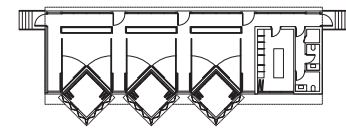
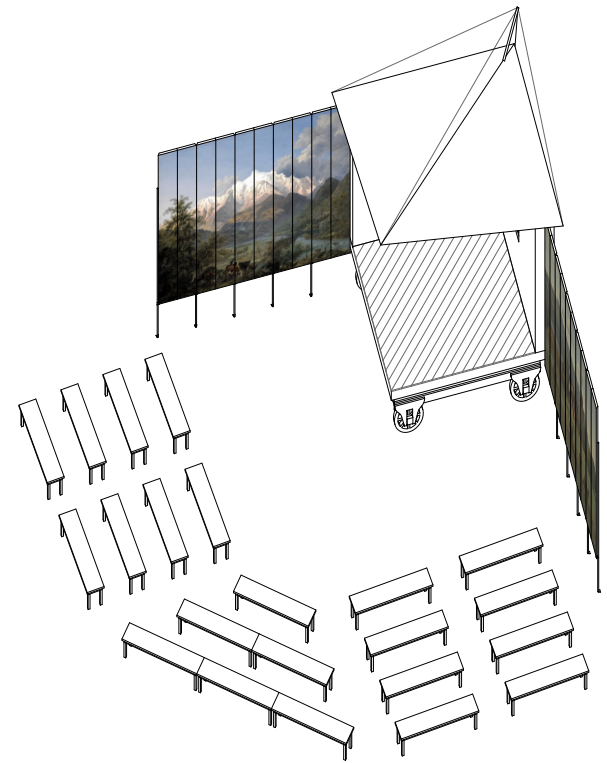








Atelier Hamet
- Ken Isaac - knowledge box



Erismannhof can be understood both as a measure and an idea of community: a dense urban block that adopts the spatial logic of a village, yet in a subtly idealised form. Its Hofbebauung typology organises buildings around a shared courtyard, mediating between the public street and the private home. This courtyard operates as a common space supported by shared infrastructures, where everyday life unfolds through circulation, proximity, and mutual visibility.

The occupation and layout of the courtyard already suggest a latent theatricality. Daily activities—crossing paths, lingering, observing—take place within a spatial configuration that recalls a stage, where inhabitants are both actors and spectators. However, this condition remains largely implicit: the courtyard often appears as an underused setting, holding the image of a collective life that is only partially realised.

Moments such as the Erismannhof festival temporarily intensify this condition. The courtyard becomes immersive, fully occupied, and activated as a place of gathering and performance. It is during these events that the potential of the shared space becomes most visible, as the community comes together and collectively inhabits the courtyard.

The project builds on this dynamic by introducing a shared structure designed to accommodate pageant wagons during the festival. Rather than a temporary installation, this structure is conceived as a permanent, common infrastructure that supports both exceptional and everyday uses. During the festival, it enables an active occupation of the courtyard—allowing wagons to enter, assemble, and transform the space into a collective stage. Throughout the rest of the year, it remains available as an open, shared framework: a place to gather, sit, play, or appropriate in informal ways.

In this sense, the intervention does not impose a new identity onto the courtyard but reinforces its existing role as a common space. It acknowledges that community within the Hofbebauung is not constant, but episodic and constructed through moments of shared occupation. By providing a structure that supports both everyday life and collective events, the project situates itself between permanence and activation—offering a spatial device through which the courtyard can be continuously re-inhabited.

ERISMANNHOF FEST

SAMSTAG 17. AUGUST 96

KINDERSPIELE
AM NACHMITTAG

AB 18 UHR:

PRINCESS
& THE PEA

HAGAZUSSA

DIE BESCHERUNG

CUT

THOMAS LAUBE

ACHMED
EL TIGRE TANGUERO

DIE PYROMANEN

BAR, ESSSTANDE
EINTRITT FREI

2014

ERISMANNHOF-FEST

Freitag, 5. September

BAR AB 18 UHR
JASSTURNIER AB 18:30 UHR
MUSIK: RUEDI BURKARD

SAMSTAG, 6. September

KINDERNACHMITTAG AB 15 UHR
KONZERTE AB 19 UHR
RHABARBER
ARTHUR T. FEVER & THE MOTHER SOUPS
STEREO LUCHS

15.8. ERISMANNHOFFEST



AB 14.00 KINDER-
SPIELNACHMITTAG
AB 18.00
DIE TRÄNEN
FUTTER
CATCHPOLE
GOOD, BAD
AND THE UGLY
EAST OF SWEDEN
BAR, ESSEN
SONNTAG 12.00
BRUNCH + BRECHT
MIT BALDERS ROSS

WEG MIT DEN ALPEN, FREIE SICHT AUFS MITTELMEER





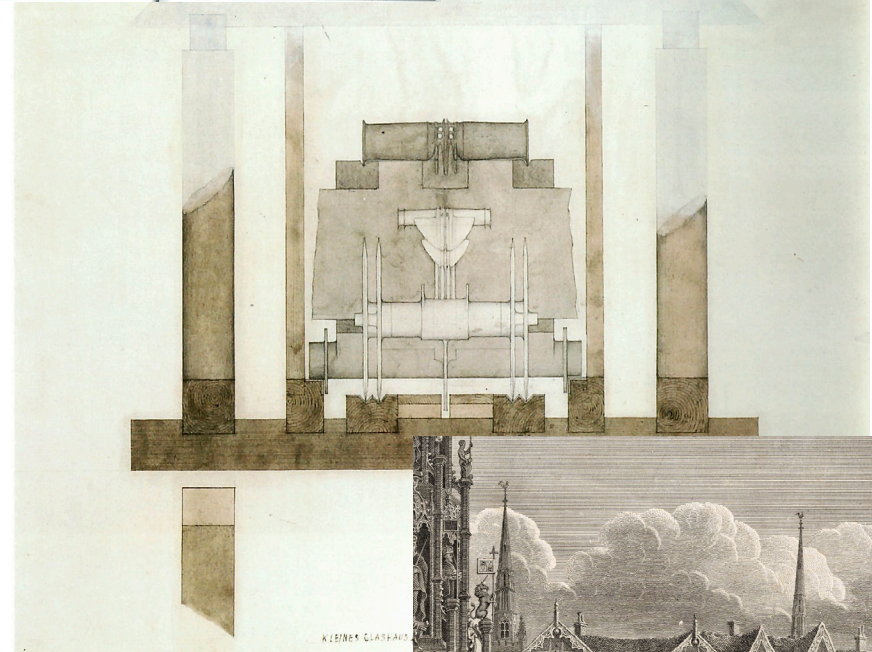
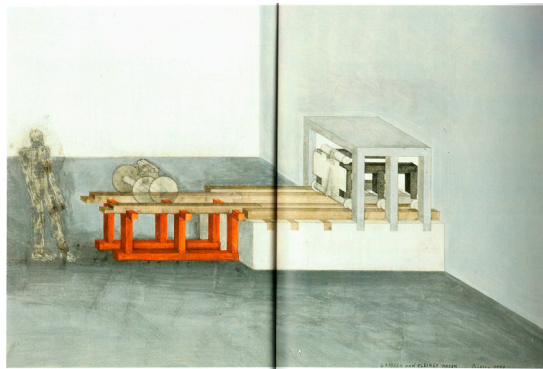
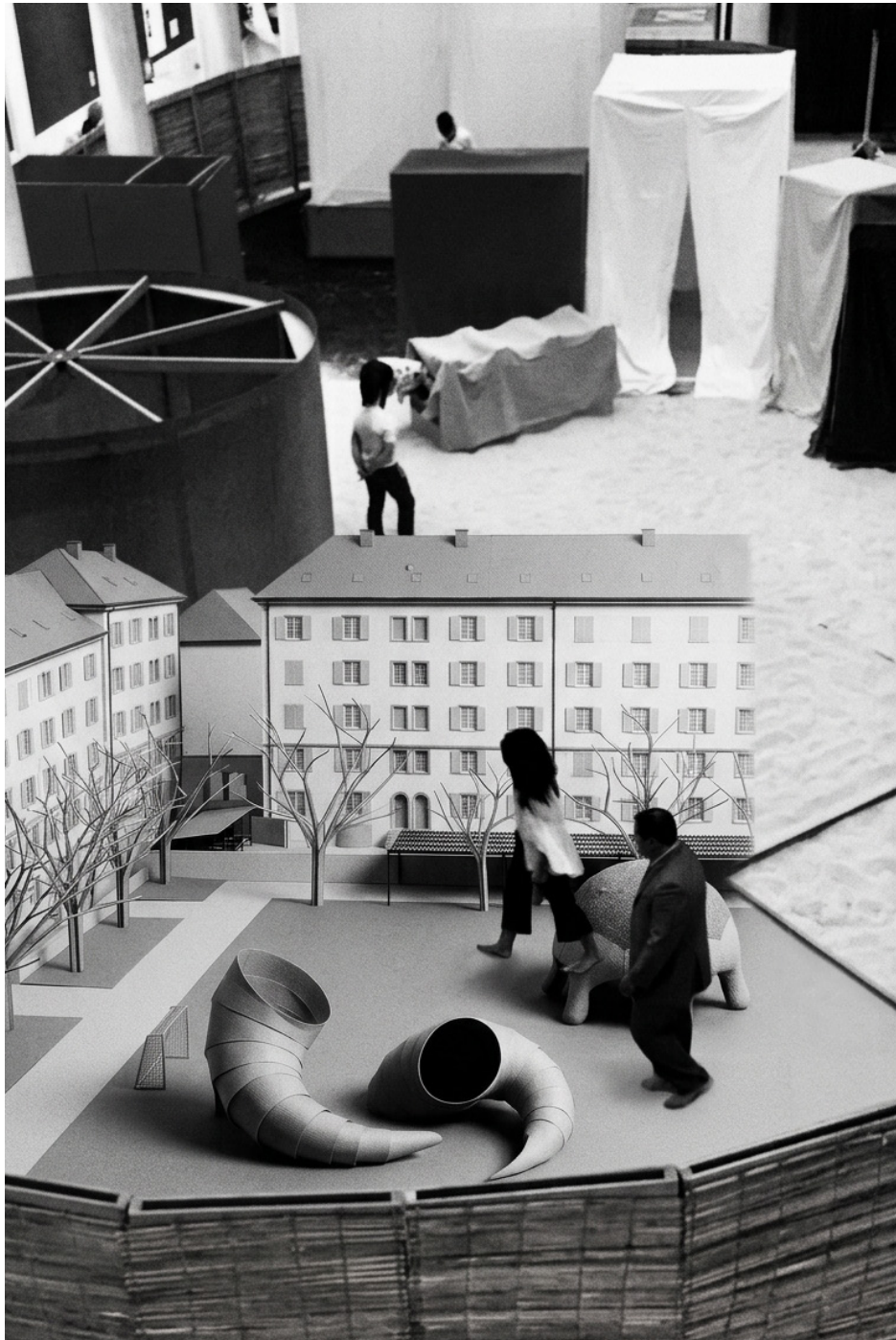
Ritualisation can be understood as the process through which shared beliefs, habits, and social values become stabilised through repeated actions and material forms. Ritual does not simply organise behaviour; it gives shape to something otherwise diffuse and intangible. Through repetition, gestures, movements, and objects acquire meaning, allowing collective ideas to become visible and recognisable within space. What initially exists as a shared understanding “in the air” gradually becomes transcribed into physical forms that can be inhabited and experienced.

The church historically functioned as one of the primary sites of this process. Religious practice relied not only on doctrine but on the construction of spatial and material frameworks capable of giving presence to invisible ideas. The liturgy itself depends on a series of objects and architectural elements that act as mediators between belief and experience: the altar, the pulpit, the nave, candles, relics, vestments, and processional objects. These objects possess practical functions, yet their significance lies in their capacity to materialise collective meanings and social rituals. Through them, faith is not merely thought but enacted and embodied.

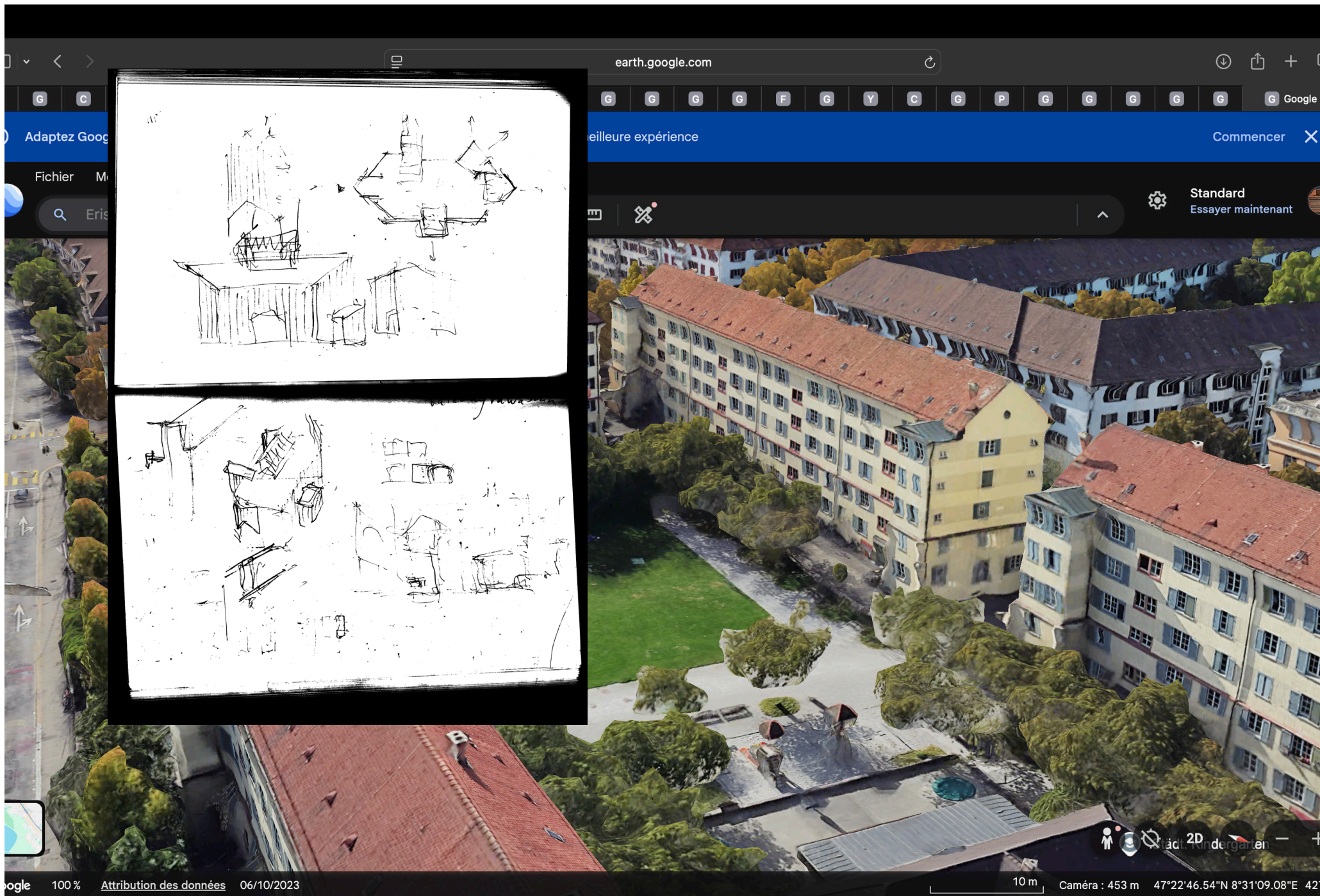
The pageant wagon can be understood within a similar logic. Emerging from religious processions and mystery plays, it was not simply a technical device for performance but a material crystallisation of ritual itself. The biblical narratives and collective customs that had previously unfolded within the church interior became translated into a mobile architecture that carried these practices into the city. The wagon transformed an immaterial condition — shared memory, belief, and ceremony — into a tangible object capable of moving through space.

In this sense, pageant wagons are the crystallisation of customs. They give physical form to social and religious practices that otherwise exist only through collective agreement and repetition. Like liturgical objects, they operate as mediators between abstract ideas and lived experience. They materialise temporary conditions and make visible forms of togetherness that are usually difficult to locate or define.

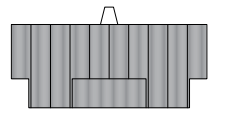
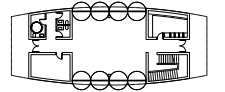
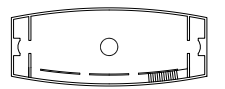
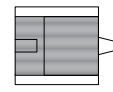
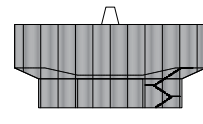
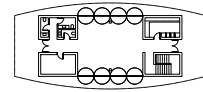
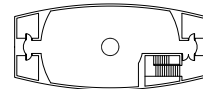
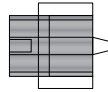
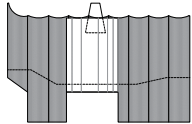
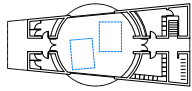
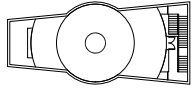
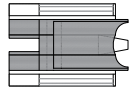
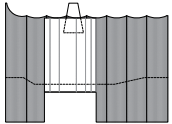
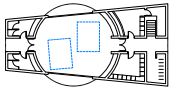
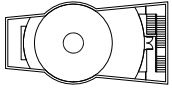
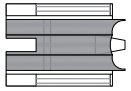
This understanding also opens a way of reading the intervention at Erismannhof. Community itself often exists as something similarly elusive: a condition sensed through routines, encounters, and shared presence rather than through explicit forms. By introducing structures capable of hosting collective events and recurring acts of gathering, the project attempts to translate this atmospheric quality into something spatially tangible. The architecture does not create community directly; rather, it acts as an object of ritualisation, a framework through which latent forms of collective life can periodically become visible and take form.

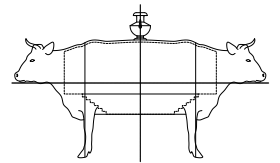
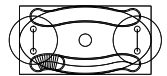
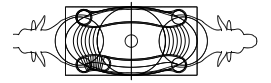
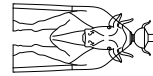
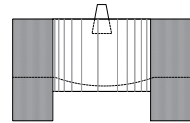
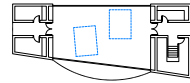
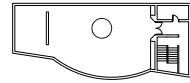
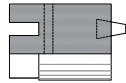
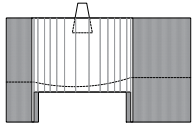
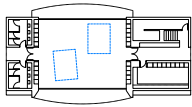
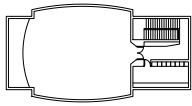
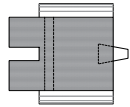
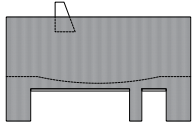
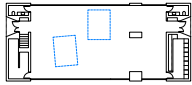
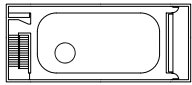
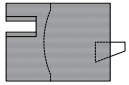


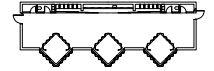
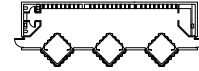
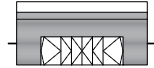
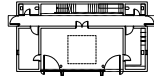
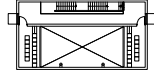
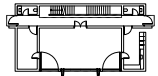


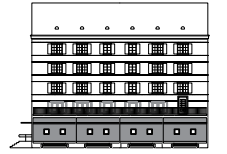
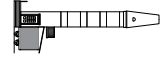
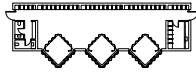
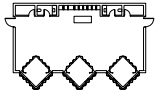




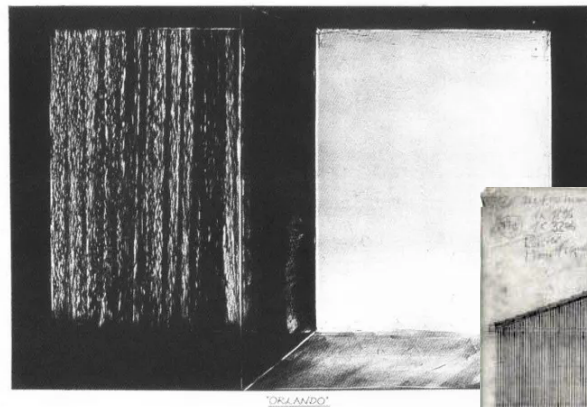






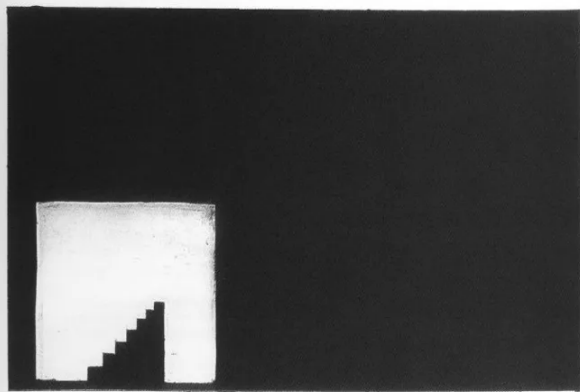


Orlando, intermezzo 2/3,
1989. Disegno.



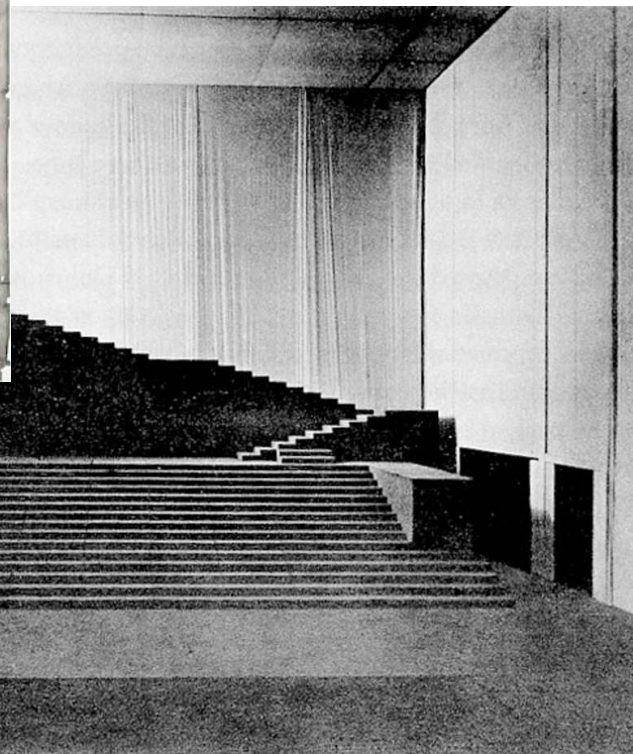
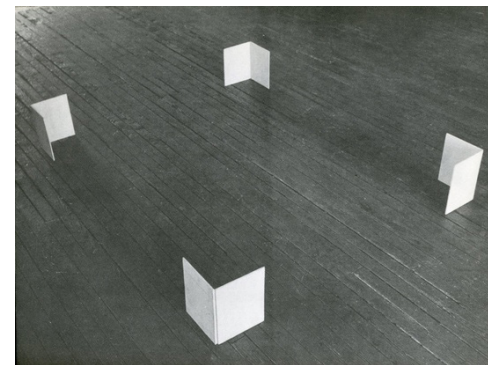
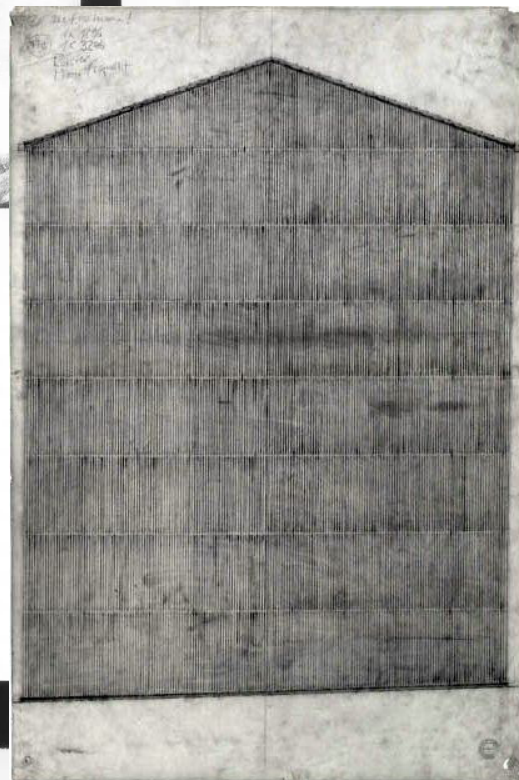
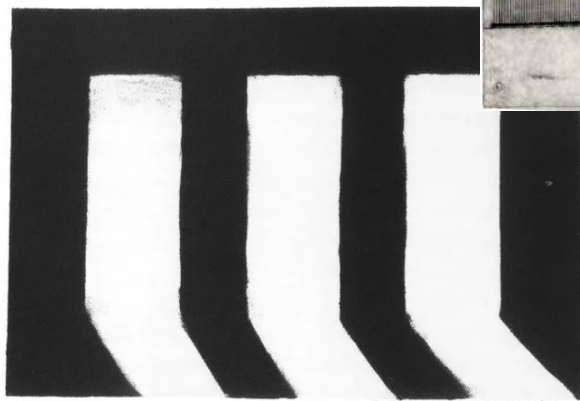
"ORLANDO"

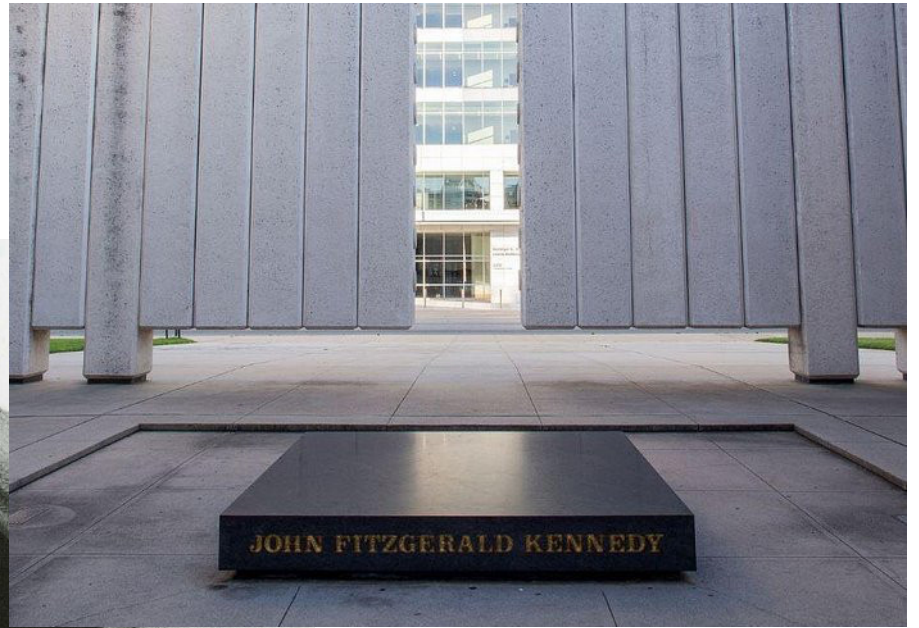
Orlando, parte I, 1989.
Disegno.

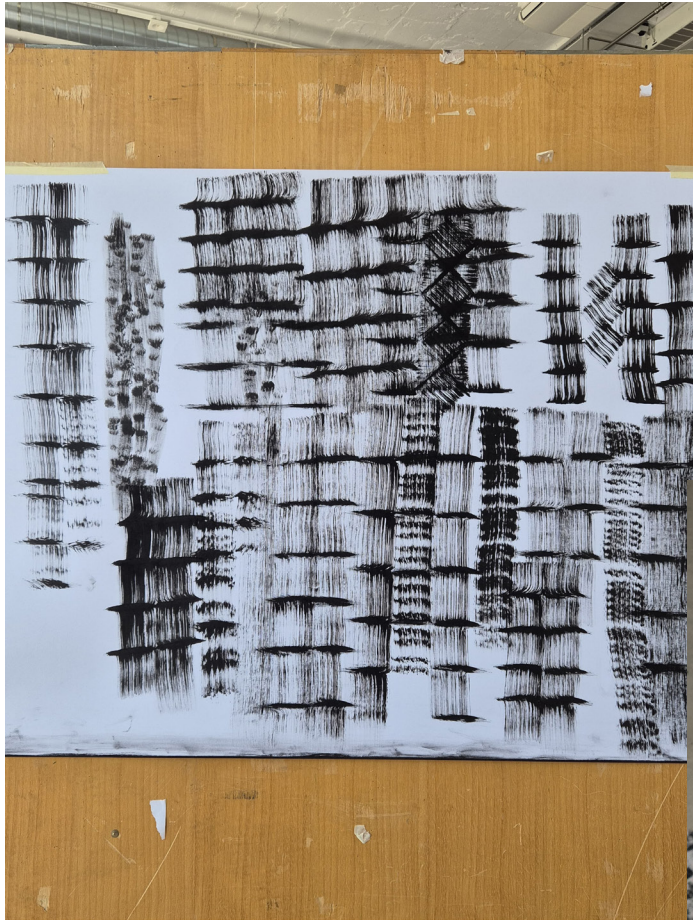


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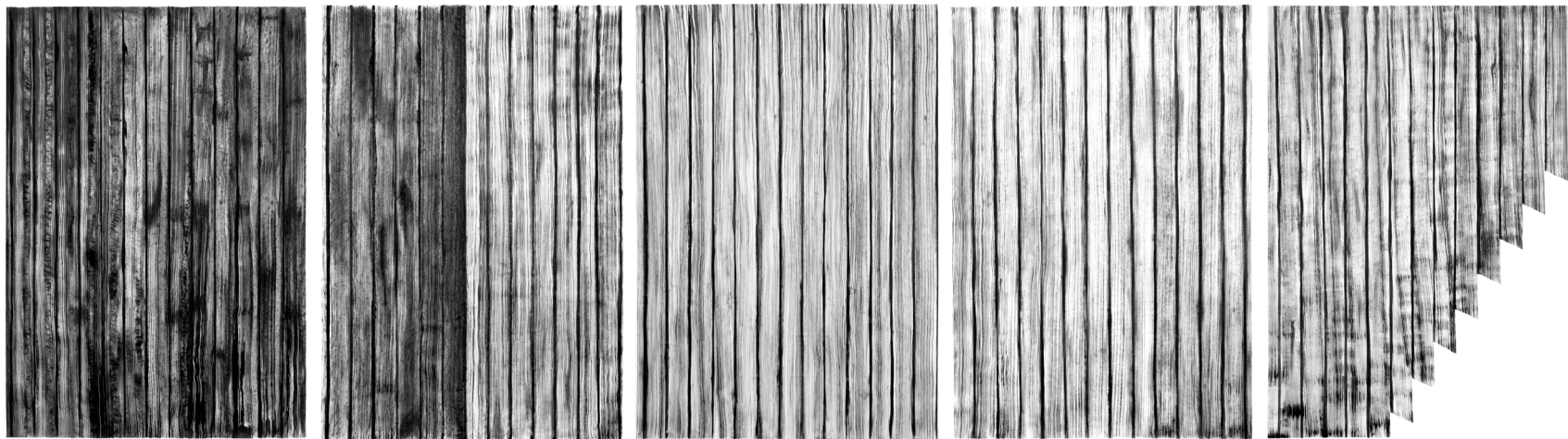
I Was Sitting On My
Patio..., 1977. Disegno.

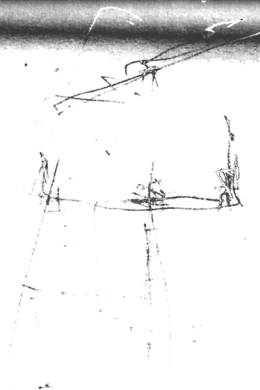
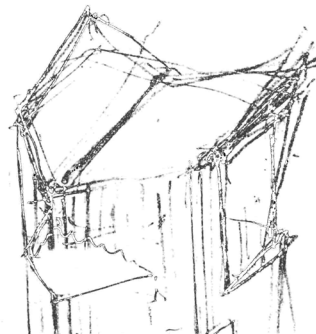
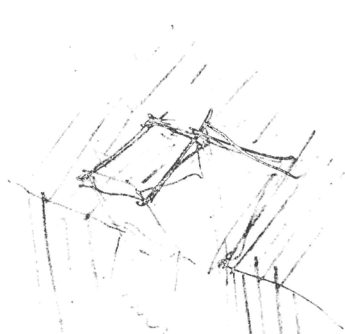
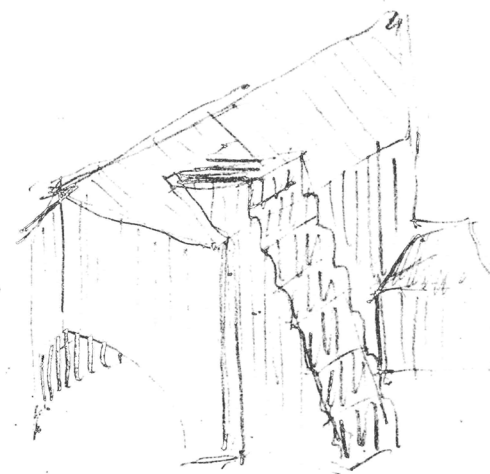
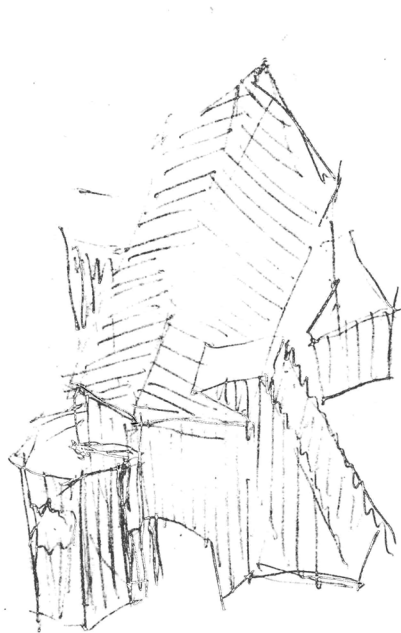




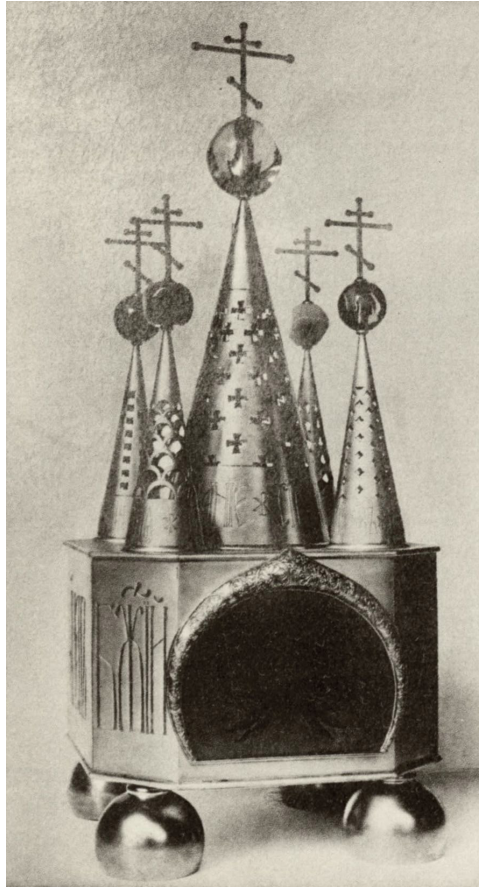


Frank Duvontier, Nancy Lu, Matteo Rezzonico Bergam
Timber Figure, 2020, charcoal & ink on paper, 59.5 x 14.1 cm, Zurich









The wagon, in its most basic form, is a utilitarian object designed for transport. Historically, wagons served as instruments of movement, carrying goods, materials, people, and resources across landscapes and between settlements. Their significance lay in their capacity to connect places and support forms of exchange and everyday life. As mobile structures, they occupied an intermediate condition between architecture and infrastructure: neither fixed buildings nor purely mechanical devices, but spatial objects whose meaning emerged through movement and use. The wagon therefore represented not only mobility itself, but also the circulation of social and economic life.

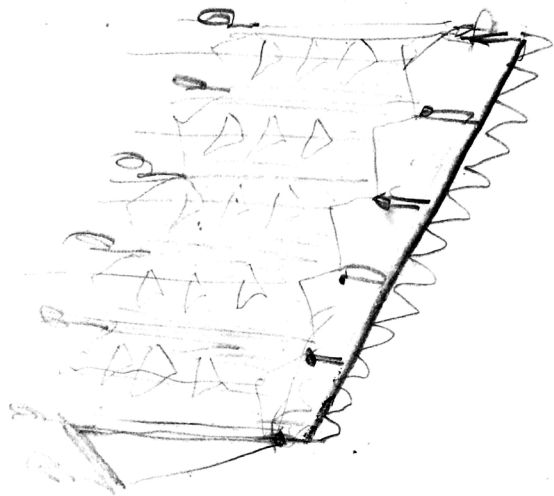
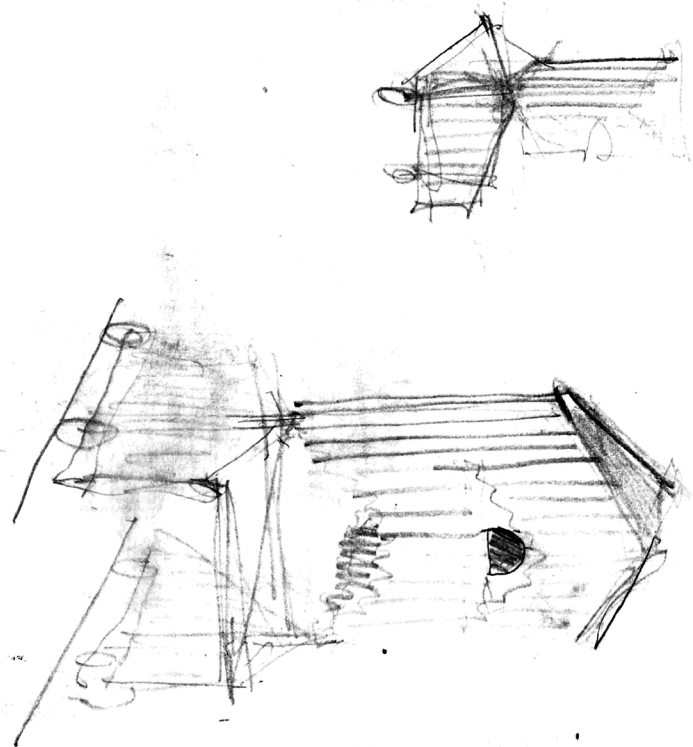
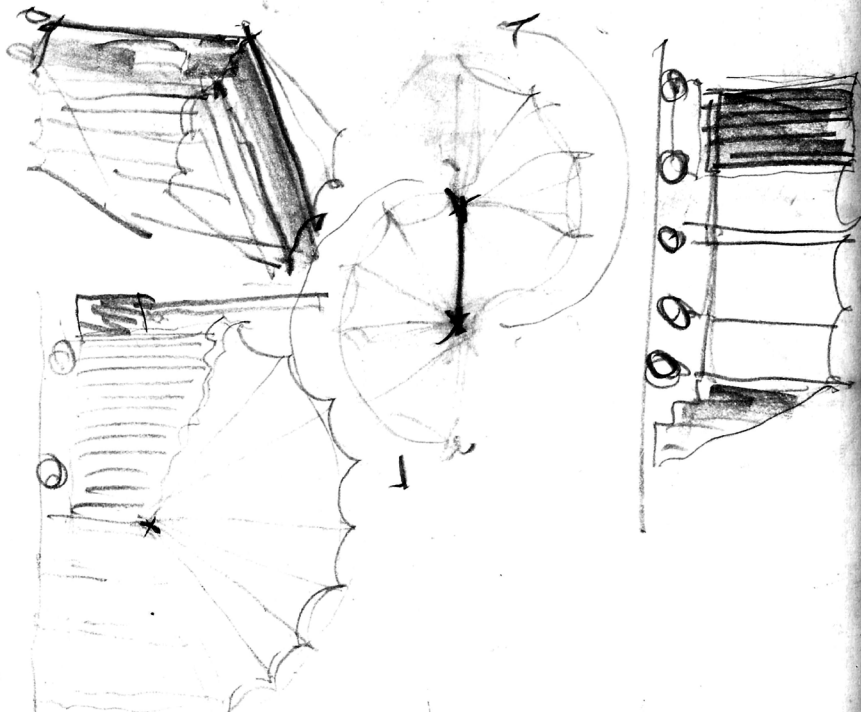
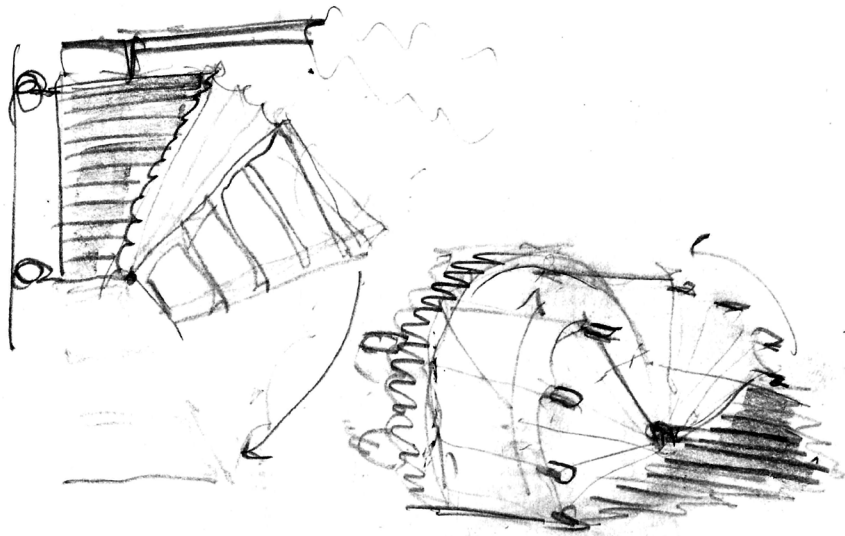
The pageant wagon transformed this ordinary object into something else entirely. Emerging during the medieval period in the context of religious mystery and miracle plays, it adapted the practical logic of transport into a vehicle for ritual and collective representation. The wagon no longer carried commodities or materials; instead, it carried stories, images, performances, and shared beliefs. What had once been a tool of everyday necessity became a moving stage through which communities collectively experienced religious narratives and social customs.

This transformation is significant because it marks a shift from function toward representation. The pageant wagon remained a vehicle, but its cargo became symbolic rather than material. It transported scenes from biblical narratives through the city, allowing streets and public spaces to temporarily become extensions of the church. In doing so, it dissolved conventional distinctions between sacred and ordinary space. The city itself became a theatre in which inhabitants were simultaneously audience and participants.

Unlike fixed architecture, the pageant wagon introduced an event-based and mobile condition. It activated places temporarily, creating moments of collective attention before moving elsewhere. The urban landscape became a sequence of stages linked through movement and repetition. Space was not permanently transformed but periodically reconfigured through ritual occupation.

The pageant wagon can therefore be understood as a crystallisation of social practices. Customs, beliefs, and collective narratives—conditions that normally remain intangible—became embodied within a tangible object moving through the city. Similar to objects of the liturgy, the wagon acted as a mediator between abstract ideas and lived experience. It materialised shared rituals and made visible forms of communal life that otherwise existed only through memory and repetition.

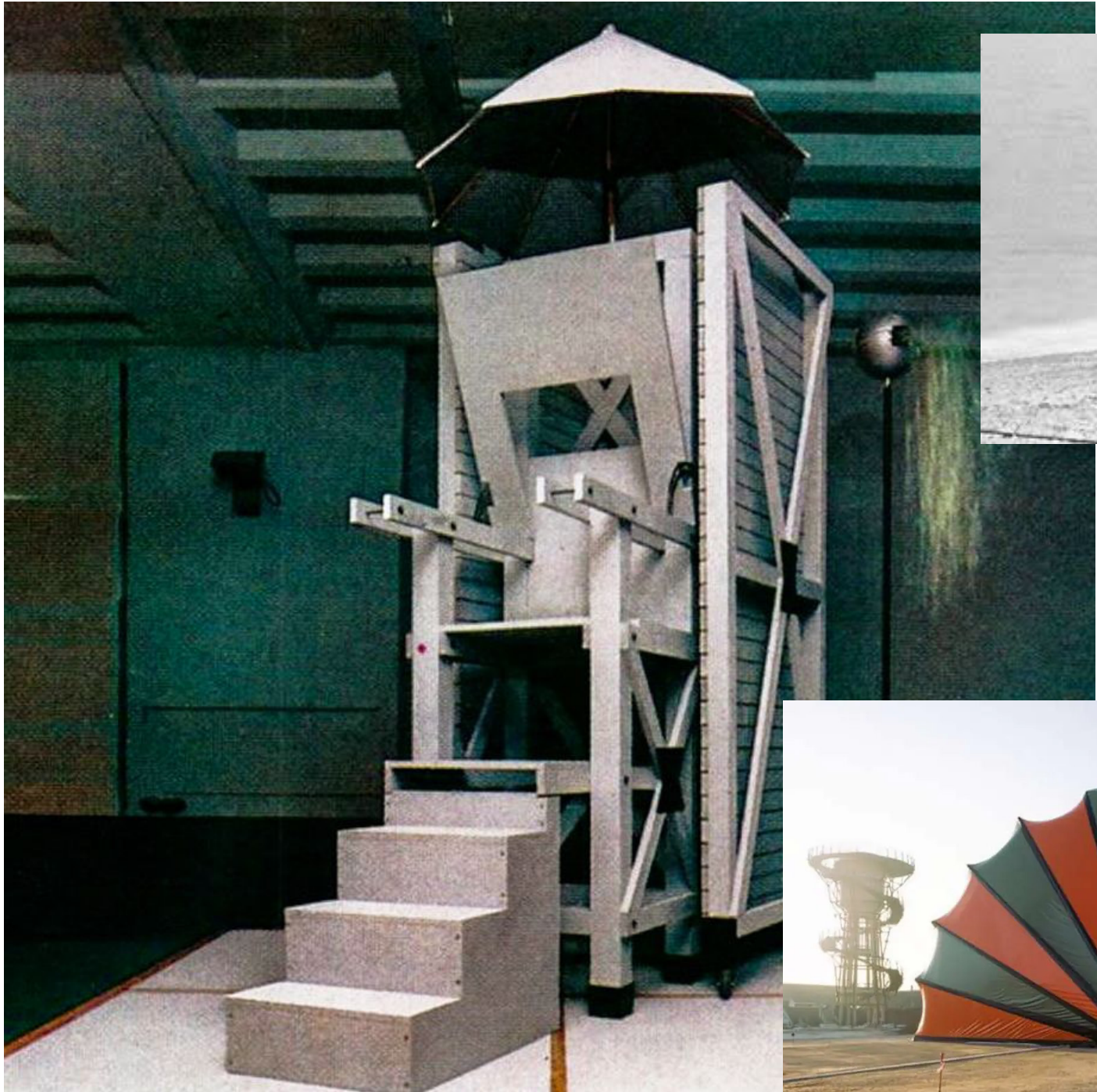
Within the context of Erismannhof, the pageant wagon offers more than a historical precedent; it proposes a model for understanding how architecture can support collective life. Rather than creating community directly, it suggests that spatial structures can provide frameworks through which latent social conditions become temporarily visible and activated. The wagon is therefore not simply a stage, but a device through which everyday space can periodically be transformed into a shared experience.

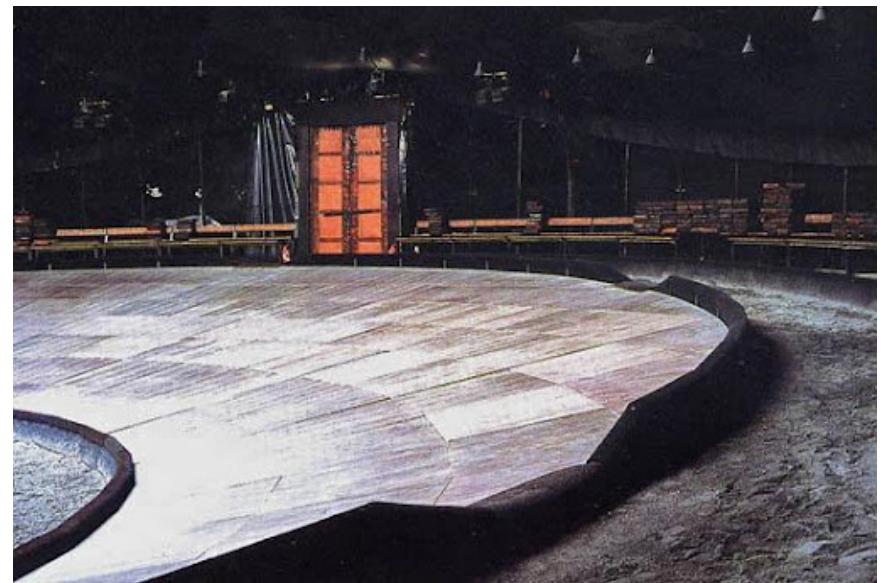
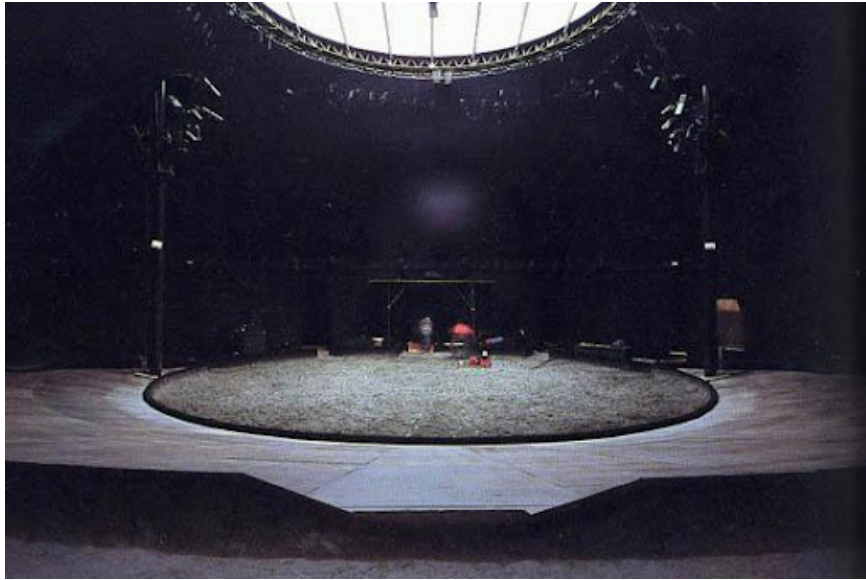


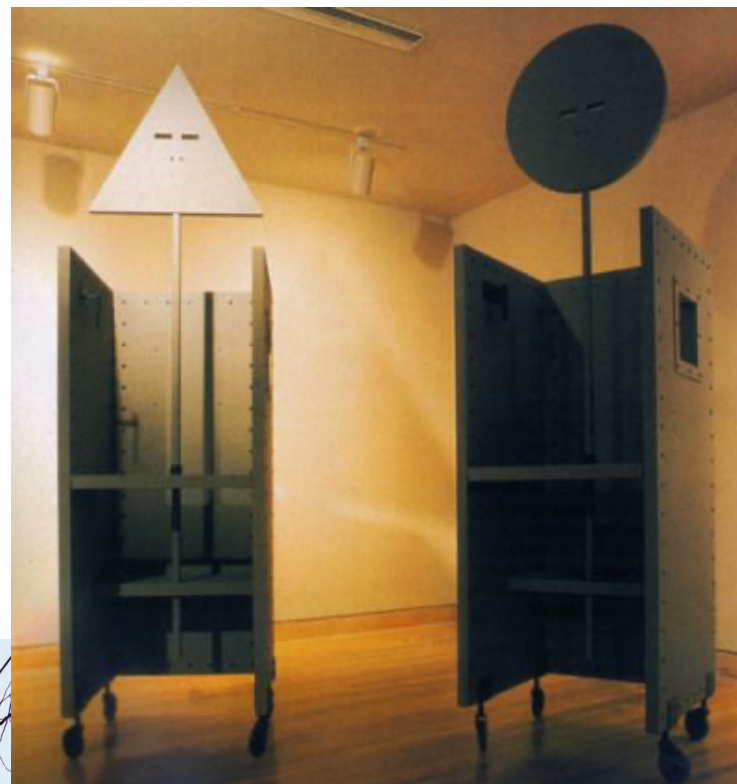
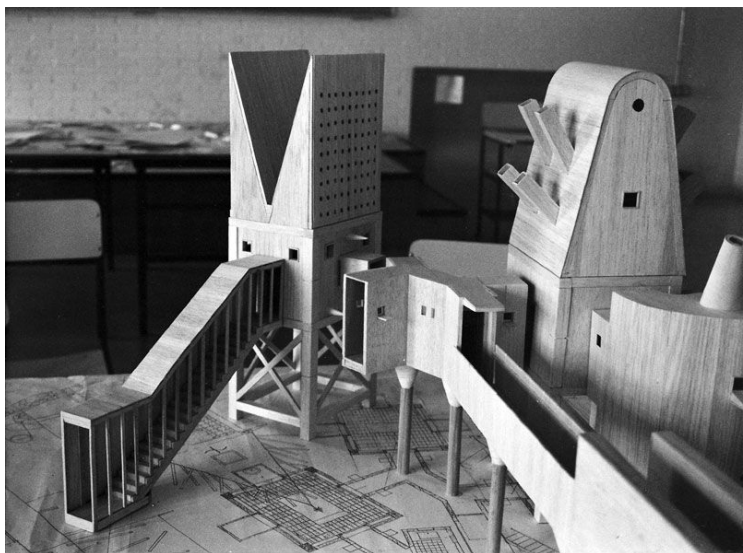


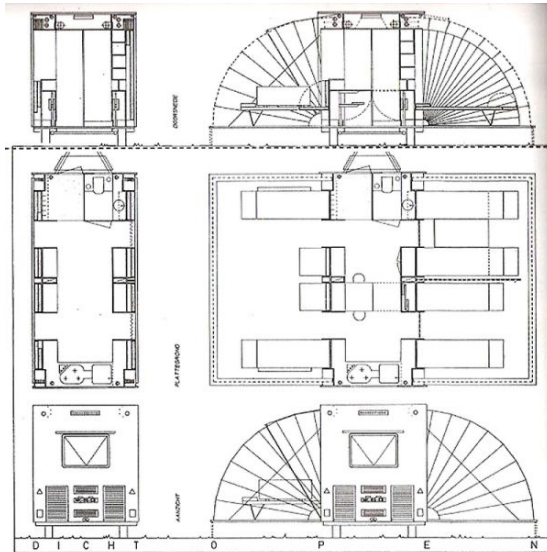
- 1 Horticulturist
- 2 Gardener
- 3 Rosewoman
- 4 Metalman
- 5 Park Attendant
- 6 Inhabitants
- 7 Drawbridge Man
- 8 Trolley Man
- 9 Mechanic
- 10 Operator
- 11 Children JJ
- 12 Children SP
- 13 Children SB
- 14 Children S
- 15 Children MGR
- 16 Children SP2
- 17 Children SS
- 18 Children PT
- 19 Physician
- 20 Nurse
- 21 Optometrist
- 22 Painter
- 23 Musician
- 24 Poet
- 25 Soloist
- 26 Musicians
- 27 Dancer
- 28 Librarian
- 29 Typesetter
- 30 Poem
- 31 Mask Repairman
- 32 Watch Repairman
- 33 Paper Restorer
- 34 Carpenter

- 35 Plumber
- 36 Shoe Repairman
- 37 Clothman
- 38 Crochet Lady
- 39 Shade Woman
- 40 Security
- 41 Researcher
- 42 Identity Card Man
- 43 Stampman
- 44 Accountant
- 45 Keeper of the Records
- 46 Giver of the Keys
- 47 Taker of the Keys
- 48 Iceman
- 49 Fireman
- 50 Zoologist
- 51 Butterfly Collector
- 52 Catfish
- 53 Peacock
- 54 People
- 55 Child
- 56 Judge
- 57 Room for Thought
- 58 Room of the Innocent
- 59 Room for Those Who Looked
the Other Way
- 60 Passengers
- 61 Toll Taker - Toll Taker II
- 62 Time Keeper
- 63 The Dead
- 64 The Travellers
- 65 The Exiles
- 66 The Disappeared
- 67 The Application

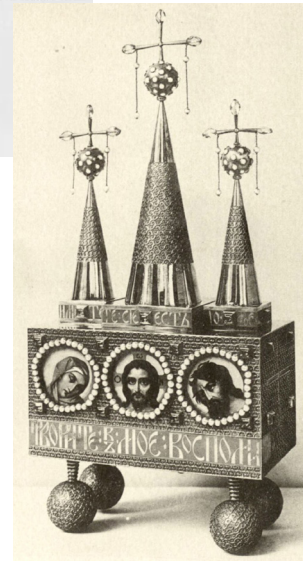
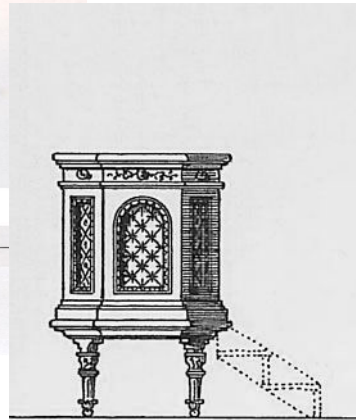
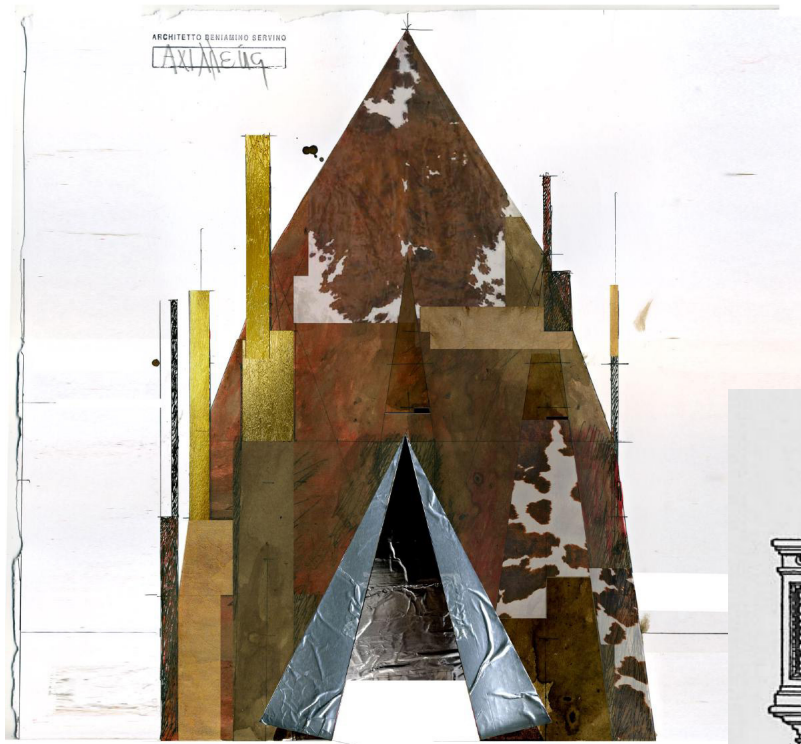


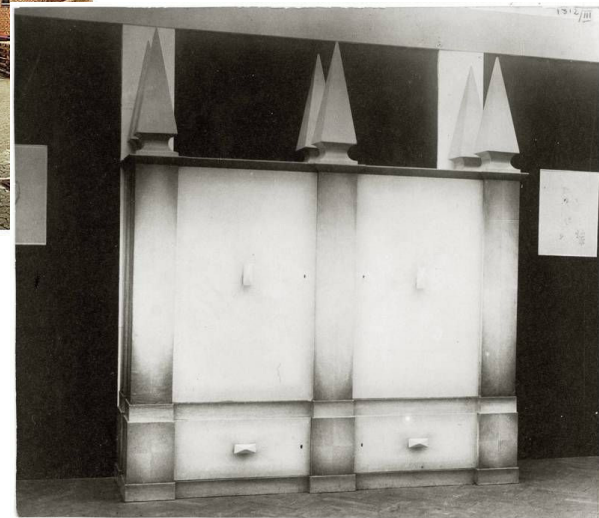
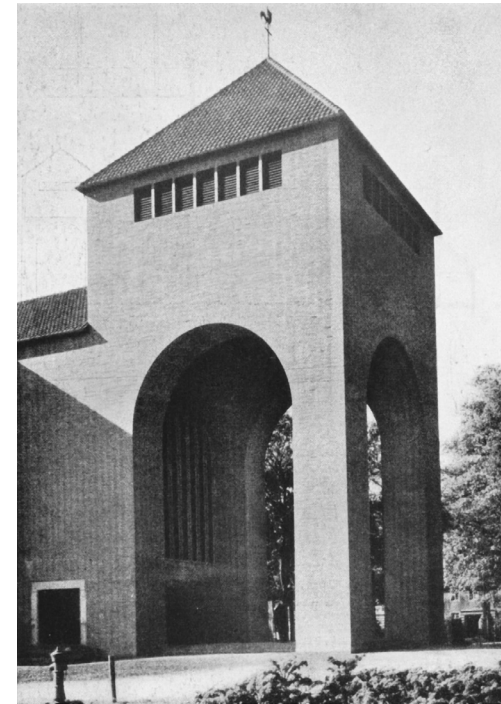
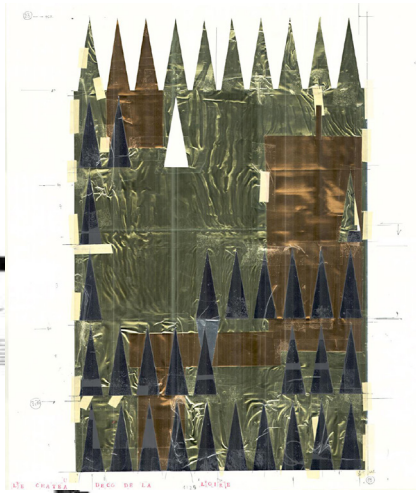
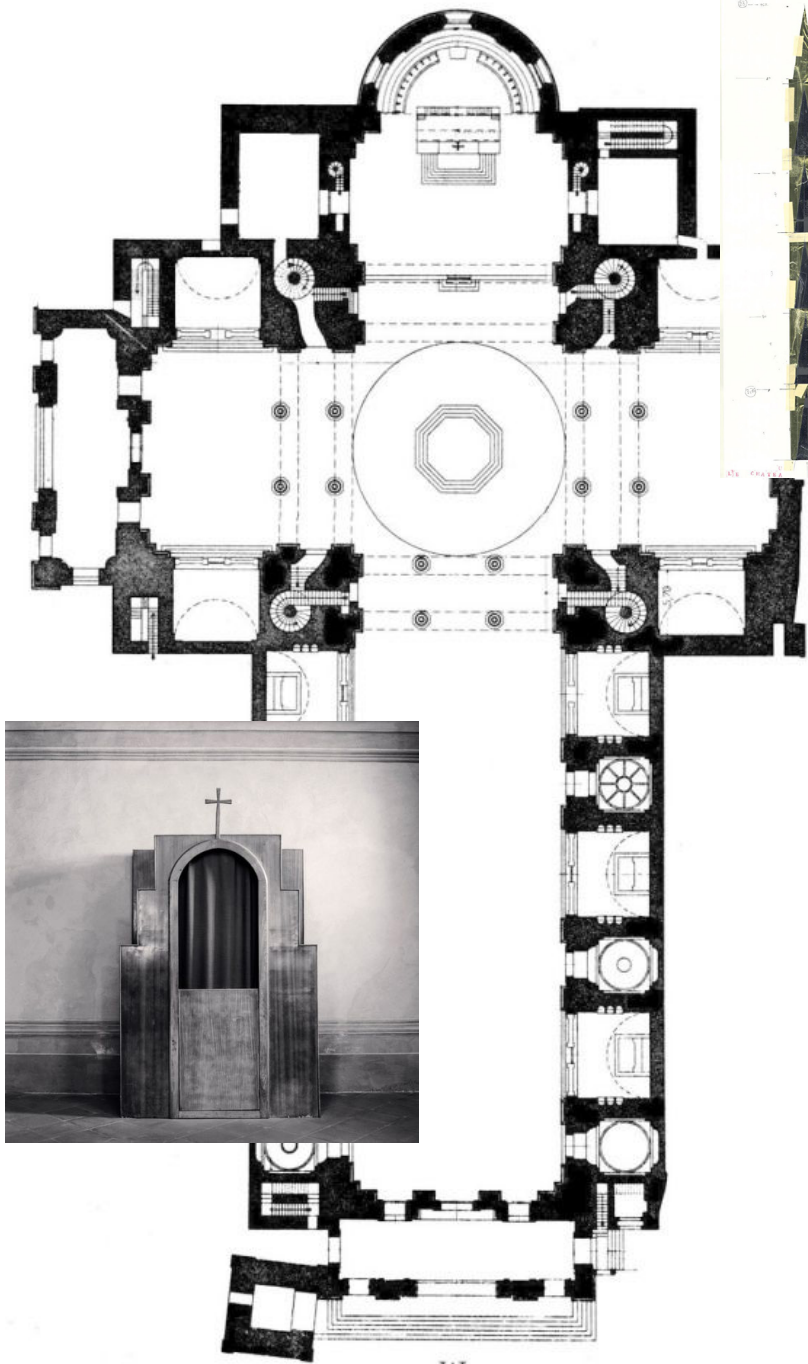












W.



