KUNSTSPAZIERGÄNGE

In the urban space of Zurich there are more than 1350 sculptures, fountains, and reliefs. Some are monuments, dedicated to a person; Some commemorate a historic event, most are just a work of art. Some seem to be random, whilst others are famous. Yet we don't recognise them. We pass by, not knowing their past, or why they were erected in the first place. We don't question their existence.
Perhaps, because they are large in number, the art works become ubiquitous to a point where we do not recognise them consciously. Robert Musil states in 1935: "The most striking thing about monuments is that you don't notice them. There is nothing in the world that is as invisible as monuments." As technology evolves this phenomenon becomes more evident.

Art in urban space competes on two layers with the progress of technology. On the one hand, In the physical urban space: technological hardware demands more and more capacity. On the other hand, in the space of attention. Not only is evermore time spent in the digital realm, but technology determines what we see in the physical reality. As Paul Virilio puts it "It is no longer the eye or the retina that does the work of seeing but the post-organic optical capacities of the auto-electronic machine [...] "

This physical map is an attempt to give art in public space a new focus. Six topics are visualised in six walks through the city of Zürich and try to raise critical questions within the context of art in public space. It could serve as a first starting point to navigate the complex relations between art, architecture, urban fabric and bureaucracy.

Konstfack. (2012). Placing art in the public realm.
Whybrow, N. (2010). Art and the City. I.B. Tauris.
Fülscher, B. (2012). Die Kunst im öffentlichen Raum der Stadt Zürich: 1300 Werke - Eine Bestandesaufnahme.

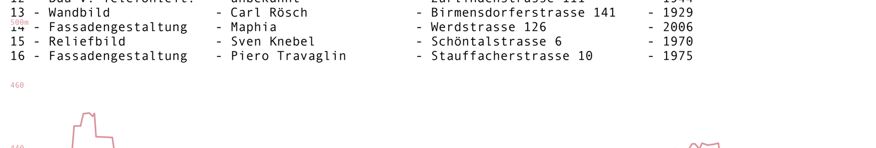
FOCUS WORK FS 2024

LINUS BRÖCKER
JULIAN DANIEL

PROFESSORSHIP OF ARCHITECTURE AND TERRITORIAL PLANNING ETHZ
UNDER PROF. MILICA TOPALOVIĆ,
ASSISTED BY JAKOB WALTER

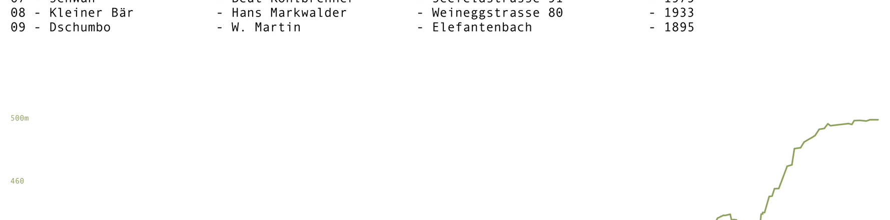
SPAZIERGANG 01 - CHRONOLOGIE - 9.2km - 1std 49min

01 - Fassadenrelief	- Franz Ludwig Wind	- Münsterhof 20	- 1757
02 - Reiter	- unbekannt	- Zwingliplatz 7	- 1178
03 - Hauszeichen	- unbekannt	- Limmatquai 46	- 1548
04 - Hauszeichen	- unbekannt	- Neumarkt 8	~ 1650
05 - Reliefbild	- unbekannt	- Lindenhofstrasse 25	- 1916
06 - Tells Gefangennahme	- Hans Sanreuter	- Museumstrasse 2	- 1897
07 - Fassadengestaltung	- unbekannt	- Limmatstrasse 109	- 1907
08 - Arbeiter	- Wilhelm Hartung	- Neugasse 28	- 1930
09 - Wandrelief	- unbekannt	- Schule Aussersihl	- 1904
10 - Wandbilder	- Wilhelm Hartung	- Zypressenstrasse 115	- 1928
11 - Arbeitende,Freizeit	- Wilhelm Hartung	- Kanzleistrasse 161	- 1930
12 - Bau v. Telefonleit.	- unbekannt	- Zurlindenstrasse 111	- 1944
13 - Wandbild	- Carl Rösch	- Birmensdorferstrasse 141	- 1929
14 - Fassadengestaltung	- Maphia	- Werdstrasse 126	- 2006
15 - Reliefbild	- Sven Knebel	- Schöntalstrasse 6	- 1970
16 - Fassadengestaltung	- Piero Travaglin	- Stauffacherstrasse 10	- 1975



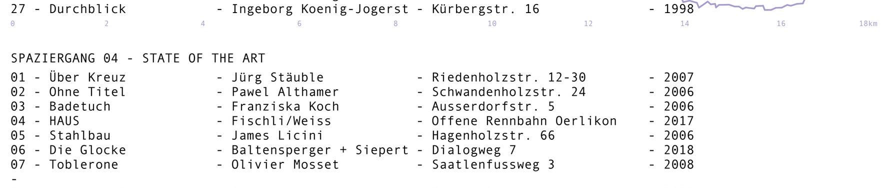
SPAZIERGANG 02 - ZOO - 10km - 2std 8min

01 - Zebragruppe	- Rudolf Wening	- Hohlstrasse 64	- 1935
02 - Ivica "Sihl-Ghüür"	- Peter Meister	- Limmatstrasse 182	- 1984
03 - Seelöwen	- Ernst Dallmann	- Stampfenbachstrasse 35	- 1939
04 - Affe	- Gustav Gull	- Museumstrasse 2	- 1898
05 - Basiliskenbrunnen	- Wilhelm Bubeck	- Talstrasse 82	- 1884
06 - Nashorn	- John A. Tobler	- Bahnhofstrasse 9	- 1980
07 - Schwan	- Beat Kohlbrenner	- Seefeldstrasse 91	- 1973
08 - Kleiner Bär	- Hans Markwalder	- Weineggstrasse 80	- 1933
09 - Dschumbo	- W. Martin	- Elefantenbach	- 1895



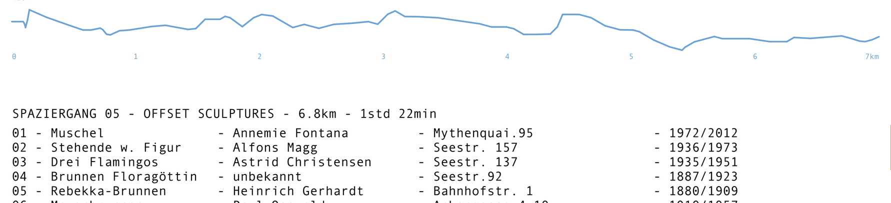
SPAZIERGANG 03 - WOMAN IN PUBLIC ART - 18.0km - 3std 35min

01 - Mutter und Kind	- Melanie Rüegg-Leuthold	- Birmensdorferstr. 501	- 1967
02 - Mehrfarbige Plastik	- Annemie Fontana	- Döltschihalde 42	- 1969
03 - Wandbild	- Maja von Rotz	- Schweighofstr. 232	- 1960
04 - Wandbild	- Liny Kull	- Hegianwandweg 24	- 1969
05 - Wandbild	- Verena Andregg	- Hegianwandweg 16	- 1969
06 - Rehgruppe	- Estrid Christensen	- 1946- Uetlibergstr. 174	- 1946
07 - Biberburg	- Charlotte Germann-Jahn	- 1984- Giesshübelstr. 45	- 1984
08 - Grosse Holzplastik	- Rosa Studer Koch	- 1972- Giesshübelstr. 41	- 1972
09 - Rote Kinder	- Judith Elmiger	- 2006- Höfliweg 2-22	- 2006
10 - Wandgestaltung	- Ingrid Wildi	- 1995- Schulhaus Aegerten	- 1995
11 - Fassadengestaltung	- Blanca Blarer	- 2004- Hohenbühlstr. 5-7	- 2004
12 - Werdplatzbrunnen	- Trudi Demut	- 1983- Werdplatz	- 1983
13 - Weibliche FIgur	- Hildi Hess	- 1965- Sihlbrücke	- 1965
14 - Himmelstreppe	- Corina Rüegg	- 2010- Stauffacherstr. 34	- 2010
15 - Mädchen m. Ähren u. Sichel	- Idy Latscha	- Feldstrasse 39	- 1952
16 - Wandplastik	- Judith Glaus	- Bullingerstr. 62	- 1984
17 - Glocke Hardau	- Claudia&Julia Müller	- Bullingerstr. 70	- 2006
18 - Hardauer Pilgerbrunnen	- Afra Fehr	- Brahmsstrasse 22	- 1991
19 - Spots	- Barbara Mühlenfluh	- Krankenheim Bachwiesen	- 2003
20 - Wandbild	- Lea Zanotti	- Bachwiesenstr. 40	- 1961
21 - Abstrakte Bepflanzung	- Marianne Olson	- Hohlstr. 475	- 1993
22 - Fünf Trunkbrunnen	- Charlotte Germann-Jahn	- Meierwiesenweg 8	- 1981
23 - Sunrise	- Annemie Fontana	- Hardhof 19/71	- 1974
24 - Reben	- Charlotte Germann-Jahn	- Am Wettingertobel 38	- 1962
25 - Fischzug	- Charlotte Germann-Jahn	- Ackersteinstr. 190	- 1962
26 - Wandbild	- Elisabeth Langsch	- Limmattalstr. 154	- 1980
27 - Durchblick	- Ingeborg Koenig-Jogerst	- Kürbergstr. 16	- 1998



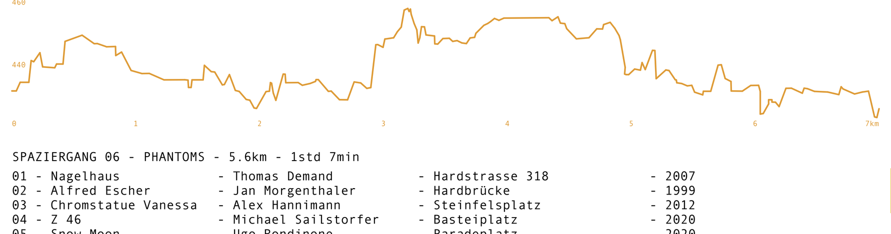
SPAZIERGANG 04 - STATE OF THE ART

01 - Über Kreuz	- Jürg Stäuble	- Riedenholzstr. 12-30	- 2007
02 - Ohne Titel	- Pawel Althamer	- Schwandenholzstr. 24	- 2006
03 - Badetuch	- Franziska Koch	- Ausserdorfstr. 5	- 2006
04 - HAUS	- Fischli/Weiss	- Offene Rennbahn Oerlikon	- 2017
05 - Stahlbau	- James Licini	- Hagenholzstr. 66	- 2006
06 - Die Glocke	- Baltensperger + Siepert	- Dialogweg 7	- 2018
07 - Toblerone	- Olivier Mosset	- Saatlenfussweg 3	- 2008
-			
01 - Harmonic Gate	- O+A	- Europaplatz	- 2020
02 - ALWAYS A WAY ALWAYS AWAY	- Brigitte Kowanz	- Europaallee 4	- 2020
03 - Wandbild	- Maphia	- Neugasse 11	- 2006
04 - wie venus mit David im hofe klingen	- Pavel Schmidt	- Josefstrasse 54	- 2013
05 - kugellager oder runde Steine	- Lawrence Weiner	- Limmatplatz 2	- 2007
06 - Uebertragung	- Harun Farocki	- Limmatplatz 3	- 2007
07 - Topologische Agenda	- Navid Tschopp	- Josefstrasse 205	- 2010
08 - Towers	- Los Carpinteros	- Escher-Wyss-Platz	- 2012
09 - Ca-Tarac-Ta	- Valentin Carron	- Pfingstweidestrasse 102a	- 2015
10 - Anne-Sophie	- Alex Hanimann	- Pfingstweidestrasse 102	- 2014



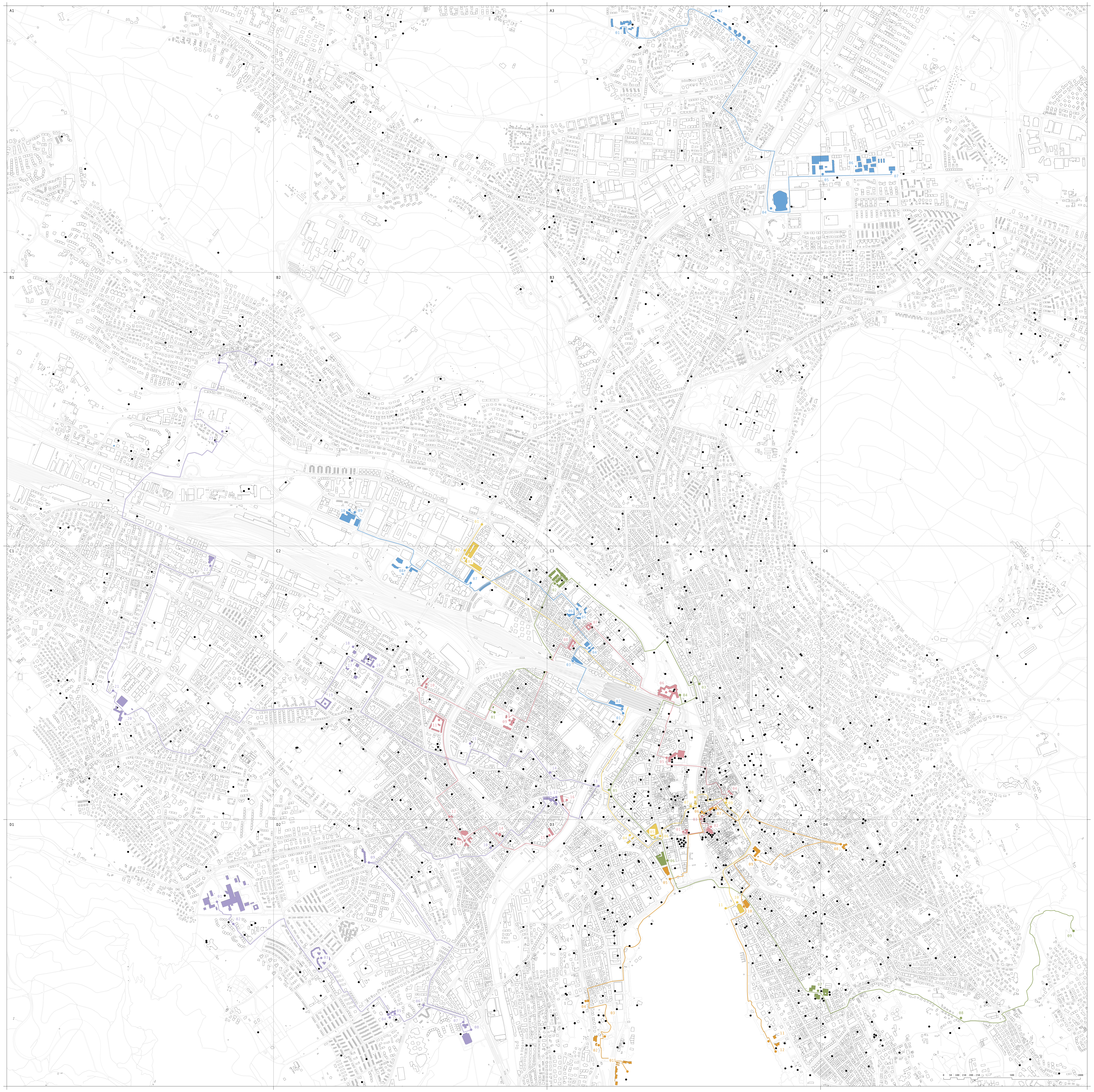
SPAZIERGANG 05 - OFFSET SCULPTURES - 6.8km - 1std 22min

01 - Muschel	- Annemie Fontana	- Mythenquai.95	- 1972/2012
02 - Stehende w. Figur	- Alfons Magg	- Seestr. 157	- 1936/1973
03 - Drei Flamingos	- Astrid Christensen	- Seestr. 137	- 1935/1951
04 - Brunnen Floragöttin	- unbekannt	- Seestr.92	- 1887/1923
05 - Rebekka-Brunnen	- Heinrich Gerhardt	- Bahnhofstr. 1	- 1880/1909
06 - Mauerbrunnen	- Paul Osswald	- Ankengasse 4-10	- 1910/1957
07 - Napfbrunnen	- div.	- Napfgasse 7	- 1576/1876
08 - Frau im Mangolienbaum	- Josef Wyss	- Freiestr. 65	- 1989/1992
09 - Denkmahl H. G. Nägli	- div.	- Promenadengasse 7	- 1848/1969
10 - Die Schreitende	- Otto Charles Bänninger	- Schillerstr. 2	- 1946/2023
11 - Figur I	- Hans Aeschbacher	- Höschgasse 3	- 1956/1964
12 - Zug der Bachhanten	- Adolf Mayer	- Höschgasse 4	- 1900/1969



SPAZIERGANG 06 - PHANTOMS - 5.6km - 1std 7min

01 - Nagelhaus	- Thomas Demand	- Hardstrasse 318	- 2007
02 - Alfred Escher	- Jan Morgenthaler	- Hardbrücke	- 1999
03 - Chromstatue Vanessa	- Alex Hannimann	- Steinfelsplatz	- 2012
04 - Z 46	- Michael Sailstorfer	- Basteiplatz	- 2020
05 - Snow Moon	- Ugo Rondinone	- Paradeplatz	- 2020
06 - Gran Elefant dret	- Miquel Barceló	- Paradeplatz	- 2018
07 - Castello Cube	- Nicolas Castello	- Rathausbrücke	- 2022
08 - Hafenkran	- Jan Morgenthaler	- Limmatquai 65	- 2014
09 - Monty	-	- u. Zäune 15	- 2019
10 - Sitzende	- Margrit Gsell-Heer	- Falkenstrasse 1	- 1967
11 - Pottwal	- Captain Boomer	- Utoquai	- 2024



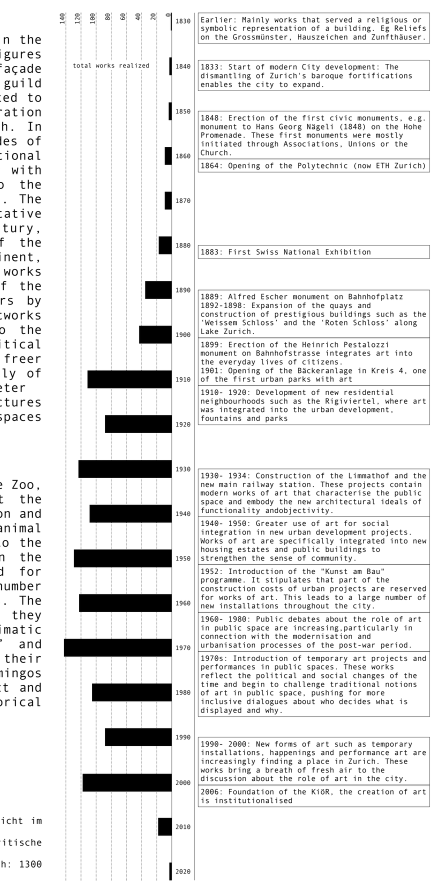
WALK 01 - CHRONOLOGY

The development of art in architecture in Zurich began in the Middle Ages with sculptural religious and mythical figures integrated into building façades. House signs and façade decorations, such as those on the Grossmünster or the guild houses, were often highly sculptural and closely connected to the architecture. These artworks served not only as decoration but also as symbolic representations of power and faith. In the 19th century, architectural art shifted to the façades of public and institutional buildings, such as the Swiss National Museum or ETH Zurich. Stone reliefs and statues, often with national and historical themes, were integrated into the façades, giving these structures a monumental character. The strong plasticity of the works emphasized the representative function of the buildings. In the early 20th century, architectural art began to change. The plasticity of the reliefs diminished, and flatter depictions became prominent, often on residential and cooperative buildings. These works more directly reflected the everyday work and lives of the residents, such as idealized representations of workers by artists like Wilhelm Hartung and Franz Fischer. The artworks lost their depth effect but remained closely tied to the function of the buildings and conveyed a socio-political message. After World War II, architectural art became freer and modern. Sculptural works often appeared independently of the building structure. Artists like Peter Hächler and Peter Meister created abstract works and complex spatial structures that not only adorned but also defined and transformed spaces in their own right.

WALK 02 - ZOO

In Zürich, exotic animals are not only to be found in the Zoo, but are scattered all over the city. Especially at the beginning of the 20th century, globalization, colonization and scientific discoveries led to a growing interest in animal sculptures and brought the diversity of nature back into the city, albeit artificial. This development fits within the broader context of the attempt to satisfy the need for recreation and contemplation for the constantly growing number of workers in the city with new parks and green spaces. The animals depicted are not limited to native species; they include numerous animals from other continents and climatic zones, reflecting the fascination with the "other" and "exotic" of that time. While some of them are linked to their context: Penguins and sea lions adorn fountains, flamingos linger in ponds. Other scenes seem rather out of context and raise the question of the initial intention and historical narrative.

01 Kreis, G. (2021). Die öffentlichen Denkmäler der Stadt Zürich: Ein Bericht im Auftrag der Arbeitsgruppe KiöR, 30. Juni 2021.
01 Schenker, C., & Hiltbrunner, M. (2007). Kunst und Öffentlichkeit: kritische Praxis der Kunst im Stadtraum Zürich. Cornerhouse Publications.
01, 02 Fülscher, B. (2012). Die Kunst im öffentlichen Raum der Stadt Zürich: 1300 Werke - Eine Bestandesaufnahme.



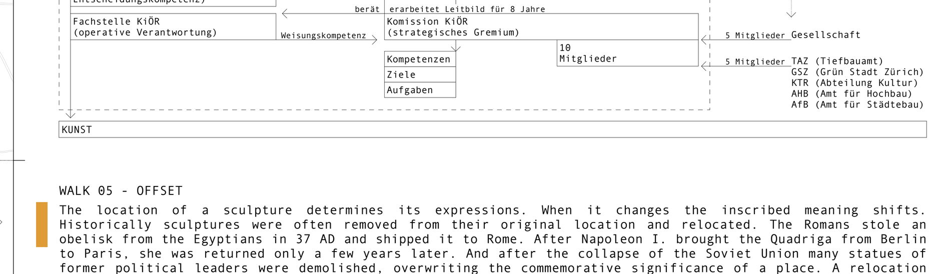
WALK 03 - WOMAN IN PUBLIC ART

Urban art set out with the promise to bring art out of the exclusive confines of museums and into freely accessible public spaces, making it more democratic. In the city of Zurich alone, there are over 1,350 works of public art, yet just 30 artists are responsible for roughly one-quarter of these creations. Equally striking is the gender imbalance: only 6% of the artworks - around 80 pieces - were created by 23 women.
This concentration of authorship raises questions about the degree of inclusivity and diversity in public art production. Who decides what fills our urban spaces? Do institutional or market forces shape these choices? What are the social and political processes that produce art in our public spaces?

Otto Münch	------------------------	24 works
Hans Markwalder	--------------------	20
Otto Kappeler	------------------	18
Kurt Laurenz Metzler	----------------	16
Charlotte Germann-Jahn	----------------	16
Franz Fischer	---------------	15
Wilhelm Hartung	-------------	13
Hans Gisler	-------------	13
Arnold Huggler	------------	12
Luigi Zanini	------------	12
Ulrich Schoop	-----------	11
Otto Müller	----------	11
Silvio Mattioli	---------	10
Paul Sieber	---------	10
Emilio Stanzani	--------	09
Otto Charles Bänninger	--------	09

WALK 04 - STATE OF THE ART

Resolution of the City Council, December 15, 2021 (translated into english from german original)
"As a result of the research project 'Art Public Zurich' ('Kunst Öffentlichkeit Zürich'), which was co-financed by the City Council (City Council Resolution [STRB] No. 608/2004), the permanent working group Art in Public Space (AG KiöR) was established in spring 2006 with STRB No. 387/2006. At the same time, a specialist office for art and architecture was created within the Office for Structural Engineering (AHB). This laid the foundation for the organization Art in Public Space (Organisation KiöR) and for a professional and contemporary approach by the city to art in public spaces." "Since then, the stated goals of the Organisation KiöR have included engaging with art in public spaces through art projects, as well as related public relations and outreach activities."
Has this newly established organisational commission led to more diverse and equal art in public space? Is the result more representative of our society?



WALK 05 - OFFSET

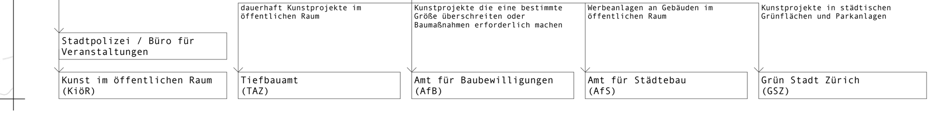
The location of a sculpture determines its expressions. When it changes the inscribed meaning shifts. Historically sculptures were often removed from their original location and relocated. The Romans stole an obelisk from the Egyptians in 37 AD and shipped it to Rome. After Napoleon I. brought the Quadriga from Berlin to Paris, she was returned only a few years later. And after the collapse of the Soviet Union many statues of former political leaders were demolished, overwriting the commemorative significance of a place. A relocation was a symbol of a political intention.
Contrary the artist Jan Morgenthaler turned the act of relocating into an artwork itself. The four most prominent monuments in Zurich were moved from their original location: e.g., the statue of Alfred Escher was relocated from main station to Hardbrücke and finds itself in a completely contrary context. The glamorous Bahnhofstrasse was suddenly replaced by concrete infrastructure realities. The artist writes: Escher was "exposed for a season to the results of his own strategic visions."

05 Morgenthaler, J. (1999). Die reisenden Denkmäler Transit 1999 : ein flüchtiger Sommer in Zürich. NIKE-Bulletin, 14.

WALK 06 - PHANTOMS

Traditionally, sculptures and monuments are associated with permanence. However, the reality is far more dynamic: sculptures in public spaces are not static objects, but the result of social negotiation processes. Only a few of these works are actually permanent; many only remain in the city temporarily. Some are extensively discussed but never realised, and nevertheless almost part of the city's art landscape. In his text "Zurich's Delay", Philipp Ursprung compares Sol LeWitt's never-realised but widely discussed artwork White Cube with Harald Naegeli's impulsive and often illegal graffiti, an example of tension between institutionalized and spontaneous art. He states: "When I look back, there is actually only one case of art in public space in Zurich that has achieved international renown, namely the pictures of the Zurich Sprayer between 1977 and 1979." Perhaps it is precisely these temporary and spontaneous works that are of greater interest. They can be more provocative and experimental, a challenge to society. When a work then vanishes from its established location, it leaves behind a "phantom"—a lingering trace that amplifies public attention and debate.

06 Ursprung, P. (2007). Zürichs Verspätung. In C. Schenker & M. Hiltbrunner (Eds.), Kunst und Öffentlichkeit (Band 2 der Schriftenreihe des Instituts für Kunst und Medien, Hochschule für Gestaltung und Kunst Zürich). JRP/Ringier.



04 - Hauszeichen

16 - Fassadengestaltung

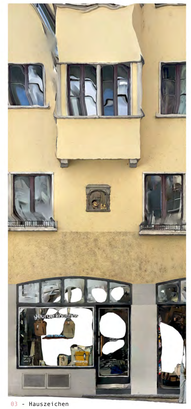
20 - Wandbild

10 - Anne-Sophie

19 - Spots

04- Wie Venus und David im Hofe klingen

11 - Figur I



03 - Hauszeichen

04 - Brunnen Floragöttin

02 - Stehende w. Figut

07 - Toblerone

18 - Hardauerpilgerbrunnen

Wandbild

02 - Mehrfarbige Plasstik

Kosmische Pyramide Olivia

07 - Schwan

Der Barmherzige Samariter

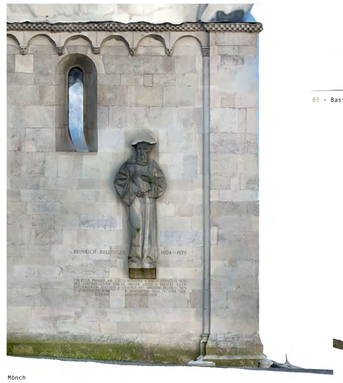
11 - Arbeitende, Freizeit

12 - Zug der Bachhanten

03 - Seelöwn

06 - Glocke

09 - Denkmal H.G. Nägeli



Mönch

05 - Basiliskenbrunnen

01 - Harmonic Gate

13 - Weibliche Figur

10 - Die Schreitende

08 - Arbeiter

23 - Sunrise

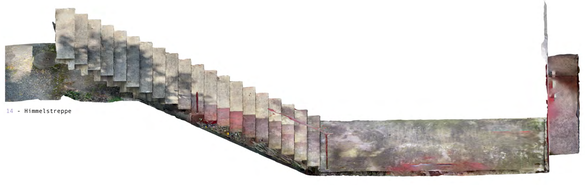
01 - Zebragruppe

06 - Rehgruppe

09 - Ca-Tarac-Ta

04 - Haus

Wandbild"



14 - Himmelstreppe

05 - Kugellager oder Runde Steine

Pfauengruppe

16 - Wandplastik

04 - Wandbild

15 - Mädchen mit Ähren und Sichel

Torbogenrelief

08 - Towers

06 - Nashorn

12 - Werdplatzbrunnen

02 - Ivica "Sihl-Ghüür"