

Portfolio
Julian Holz

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Stéphane Schweizer - Der Seelenmaler

Year

2014

Film

21', Schweizerdeutsch

Realisation

Julian Holz

Music

Esther Keller, Hanna Keller

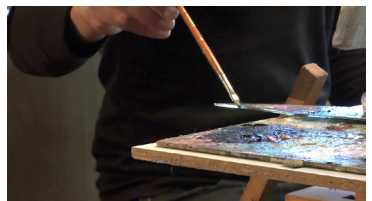
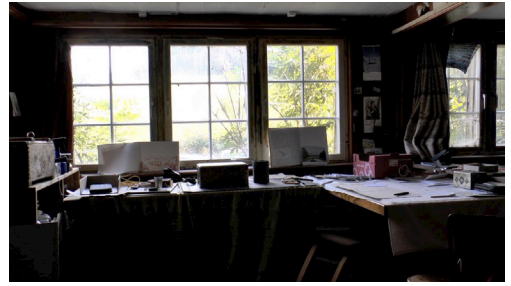
School

Maturaarbeit, Kantonsschule Trogen

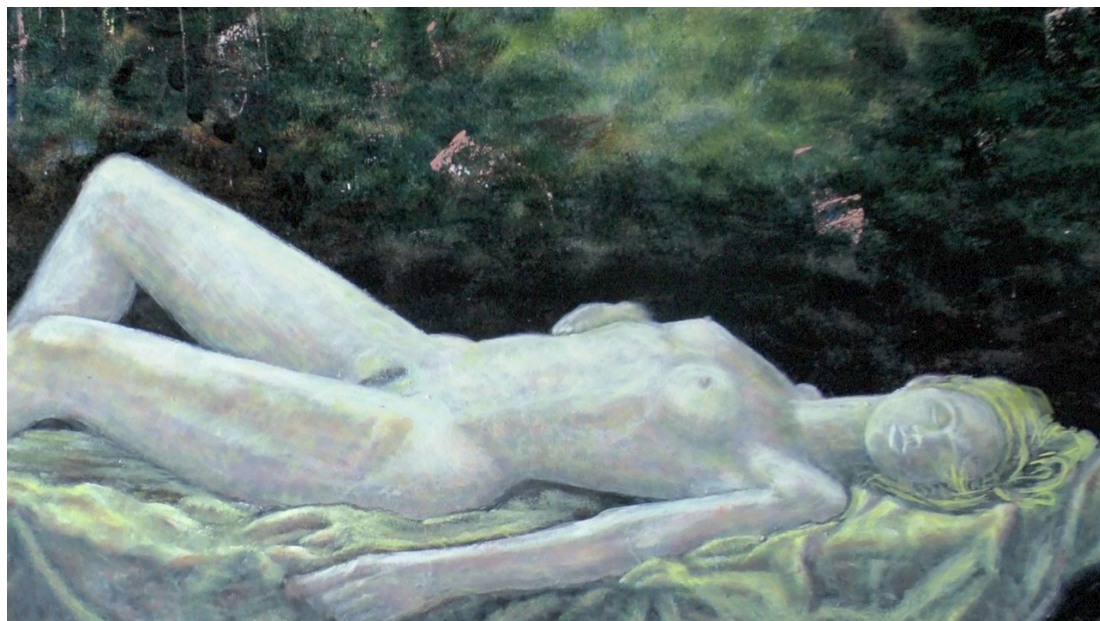
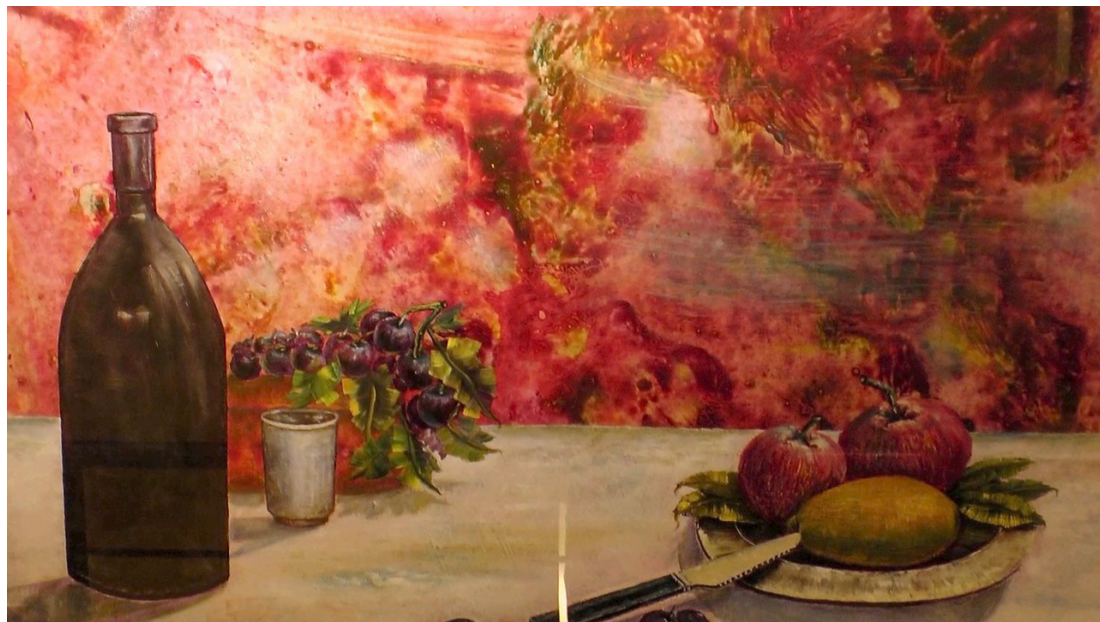


Stéphane Schweizer, painter and artist from Teufen / CH, calls himself a „soul painter“. He tells how he came to paint and what development he has made since the first picture. You can watch Stéphane Schweizer being pulled out of his isolated house to set up an exhibition in St. Gallen.

Stéphane Schweizer - Der Seelenmaler is a beautiful, calm portrait of an equally thoughtful person.







Turning Rhythm

Year

2015

Film

1.25'

Realisation

Arturo Lopez Ayala Samuel Dayler und Julian Holz

Professorship

Christian Kerez

Study

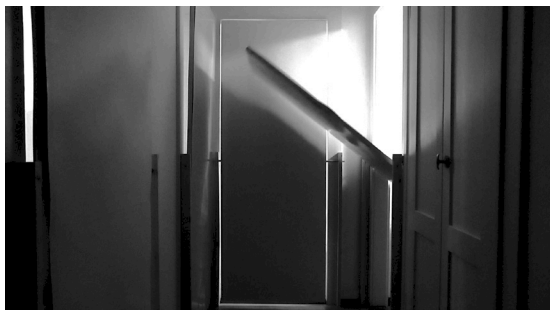
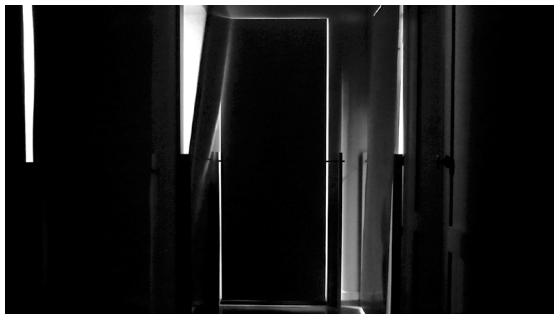
1. Semester, ETH Zürich

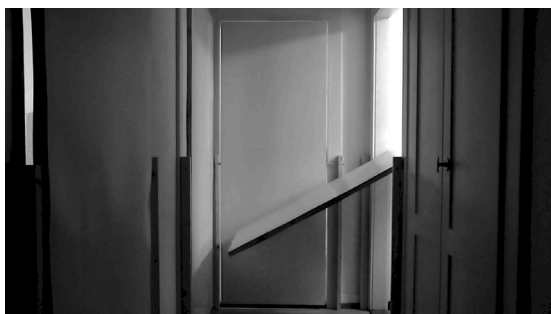
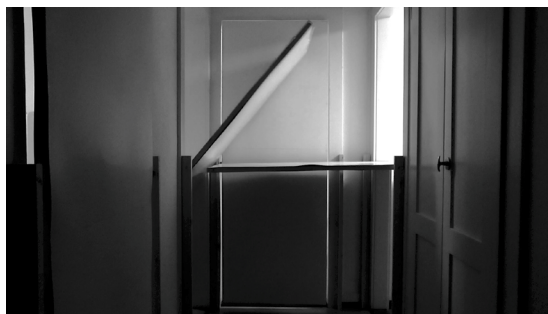
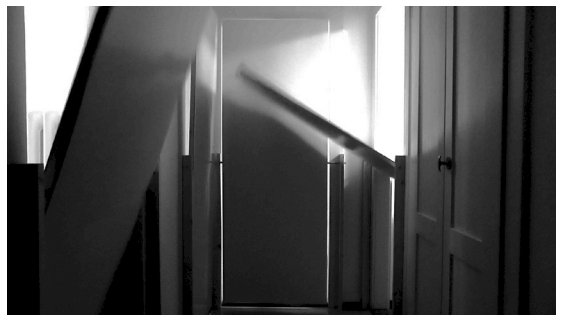
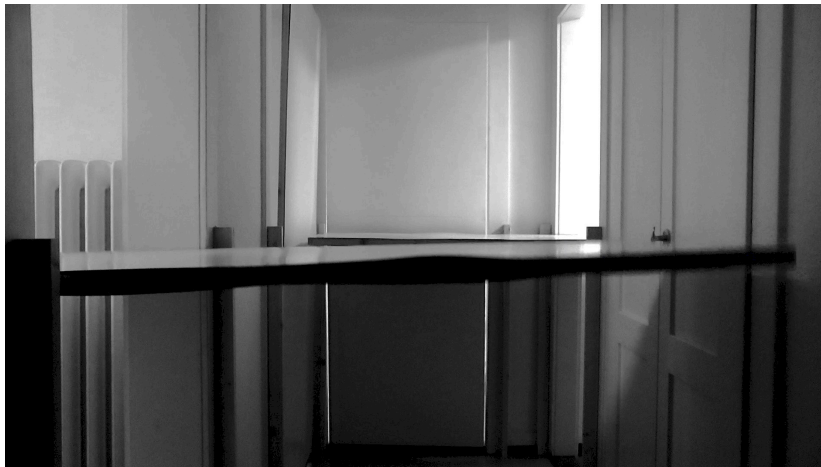
TURNING RHYTHM

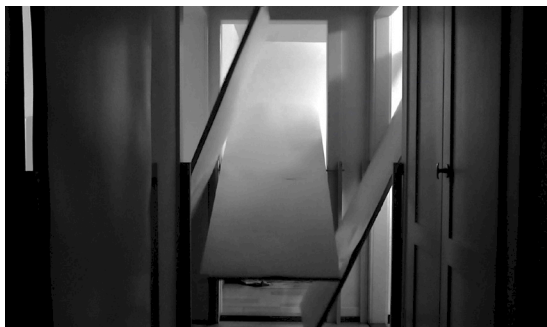
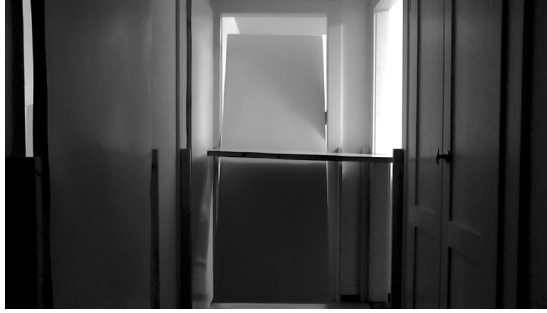
Samuel Dayer
Julian Holz
Arturo Lopez Ayala

PROFESSUR FÜR ARCHITEKTUR & ENTWURF CHRISTIAN KEREZ / ENTWURF I / HS 2015 / ÜBUNG 4

The task was to analyse a room's properties and functions. Then a second room was chosen, more or less related to the first room, and the function of the first room was transformed into the second room. This can be done in a direct way or, as in this case, in an abstract way. In the present project we investigated the effect of revolving doors on a corridor. Particular attention was paid to the lighting atmosphere. The revolving doors were accompanied by music and the play of light was presented in a film.







schwanger

Jahr

2015

Film

6', Deutsch

Realisierung

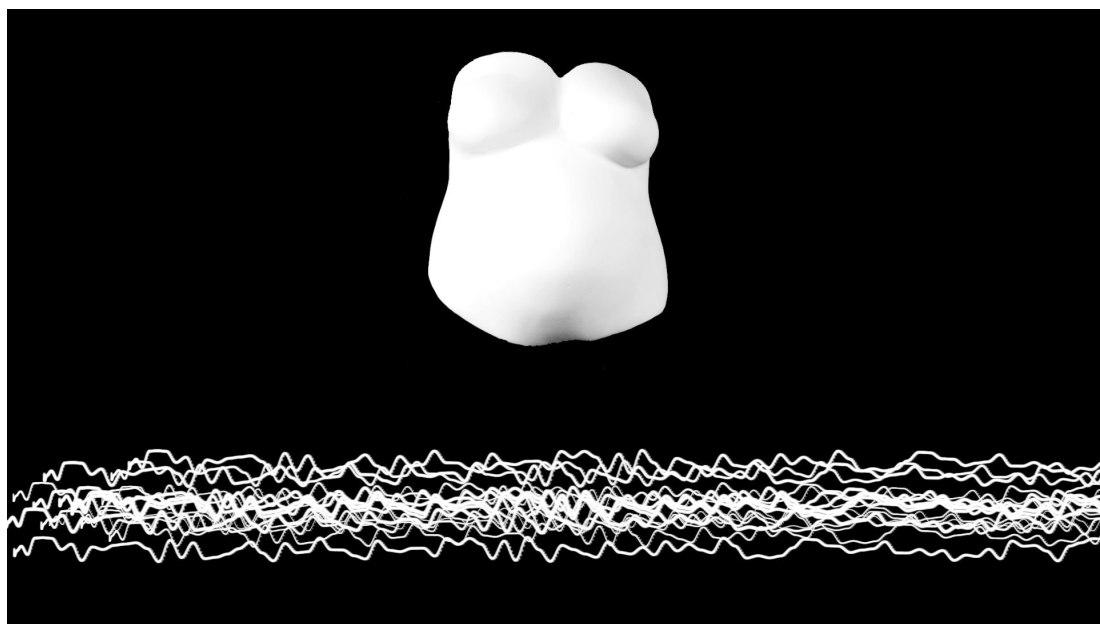
Julian Holz

Professur

Karin Sander

Studium

1. Semester, ETH Zürich



„I am sitting in a room different from the one you are in now...“

Indem Alvin Lucier diesen Satz immer wieder aufnimmt und abspielt und das Abgespielte nochmals aufnimmt, lässt er einen Raum entstehen, der einerseits derselbe ist wie derjenige, in dem die Zuschauer sitzen, aber doch ein anderer, weil der Klang um Alvin Lucier einen neuen Raum schafft. Es entsteht also ein Raum im Raum durch die Resonanz zwischen dem Sprechenden und dem Raum. Die wiederholten Tonbandaufnahmen bringen dies künstlerisch zum Ausdruck. Den neuen (Klang)-Raum können zwar alle wahrnehmen. Aber nur der Sprechende, Alvin Lucier, kann ein Teil davon sein.

Vergleichbares findet in meiner Interpretation des Satzes statt. Das Kind im Bauch der Mutter befindet sich in einem „Raum“, den zwar jeder wahrnimmt, aber nur das Kind ist Teil davon. Ausserdem ist das Kind stets im selben Raum wie die Mutter und doch nicht. Umgekehrt betrachtet, hat die Mutter den Raum, in dem sich das Kind befindet, stets bei sich, kann ihn aber doch nie so sehen wie das Kind, nämlich von innen. Wie nimmt die Mutter dann wahr, dass da etwas ist, was sie nach den Regeln der Natur das erste Mal nach 9 Monaten zu Gesicht bekommt? Wie fühlt sich das an? Und was ist mit dem Raum, der entsteht? Wie erlebt man den Raum? Wie merkt das Baby, dass es nicht alleine ist? Wie sind die Verbindungen zwischen den Räumen? Selber beantworten kann ich diese Fragen alle nicht. Ich bin ein Mann und werde mich auf Erzählungen verlassen müssen, da ich nicht Teil dieser Interaktion bin. Um dieser Erfahrung trotzdem ein Stück näher zu kommen, habe ich ein Interview mit einer Frau geführt, die erst kürzlich Mutter geworden ist. Das Kind ist schon geboren, die Erinnerungen sind noch frisch.

In der künstlerischen Umsetzung wird der Mutterbauch abstrakt dargestellt durch einen Gipstorso, der einer schwangeren Frau abgenommen wurde. Die Herztöne und die Geräusche im Mutterleib sind Teil der Interaktion, die den neuen Raum entstehen lässt. Die Herztöne und die Geräusche werden durch eine graphische Visualisierung dargestellt und sind auch zu hören. Aussagen aus dem Interview mit der Mutter werden eingespielt.

„Es war für mich die Vorstellung
ein bisschen speziell auch zu glauben, dass da ein Kind
in mir heranwächst,
oder es war mir auch immer ein bisschen schlecht, aber vom Kind habe ich eigentlich
noch nichts gespürt, das da angeblich Raum forderte.

Ganz zu Beginn habe ich es so ein bisschen verwechselt mit
Muskelzuckungen.
Ich dachte es ist so etwas in meinem Bauch, und manchmal gibt's doch die Situation,
dass man im Bett liegt und dann zuckt ein Muskel, genauso hat es sich auch ange-
fühlt, zu Beginn, und dann war ich mir nicht sicher, war es jetzt das Baby oder irgend
ein Muskel, der gezuckt hat und irgendwann, war ich mir dann sicher, dass es das
Baby ist und das war dann sehr schön.

Ich habe mich sehr darüber gefreut, weil es dann so ech-
ter war für mich und so greifbarer irgendwie, dass da
wirklich ein Baby in mir heranwächst.

Man sieht wohl am
Ultraschall
etwas, also das Baby, aber es ist so ein bisschen unrealistisch oder war für mich so
ein bisschen unrealistisch, weil man den Raum,
oder weil ich den Raum halt erst in fortschrittlichster
Schwangerschaft gespürt habe, oder mit wachsendem
Bauch und dann halt auch durch die ersten Bewegungen
des Kindes.

Und die waren dann ganz schön, weil ich dann wirklich gemerkt habe, doch es ist ein
Baby und nicht irgendwas anderes.

Manchmal habe ich mir auch gedacht, dass die Frauenärztin oder ja es war so un-
wirklich, manchmal habe ich gedacht die bescheisst mich.

Ja sie hält da so ein Ding auf den Bauch und dann

kriegst du da so ein Bild und dann denkst du die stellt da
irgend ein Fernseher an, weil man nichts spürt.

Das war so richtig komisch zu Beginn.

Und ich war dann recht erstaunt, wie viel man sieht. Man sieht da wirklich, dann
beim zweiten Bild, als die Kleine irgendwie 12, 13 Wochen alt war oder so, oder die
Schwangerschaft 12, 13 Wochen alt,

da hat man wirklich schon die Finger und so gesehen,
dass hat mich sehr erstaunt, dass man da halt so viel sieht.

Also, ja, nun nicht unbedingt angenehmer, sagen wir mal,
dass mit dem Ultraschall fand ich spannend, weil man da
das Kind auch sieht, aber ja dass die Bewegungen, die
sind irgendwie echter.

Also ich glaube es eher. Beim Ultraschall, zu Beginn, da hätte man,
hätte die Frauenärztin auch sagen können, kein Ahnung,
sei ein Witz oder so.

Sie hat einfach irgend ein Foto gezeigt.

Aber bei den Bewegungen nicht, da ist ganz klar es ist
ein Baby in meinem Bauch.

Ich denke die Wechselwirkung ist die, dass innen, habe ich mir so überlegt,
dass der Raum für das Kind enger wird, weil es grösser
wird. Und aussen wird der Raum wie grösser,
weil der Bauch grösser wächst oder mehr wächst.

Ja, ich denke es ist ja in diesem

Fruchtwasser,

schwimmt es, ich stelle mir das recht angenehm vor, es wird dauernd mit Nahrung
versorgt, so ein bisschen schwerelos quasi, kann sich noch überall bewegen, hat zu

Beginn noch sehr viel Platz.

Ich denke es ist recht angenehm bis es dann halt Mal
keinen Platz mehr hat, dann wird's eng, und dann wird's
auch nicht mehr so angenehm.

Aber ich stelle mir vor es ist noch gemütlich da drin.

Ich denke es merkt durch die Stimme, dass es nicht alleine ist oder manchmal wenn
es dann in fortschrittlicher Schwangerschaft,

dann hat es manchmal so ein Knie herausstreckt oder so,
dann gibt es da so eine richtige Beule am Bauch,
und dann habe ich manchmal so die Beule so ein bisschen gehalten und gestreichelt
oder ein bisschen Gegendruck gegeben und ich denke auch, dass es das spürt.

Dann sicher Mal meine

Stimme,

die es ja dann auch schon kennt, wenn es auf die Welt kommt oder die Stimme des
Vaters, oder alle Darmgeräusche. Und ich hab auch Mal gelesen, dass es recht laut

ist, also bis zu

80dB

im Bauch eben wegen dem Darm und so. Ja oder Musik. Ich probiere dann immer
so, bevor den letzten drei Monate der Schwangerschaft,

dann den Spieler auf den Bauch gelegt, dass sie das hö-
ren kann.

Und jetzt manchmal zieh ich die auf und dann beruhigt sie sich recht schnell, weil sie
das wie kennt.“

Ende.

Der Schutzengel

Year

2020

Realisation

Julian Holz

Lectureship

Marcel Bächtiger, Chair of Annette Gigon / Mike Guyer

Study

7. Semester, ETH Zürich



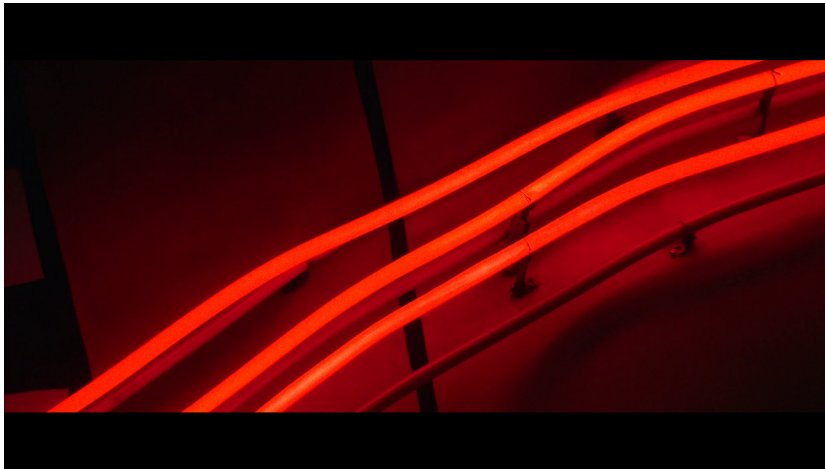
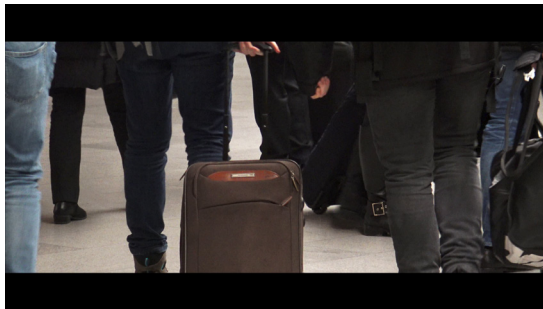
With around 430,000 passengers, Zurich station is the largest railway station and one of the most frequented locations in Switzerland. Since the original station was built in 1847, it has been repeatedly rebuilt and extended. Today, the station is a large complex on various levels and not only has a terminus station, and since 2015 four through tracks, but also offers a large shopping centre: the „ShopVille“.

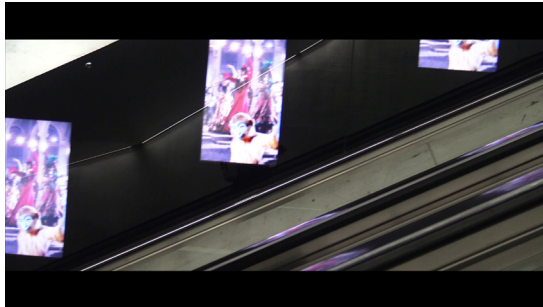
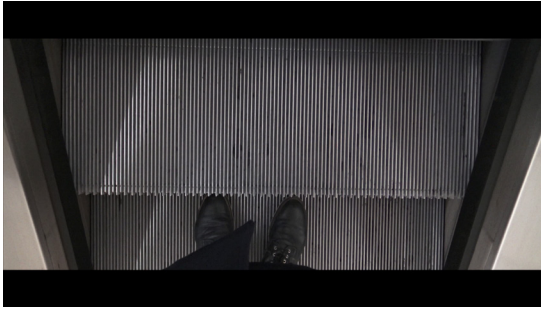
From 1987 -1991, Trix and Robert Haussman designed the suburban railway station in the basement and the old part of the ShopVille. Their successful design with the striking black and white zebra pattern gives the visitor good orientation. Many mirrors or reflective surfaces expand the space and make it appear larger, and also repeatedly lead to interesting and sometimes amusing interactions. For example, visitors can quickly check whether their tie is still in place or take a selfie.

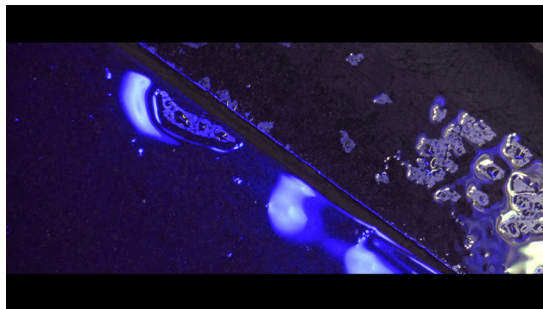
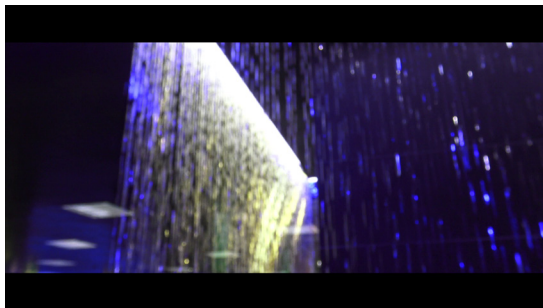
Watching over all this is Niki de Saint Phalle's „Guardian Angel“, one of the „Nanas“ - female figures with emphatically voluptuous and round forms. The work of art was a gift from the Securitas company for the 150th anniversary of the Swiss railways. Since then, the brightly painted figure has been hovering above the passengers in the station hall, protecting them on their journeys near and far.

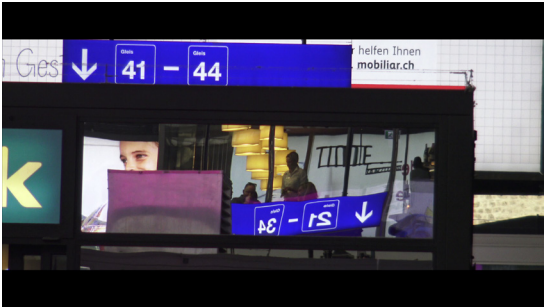
With the camera, I tried to capture the different peculiarities of the place. Inspired by films by Michelangelo Antonioni or Rainer Werner Fassbinder, I used the mirrors to get a new, a different view of the place. So the film is composed of shots on or through the mirror, as well as the events around the mirror. Embedded in a small journey, beginning with the arrival at the station underground, one wanders through the premises of the station. Like a flâneur, one lets oneself be driven by the events, observes the people, tries to discover special features. One takes up a counter position in the busy activity and rapid pace of the travellers. With a calm gaze, one perceives the whole and finds oneself in a dreamy state. At the same time, one is also driven by the speed of the place and recurring shots of the angel's red, gazing light provide a certain rhythm. The flashing creates an arc, holds the film together, at the end of which the angel is seen in full splendour and leaves one in a different sphere.

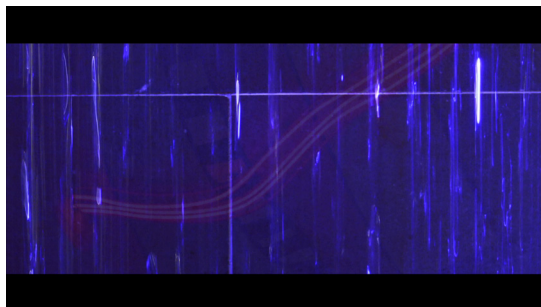
This journey is underpinned by the musical piece „Just the Feeling in the Room“. The spherical sounds and deep trombone notes define the basic atmosphere of the film and allow the viewer to dive into the new world and follow his thoughts. Together with the sounds on location, a special spatial sound is created that oscillates between worlds.











Das Vertraute

Year

2016

Realisation

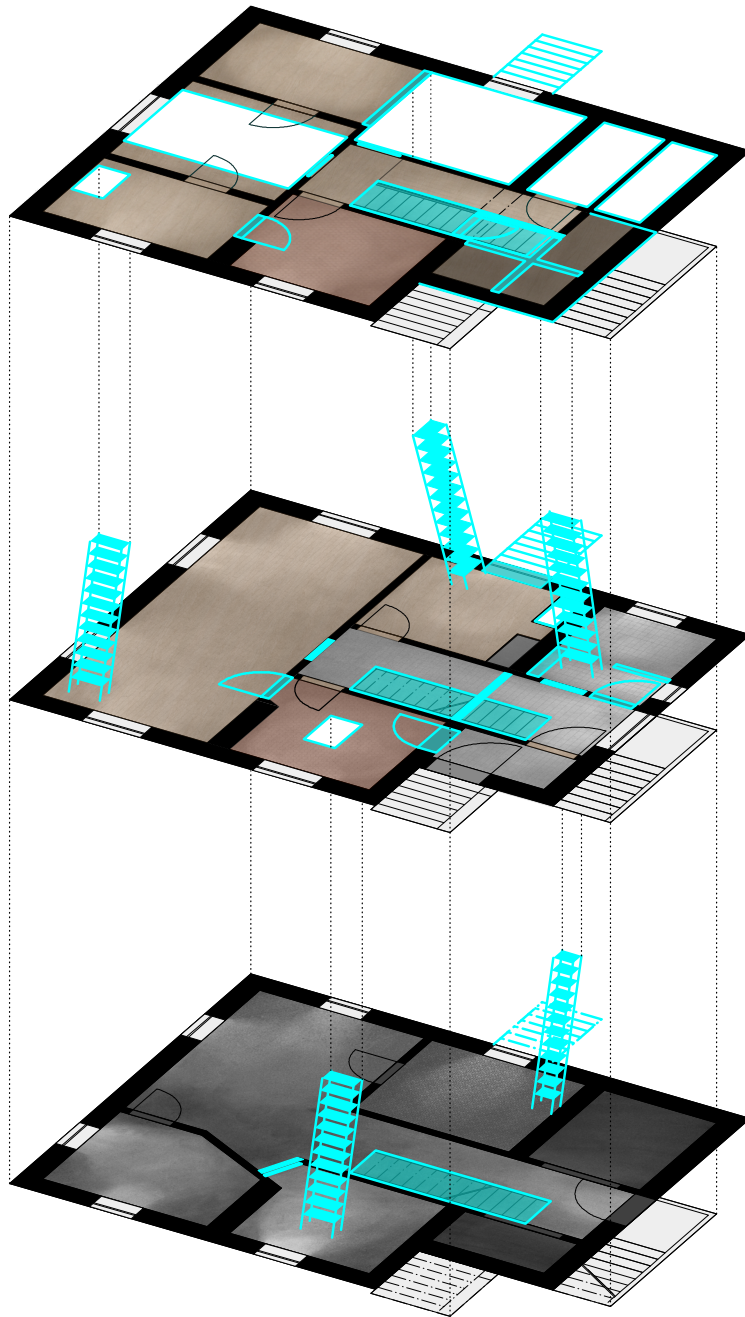
Milena Kuster and Julian Holz

Professorship

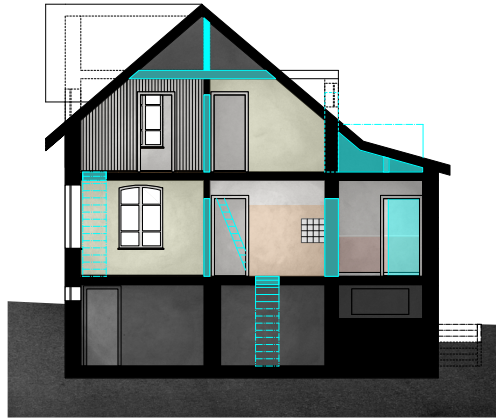
Christian Kerez

Study

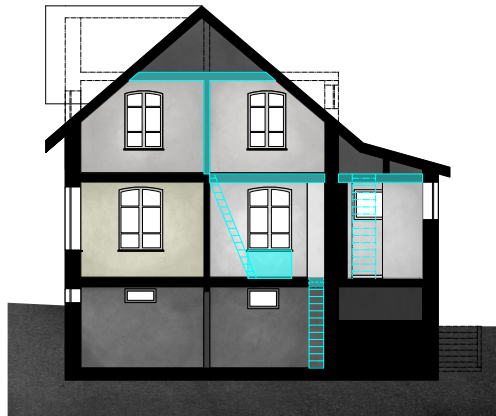
2. Semester, ETH Zürich



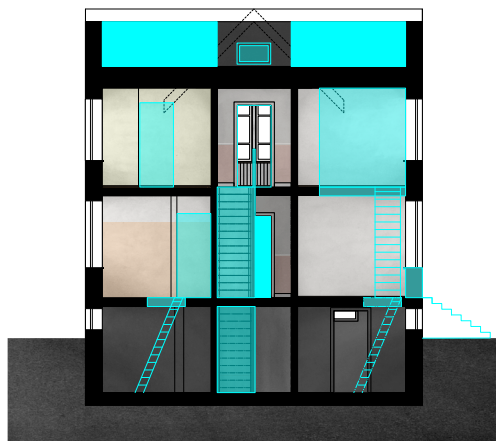
The task was to analyse a well-known, existing building and to create an interesting design from it. We decided on a small house in Oerlikon, Zurich. The many rooms, which despite their modest size together form a spacious house, inspired us to create our design. By connecting the rooms in different ways, interesting spatial relationships are created. To achieve this, floors are removed, new stairs are added and some existing openings are closed. With this conversion the house gets new rooms that can be used in many different ways and are characterised by their special shapes and lighting moods. The house can be experienced in its generosity.



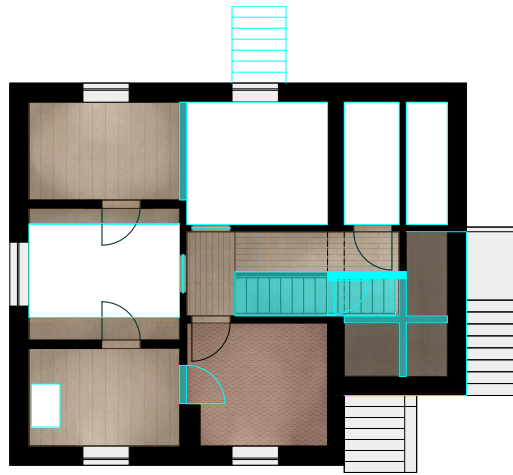
Longitudinal section 1



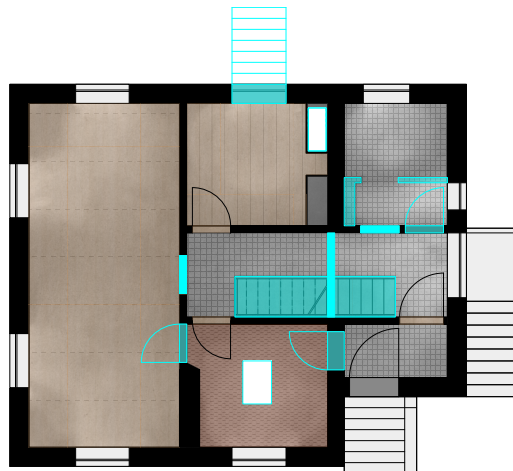
Longitudinal section 2



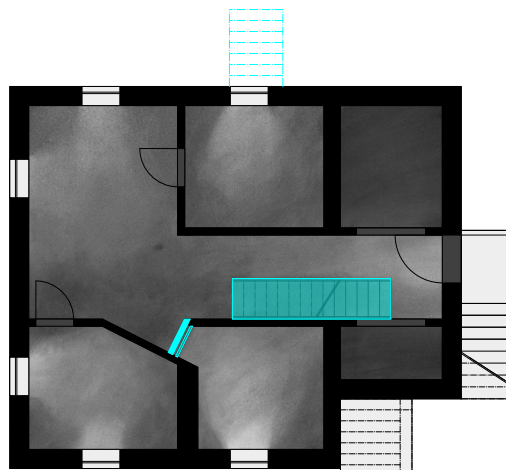
Cross section



Second floor



First floor



Basement







Pumice

Year

2019

Realisation

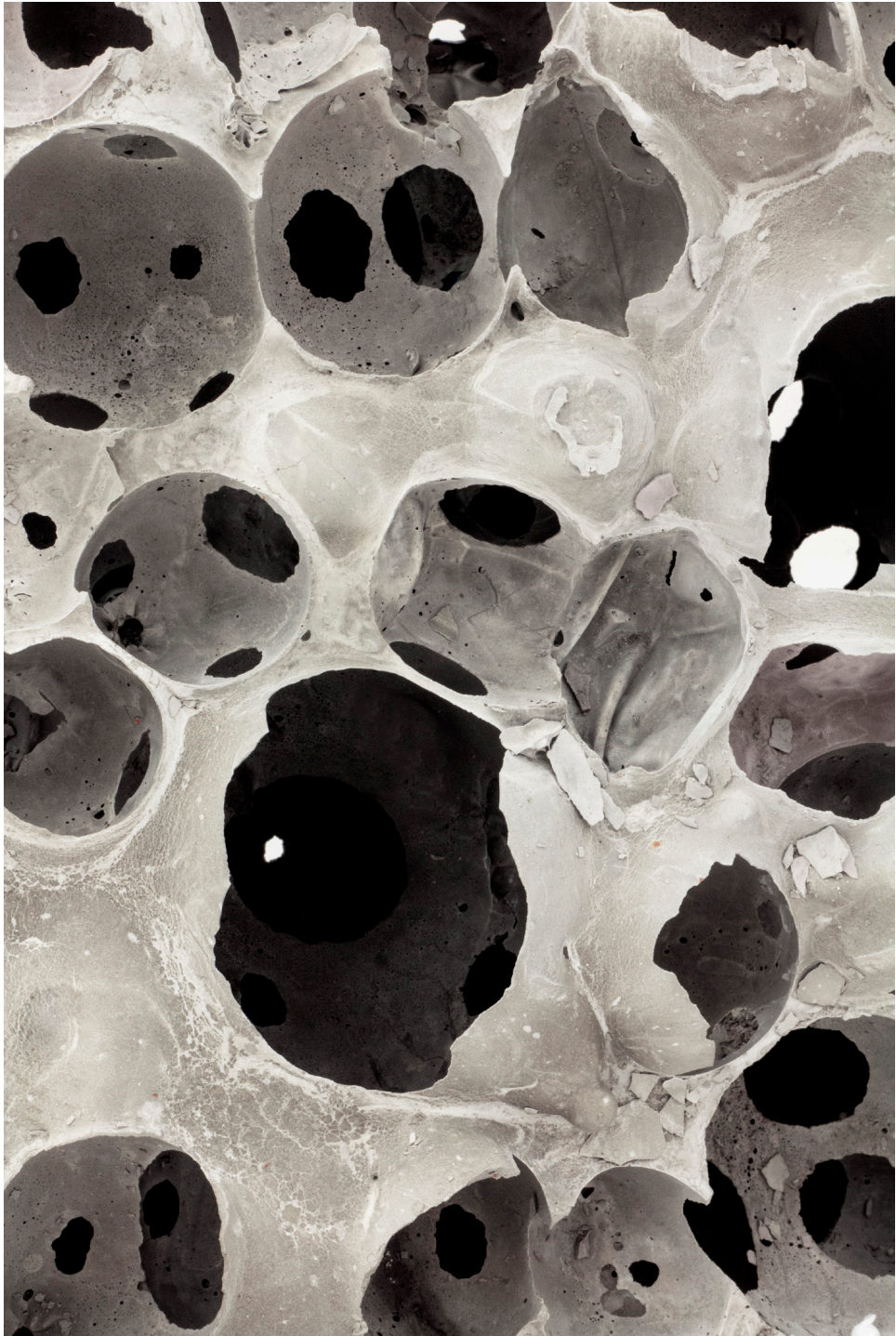
Julian Holz

Professorship

Anne Holtrop

Study

7. Semester, ETH Zürich



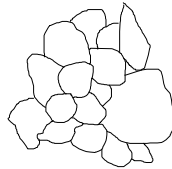
a relation of void and structure

The pumice stone is a pyroclastite formed by explosive, acidic to alkaline volcanism. The stone is not heavy and massive like other stones, but so light and porous, that it even floats on the water. The gas that emerges from the excavation forms interesting spatial structures, a relationship between void and structure. This relationship is translated into walls, ceilings and floor elements and in turn forms again a space. Threw this different architectural structures we can move physically or mentally. The bubbles form connections between the interior and outside. They give an indication of what awaits us inside and give views of the surrounding mountains and rising steam. The voids expand the space, form niches and in the cavities in the ground you can take a healthy Onsen bath. Furthermore they question the massiness of the elements and let themselves appear fine and light. The massive and at the same time light ceiling closes the room to the air and forms a protected exterior space. The light diffuses through the walls and creates a cozy, homely atmosphere in which you can rest.

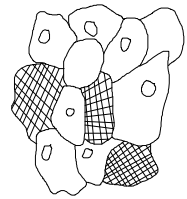
The technique of foaming is also used in the development of ultra-light materials. For example in the production of foamed gypsum or aluminium. This is done on the one hand using a blowing agent, such as titanium hydride in the case of foamed aluminium, and on the other hand by moulding materials that can be dissolved again. These materials have various advantages. They require less material, which makes them lighter and allows them to be used in a resource-saving manner. In addition, they are nevertheless strong, so that they can also be used as a supporting structure. The project investigated how concrete can be made lighter by moulding balloon-like structures. The round shapes of the cavities support the flow of forces through the structure and make it stable. Concrete can be saved and still contains strong structures with a special aesthetic.



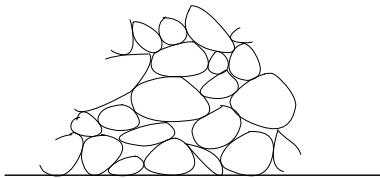
different sizes and forms



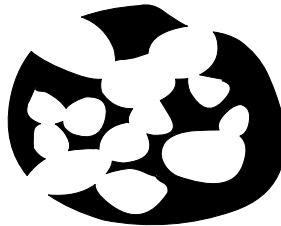
groupes / a net



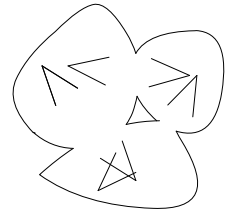
closed surfaces



layering



cavelike structure



views

Formation of pumice

The Pumice is a pyroclastite (questioned rock) formed by explosive, acidic to alkaline volcanism. For example, during a Plinian eruption where the high smoke towers are formed. The fragmentation takes place at several hundred meters depth of the volcanic vent and at eruption velocities of 100 to 500 m/s. The volcanic eruptions are carried out at a depth of several hundred meters. The magma experiences a pressure loss in the vent of 15 to 20 Mpa to atmospheric pressure, 110 Pa, which causes it to expand strongly.

The sudden pressure loss releases stored gases such as carbon dioxide or hydrogen, which cause the magma to foam. Due to the rapid eruption, the magma in the volcanic vent does not cool down and therefore remains liquid. As soon as the magma leaves the opening, however, the spread stops and it cools rapidly from 750 - 850 Celcius to 25 - 125 Celcius.

This process produces extremely porous, glassy lava fragments of angular and sharp shape. In the dense eruption clouds, these angular scraps are rounded off by abrasion, resulting in a very fine pumice ash as well as the pumice stones.

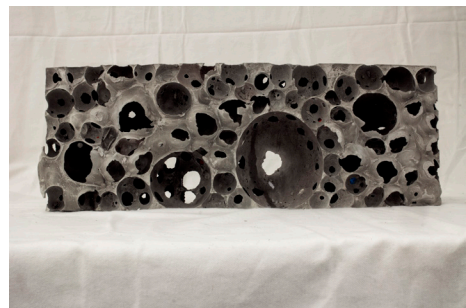
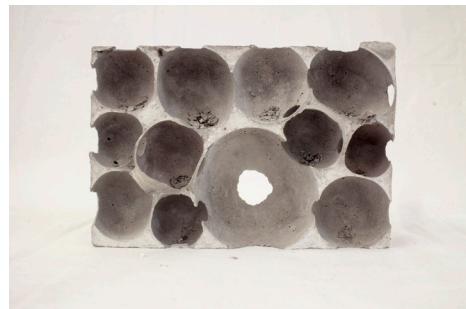
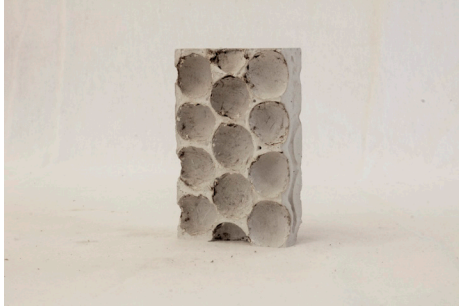
The viscosity and the drop rate of the internal pressure are the main parameters for the size of the bubbles in the pumice. The pumice then deposits itself over 4 ways on the ground: by ash fall, ash stream, ground cloud and lahare, i.e. by mud or debris stream.

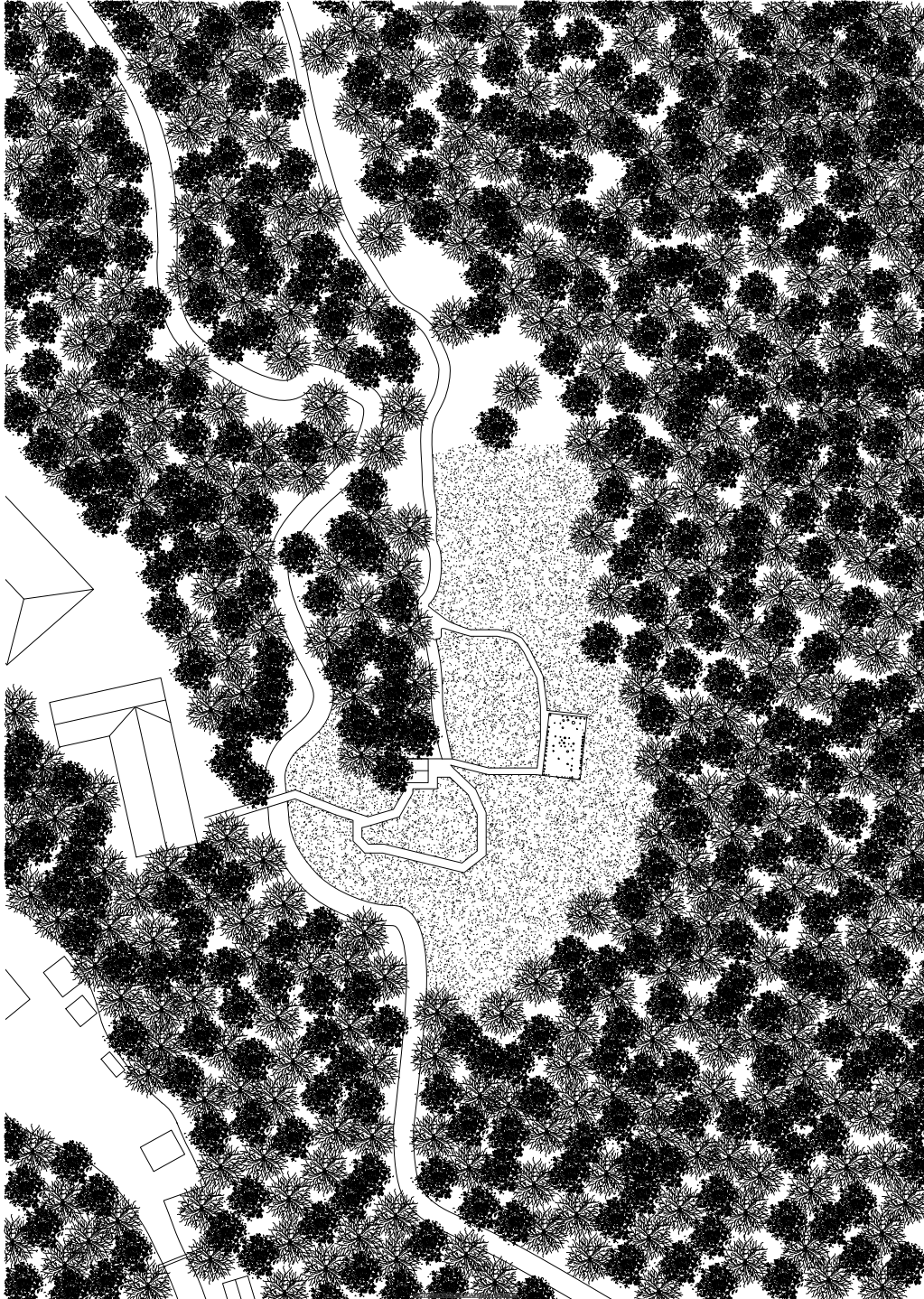
Site

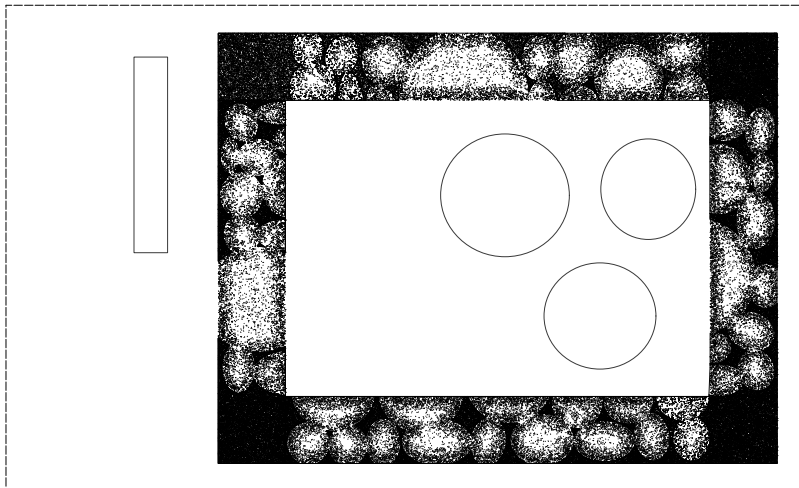
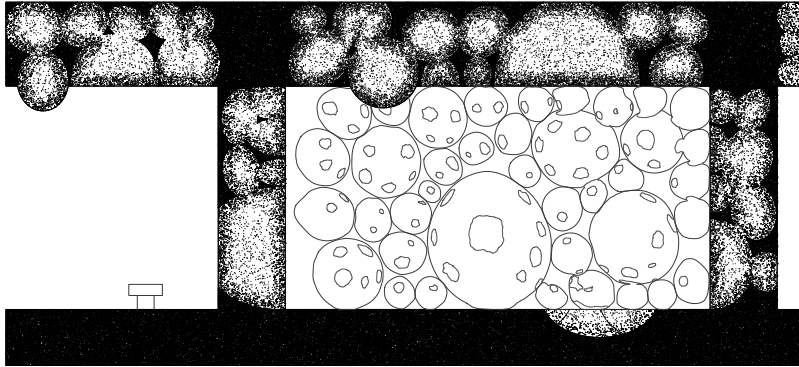
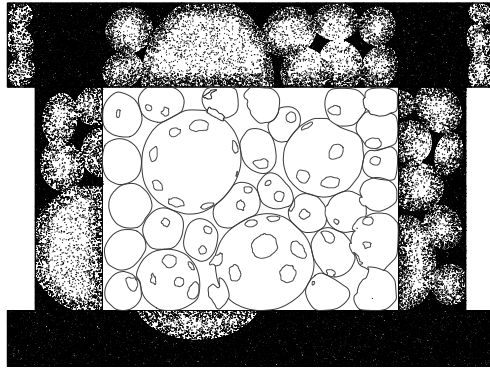
The Japanese island of Kyushu is known for its volcanoes and geothermal fields. The Takigami geothermal field is located between the volcano Aso, one of the most active volcanoes on the island and the geothermal field near Beppu. In this field lies the Kyushu Electric Power Co. Hachobaru Geothermal Power Station, which uses the escaping steam and water to drive the turbine.

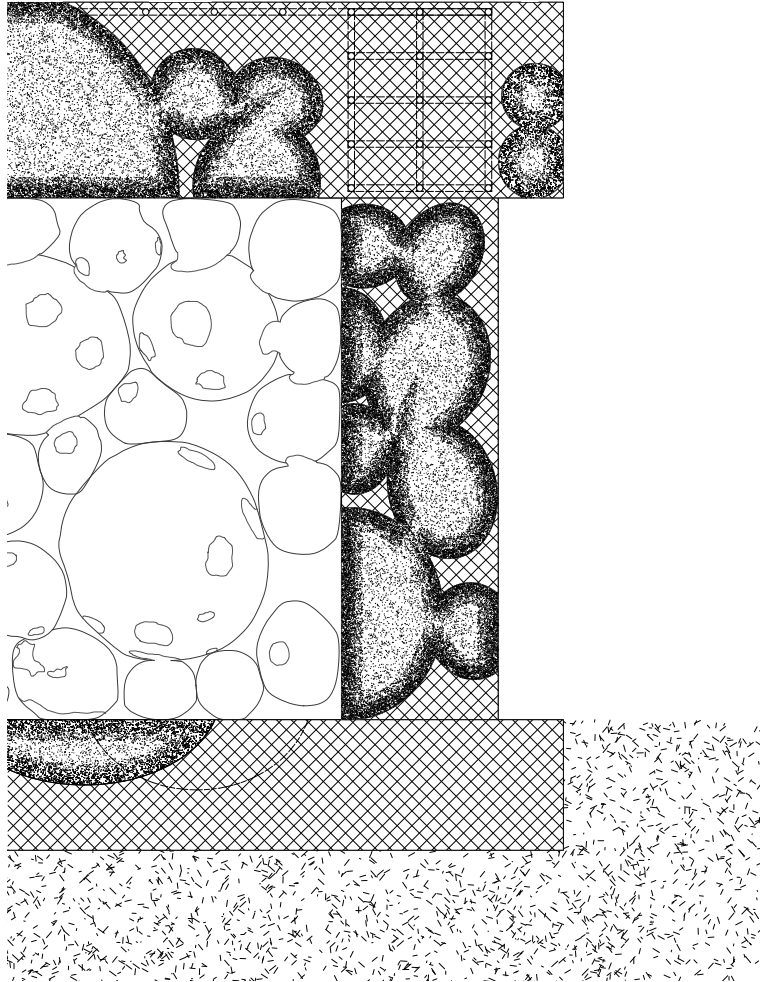
There are also many onsen and mud baths in these areas. The strong mineral water is said to have healing powers. Regular bathing is healthy for the body and lets you relax wonderfully.

Next to the Takagami Powerplant is the excursion destination „Komatsu Jigoku Hell“. A stony path leads to a tree clearing of different mud fields and escaping fumes. In some fields you can prepare the famous Onsen egg with a basket. There is also a part of Kyushu University in the neighbourhood, which is investigating the existing geology in this area. The building joins a path in the „Komatsu Jigoku Hell“.



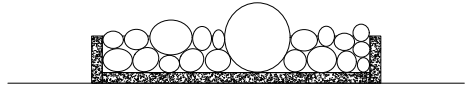




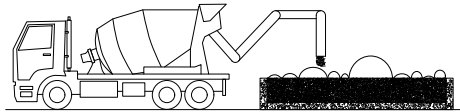




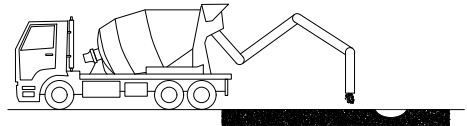
1.
Building the formworks for the structures.



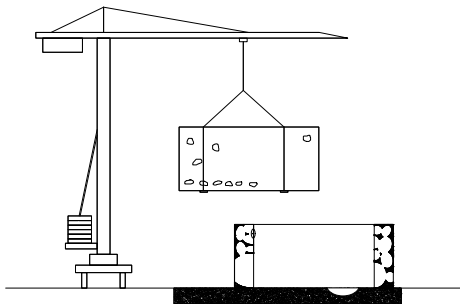
2.
Filling and placing of the balloons.



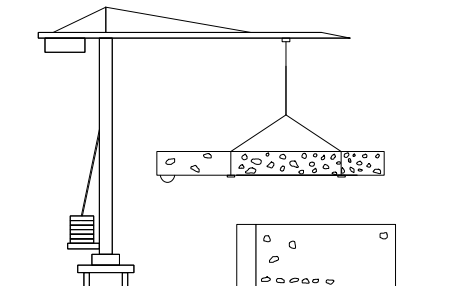
3.
*Pouring of the different structures like walls, roof, etc.
After the concrete has hardened, the balloons are removed.*



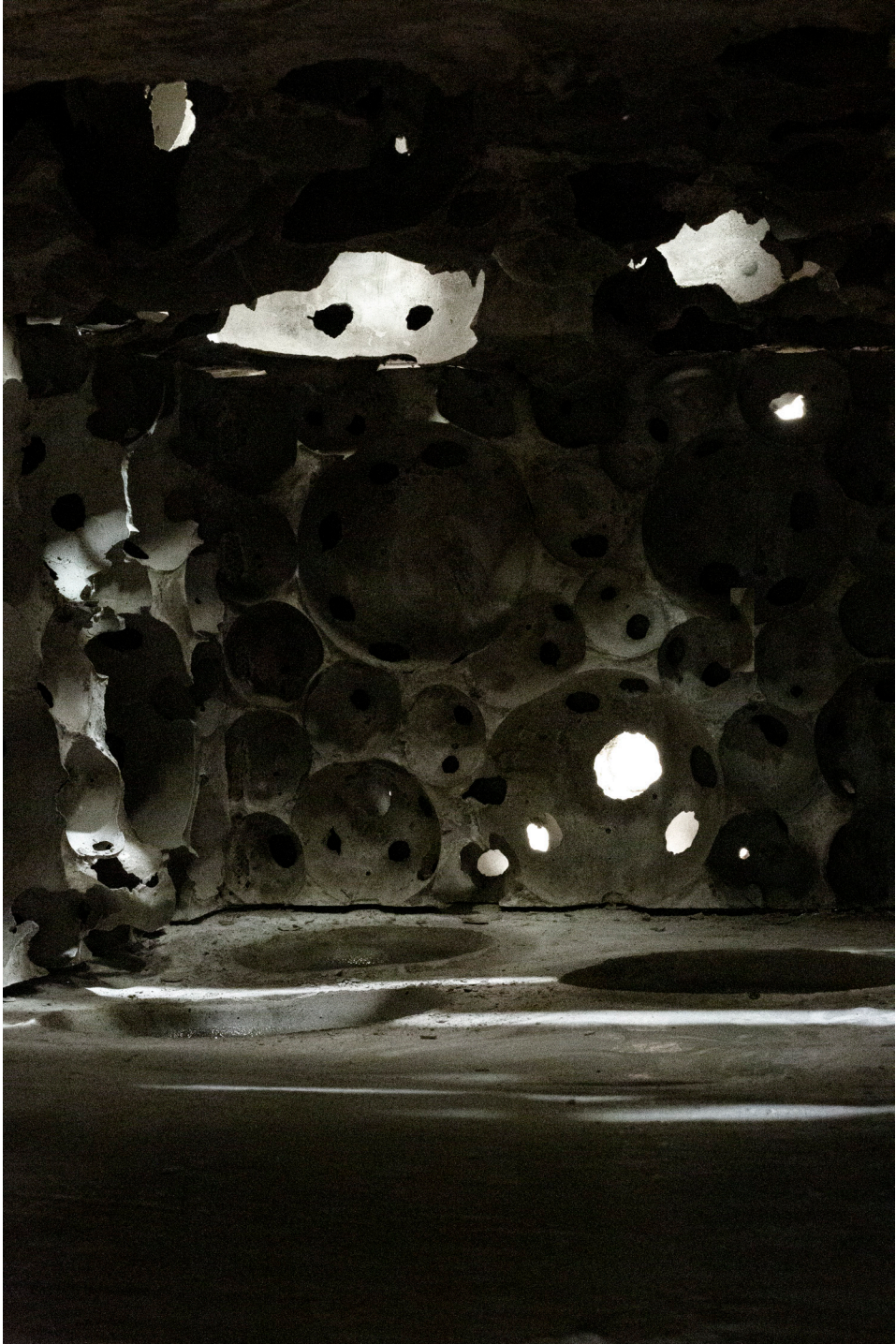
4.
Pouring the floor slab.



5.
Place the structures on site.



6.
*At the end, the roof slab is placed
and ensures the stability and stiffening of the building.*





The act of mystification

Year

2022

Realisation

Julian Holz

Professorship

Jan De Vylder

Study

10. Semester, ETH Zürich



In the heart of Niederdorf is the house at Spiegelgasse 14, which has a long history dating back to 1357. The house is famous because the Russian revolutionary Vladimir Ilyich Ulyanov (1870-1924), better known as “Lenin”, lived in the house from 21 February 1916 to 9 April 1917.

Because of its dilapidation, the house was demolished between 1971 and 1973. Before that, the Monuments Office had placed the façade under protection and ensured that it was rebuilt as much as possible according to the old pattern. It did not do this because the house was considered particularly beautiful or architecturally valuable. The reason was the Cold War: the city did not want to come under too much criticism with the demolished house, as Lenin was strongly revered in the Soviet Union.

This new building created an absurd situation. Visitors think they are seeing the house in which Lenin lived. But since the interior has been completely changed, visitors actually see a house from the 1970s with a façade that looks like one from the 14th century. A commemorative plaque has also been reinstalled, identifying the house as a place to commemorate Lenin’s stay in Zurich. Here, history was more important than architecture. It was not about preserving the architecture, but the history and the myth that was being formed. The façade was seen as a necessary medium of staging to convey and bring to life the story of Lenin at Spiegelgasse 14.

The experience of Lenin’s residence at 14 Spiegelgasse served as a lens and tool to find other places and stories that have the power to influence architecture.

On an 18-hectare site to the east of the garden city housing estates in Schwamendingen, the overall housing estate “am Hirzenbach” was built from 1955 to 1967 according to the concept and overall planning of the city architect Adolf Wasserfallen. Part of this is the high-rise building at Luchswiesenstrasse 220.

In the continuation of the process, the stories and myths of the site were analysed. The high-rise is formative for the spirit of the place - the dream of the car and freedom through mobility. The found future plans of the owners show that they want to realise a vision of living in the green on the site. The world of cars is to be moved to a multi-storey car park. This would also mean that the associated subcultures such as street rap would disappear from the area and be replaced by a green park with its diverse life.

But it is precisely the world of cars that makes the Luchswiesenstraße 220 site so special and full of spirit. Therefore, the project aims to preserve the world of cars and create a new coexistence with the world of the park. Additional structures such as the diner function as commemorative plaques and proclaim the special nature of the car at this location. The architectural redesign of the site unites the myth of the dream of the car and the vision of living in the green to create a new togetherness.



1961

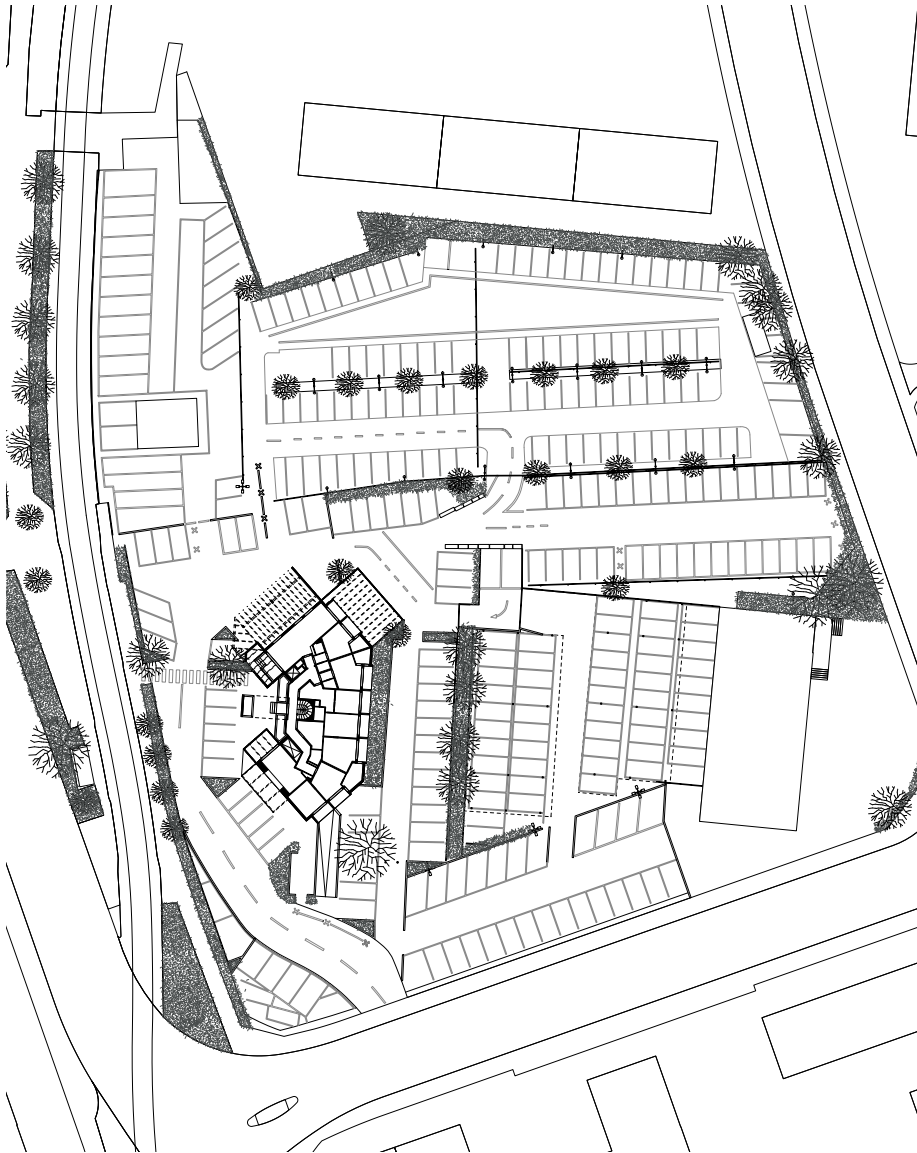
The dream of the car

The high-rise building at Luchswiesenstrasse 220 was planned from the beginning as a building that celebrated living close to the green recreation area with a magnificent panoramic view on the one hand and urban flair on the other. At the same time, there was a connection to a well-developed road network.

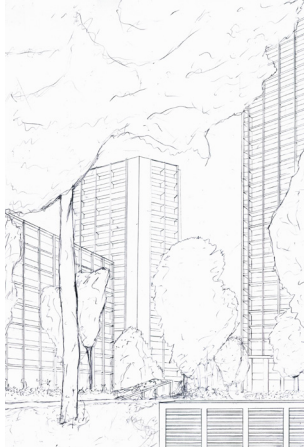
In addition to the 104 flats, the place quickly became known for car dealerships where one could buy or rent high-quality new and used cars. Garage Barbieri was already located there when it was built, and today cars from Auto Steiner AG, Auto Adam, Delio Autohandel GmbH and Lieferwagen rental are on display on the site.

The exterior design of the high-rise building is dominated by the car infrastructure: Hard asphalt, crash barriers, fences to secure the cars, canopies. Especially from a bird's eye view, one recognises the dominant car park painting, which are laid over the surface like an ornament. The fences and barriers structure the space and divide it into zones for the various car dealers. In addition, the outdoor space is only accessible to a limited extent from the north side and does not look very inviting.

On part of the site, the ground has been filled in so that the terrain is raised by one metre in this area. Despite the attempt to make the area pleasant with bushes and hedges and some trees, the square does not offer residents any inviting places where one would like to linger or could even spend some time. On the other hand, this precise scenery is often used by street rappers from the neighbourhood who shoot their music videos in this inhospitable area. They are particularly looking for the unique atmosphere created by the special lighting with street lamps, floodlights and neon lights.



296 parking spaces
10 295 m² sealed surface
3805 m³ underground volume



2021

The dream of a green future

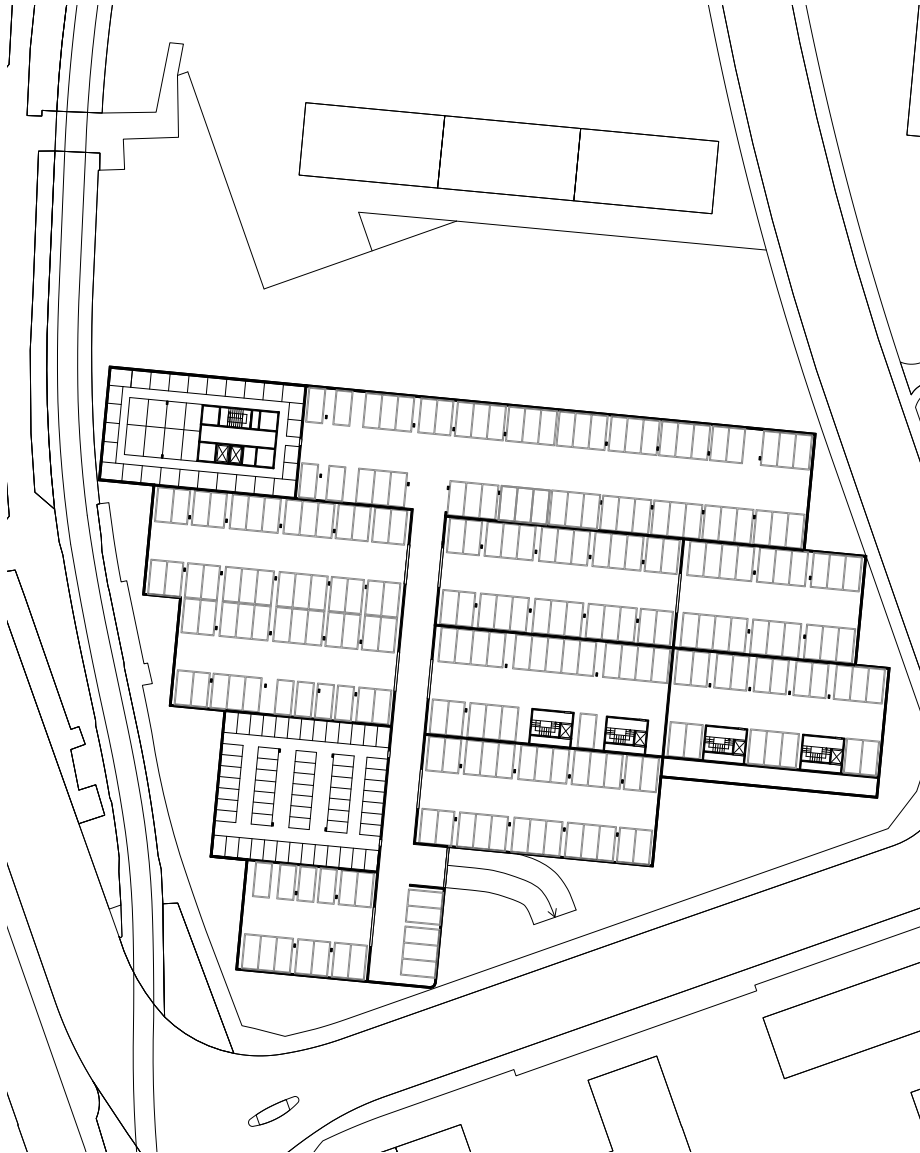
Schwamendingen has a building structure with many open green spaces between the houses. Because there is a great demand for living space in the city of Zurich, the dictum of densification is particularly emphasised here.

This makes Schwamendingen particularly attractive for the construction of many new apartment buildings. Schwamendingen is one of the fastest growing districts in Zurich, with a predicted growth of 56% by 2030.

This also makes the current time extremely lucrative for private investors to invest. This is why the landowners of the area around the tower at Luchswiesenstrasse 220 also want two additional buildings - similar to the Wasserfallen plan with a tower and a slab. A total of 250 1.5- to 4.5-room flats are to supplement the existing housing offer.

The car will also be present in the development in the future, but no longer on the square but underneath it, hidden in a garage. A park landscape is to be created above the underground garage, which will connect the area more strongly with the surrounding green space and serve as a place for residents to spend time.

In this way, the special atmosphere of this place, shaped by the car, will disappear and be hidden under a supposedly natural environment. The history of a place that offers space to a certain subculture, among others, is broken. The history is made invisible.



118 - 194 required parking spaces
9456 m² sealed surface
29 110 m³ underground volume



2022

The dream of a new togetherness

“Steiner’s Auto-Park - drive-in, life and leisure” describes a new togetherness in which the car park is retained and the new buildings are integrated into the existing structure. No underground car park will be built.

Instead, a place is being created that is both a park and a place - in reference to the word car park. It offers space for cars, residents, pedestrians and cyclists alike.

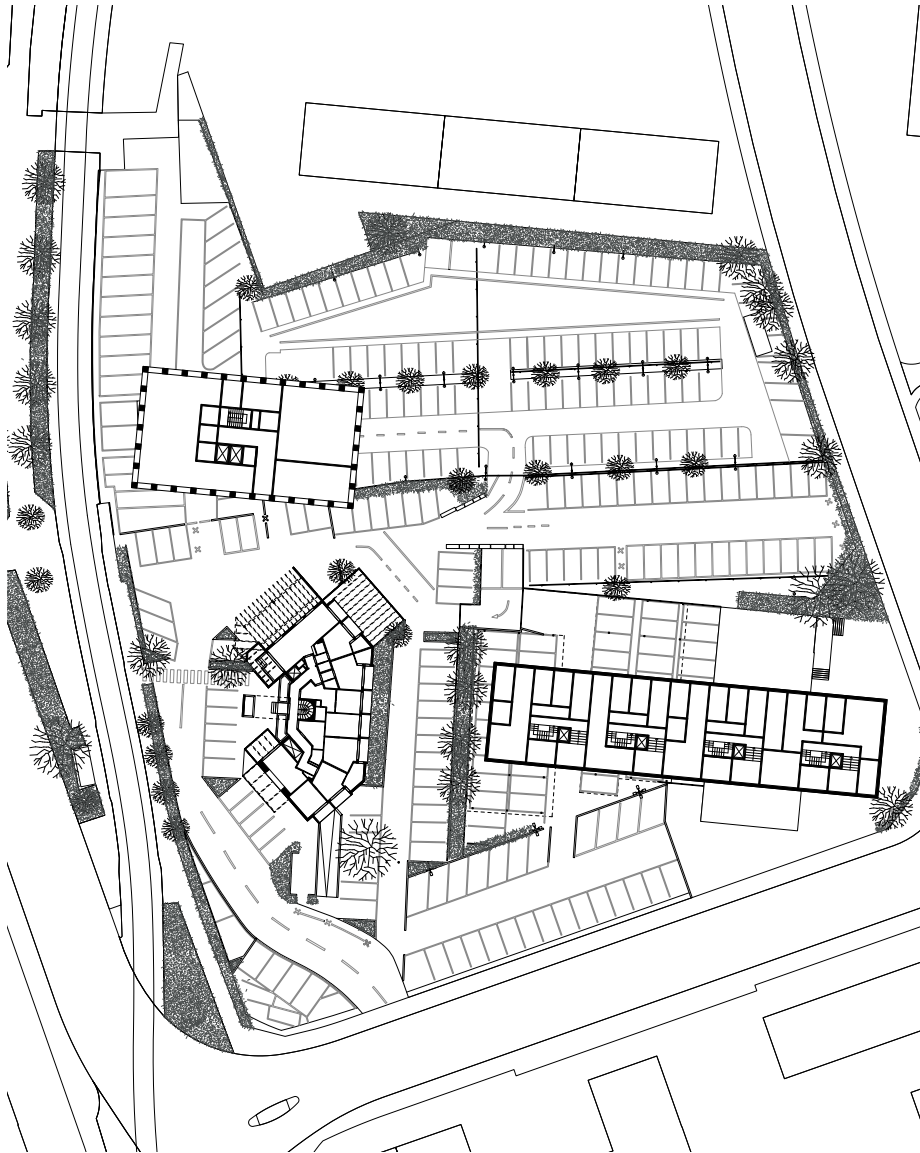
This new coexistence is achieved by unsealing the ground and adding trees and plants such as succulents to complement and strengthen the existing green space.

The planned buildings will be more open and permeable on the ground floor so that the car park can continue to function smoothly. The excavation pit of the new residential buildings will not be resealed, but will remain as green space.

To make the entire area more inviting, new access points will be created so that the car park is accessible from all sides.

For car fans, the newly designed area gains in quality by becoming an experience park with a drive-in, diner, place for picnics, showroom with new car models and shop with the corresponding accessories and proclaim the special nature of the car at this location.

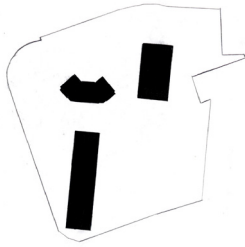
For the residents, new flats will be built around the existing high-rise building. Additional quality of life will be created by a kiosk where a cold beer can be ordered and enjoyed in the sun on the stairs next door. Children are invited to play in the old commercial building, which will be transformed into a covered and sheltered outdoor area.



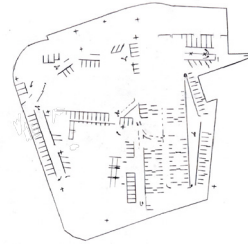
198 remaining parking spaces
8740 m² sealed surface
13 945 m³ underground volume

STEINER'S AUTO-PARK

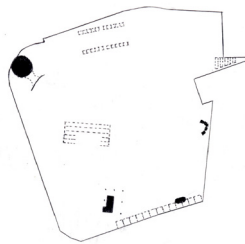
drive-in, life and leisure =



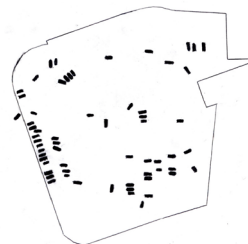
Residential buildings



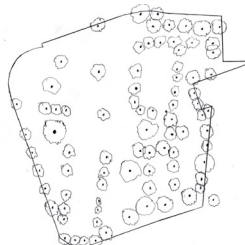
Parking space infrastructure



Folies



Cars



Vegetation

