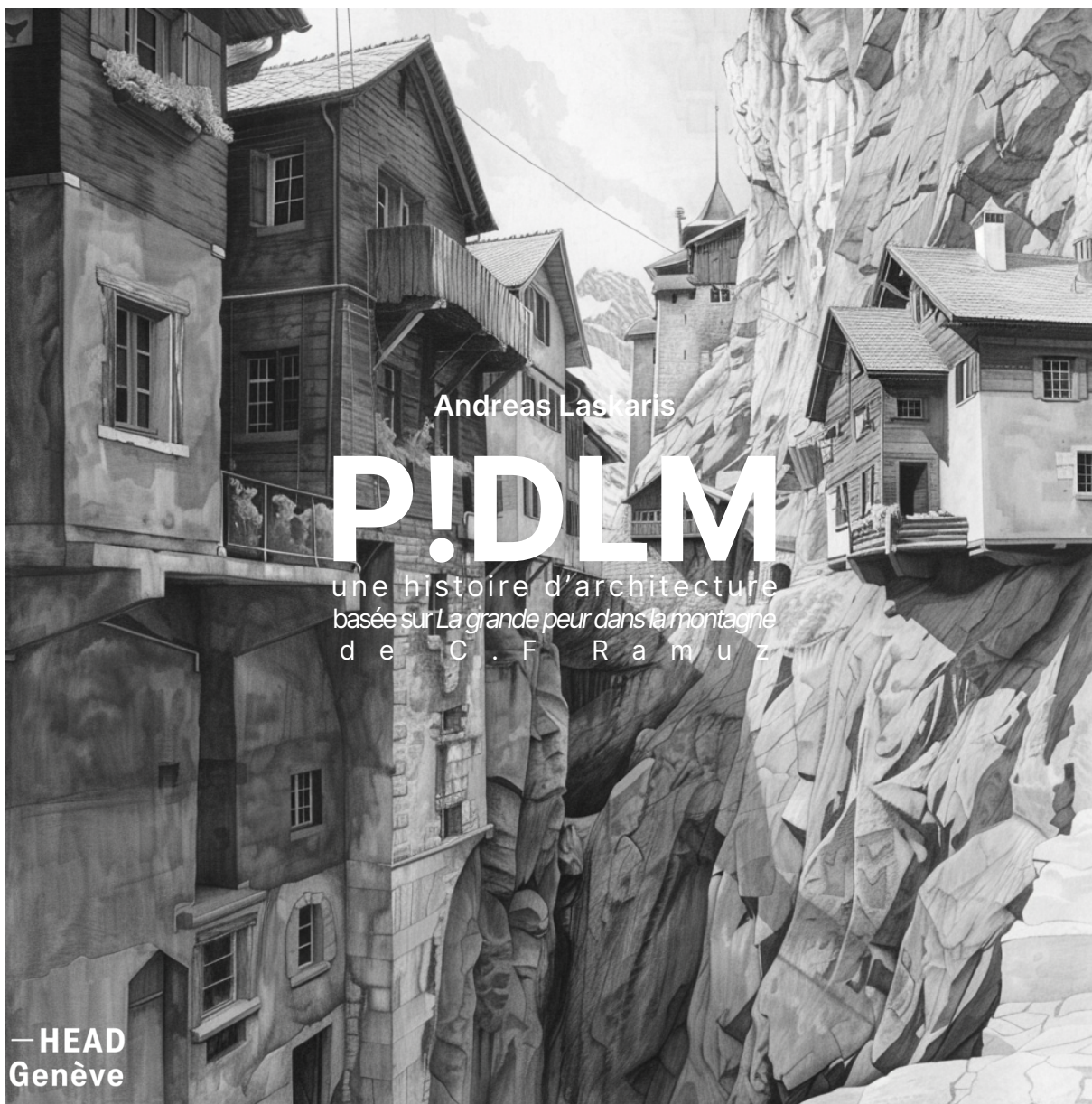


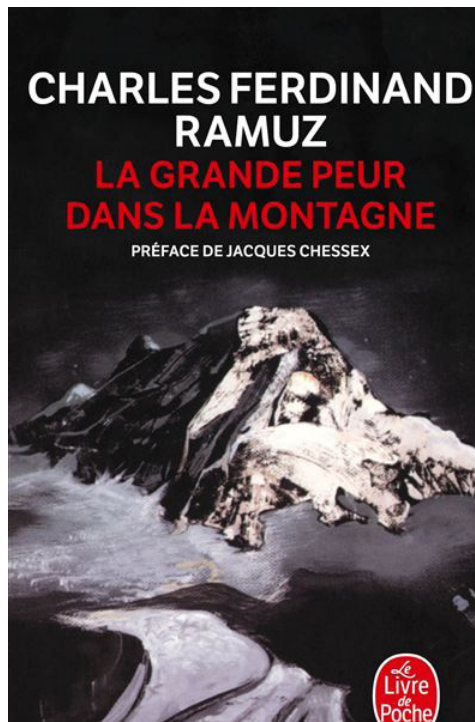


Andreas Laskaris

P!DLM

une histoire d'architecture
basée sur *La grande peur dans la montagne*
de C. F. Ramuz

— HEAD
Genève



the book

Terror on the Mountain

Charles F. Ramuz
1924

Characters

Maurice Pralong: The Mayor, young, overambitious, greedy

Mayor

Quotes:

"Look here! Even if the village made five thousand francs a year out of this, ten thousand, fifteen thousand, if it got fifty thousand a year, I would say no just the same. No, no, no. Because of the men's lives, and not only their lives in this world but in the next, and that's worth more than all the gold we could pile up, even if it rained higher than the roof of our houses

Pierre Cottin: The cousin of the Mayor on his wife's side, The lessor, who came from the valley.

Quotes:

"To be sure, I would'n give you much the first year, because the place would have to be fixed up. But when you know how to go about things, it's interesting to roundabout a mountainic the sort of thing I like.... And it would be to your advantage too.

Moderate: The Mayor's Nephew

Clap his head tilted to one side; he had a perpetual little cough. He had begun to look at the mayor from beneath his one eyelid still in use, for the other hung motionless over an empty socket. His nose was crooked and the left side of his face was smaller than the other. He stood with his hands thrust into his pockets and his head tilted to one side. He looked at the mayor with his single eye, which was his right eye, but you could never really tell whether Clou was looking at you or not. Nobody knew just how Clou lived; he hunted without a license, he fished without a license; he looked for herbs in the moun- tains and for stones, some said gold as well, and as for sex- rain other things, they were only talked of in whispers.

Joseph:

Victorine: The girlfriend of Joseph. She used sugared water to keep her dark curls in place; she let her lips to make them redder. She sometimes wears a headdress on her head and a crucifix is hanging from her neck.

Ernest the young boy hired to go up the mountain for the little jobs. Only 13 years old. He wears a small felt hat.

Burkhard: Old Wua in Sassenrime 20 years ago. Thick, short beard, the color of the moss, his hair hung down on his forehead between the brim of his felt hat and his skin. Pipe from his

General Note

The sky is often pink, and the pink is reflected to the the white of snow, or rocks.

-Observation is very important. The feeling of voyeurism, being caught, watching through filters. The mean understanding their surrounding from inside the hut (with noises, through the blinds etc). Victorine spying on Joseph while he's on quarantine through some rocks and Joseph spying on Victorine when he is inognito in the village. He is spying through the room beams of a hay shed in front of Victorine's house.

-It could be interested to see representations of the mountain inside the representations themselves. F.e in the interior models, scaled pictures or drawings of the mountain, the village etc.

-The whole thing lasts for two months

-Attention! the model! have to be fit through the studio door

Locations

Courtyard: The room where the general assemblies are gathered

Sassenrime: Highland pasture, seven thousand feet (2153 meters) more up the mountain and is by far the highest belonging to the village, at the far end under the glacier, it is the shaded spots on these heights there may be two or three feet of snow as late as the month of June.

The Way to Sassenrime: Crimin and his nephews, Componds and the village rangers—were able to go up. They left at four in the morning with their lanterns and provisions, not forgetting two little handworn bags of mountain. They wore brownish shoes, and the two Crimins leather leggings; the others, cloth gaiters buttoned up the sides. You go first on level ground at the left side of the deep-banked stream whose wide sandy banks become visible only when the water is low. But at this season the sandbanks and even the two sides of the stream had completely disappeared. You saw dusty where the stream was marking time as it moved its white back to the level of the mountains. No matter how hard you threw on the stem of a pipe and inhale, if you can't see the smoke it's as if none were there. So gradually they had let their pipes go out and had stuffed them back into their pockets. They were now men without pipes, men without sound except for the sound of their feet.

The Hut: There before them was the dairy hut. You couldn't dis- tinguish it at first from the cliff which it adjoined, where the beams of its shed like roof were fixed in the rock itself—you had to come closer to notice that the roof had caved in in many places, that the door no longer hung on hinges, and that many stones had fallen from the top of its walls. After the repasture, There are at least three rooms, one for the making of cheese, one where the men would sleep and another one for the herd to be sheltered in case of bad weather. This was not a wall like those in ordinary houses built with stone or of the other by a workman's hands; it was the mountain wall itself, a work of nature, a work not of man but of God. Earth door, straw beds, 20 years ago no key, no bolt, they had to find a rope to lock the door. A hurricane lantern hung on a nail in the sleeping

mouth, he went ramnaging under his shirt for a dirty black string that hung around his neck. He pulled out a sort of pouch and said: "It's in here. It's a paper."

Remain Begnier 18 years old

(big) Apolline works at the tavern

Stagot: The wise man who told Barthelémy about the paper. "Oh, you didn't know how other because he was already old even then, but he was someone who knew more about those things than anybody. He was a wise man and a scholar, he'd read a lot of books. He said: "With that paper of yours, nothing can hurt you, just dip it three times before you go...". Barthelémy was getting up, and while he was getting up he said: " " True time is the only money just at Saint-Maurice-de-Lan. The Sunday after St. Maurice's feast day." And that's what I've done."

Remain: The one who was late to deliver the news and take the letter of Victorine to Joseph. He was late because he got too invested in shooting squirrels and chasing birds to shoot. Returning to Sassenrime, on his way up, a rock fell and killed his mule as he was trying again to shoot some birds with the gun he had in the forest.

The Master and his nephews:

Pagot: The one who was sent to examine the sick cows on Sassenrime. He could be seen putting his well filled knapsack on his back, with his alpenstock propped ready against the bench. He took his stick. You could see that his leather knapsack was bulging; the budge pushed it far out in the middle. The ranger (with him) carried a load. While he is examining the contaminated valley and but he is wearing a smock over his coat, a black well carefully fastened over his face and in back and leather gloves. His eyes were white, that is, the white was all you saw of them.

This Poor knew all about animal diseases, including this one, so he took the ranger and went up, and Remain should have been along, but he was unable to be found. This disease is a terrible disease for which there is no cure. It starts first in the cow's body and in their mouths, then the fever gets them, they give milk, they lose their milk; and they would soon die if you didn't get there first. The order is to kill them as soon as you know they're ill, and there are also rules about keeping them, the pit must be at least several yards deep. In this way we try to reduce the chance of contagion, if not to check it altogether. It is a great loss, of course, but it is better to lose something than to lose everything. And the other precaution we take concerns the men, for the germ of this disease is mysterious, and, just as mysteriously, the men carry it around with them on the sides of their shoes, and if they are allowed to circulate, it spreads over an entire area. But they're not allowed to circulate; they're shut up with the animals. In places where the animals are stricken, the men are like prisoners, cut off from the world until the disease has been wiped out.

Sabanian: Victorine's brother who is in the end attacks the Componds and the mayor at the cemetery

room. They slept in three large pine bunks that took up three sides of the room, the fourth side of which was cut through by a window: three large bunks, their outer side supported by legs and the other plugged into the wall. Light of the lantern which the mayor had just hung on a nail driven in one of the bedposts. Because of the rats, they hung up by their laces on pegs.

Victorine's Room: Her house was on the busy street of the village. From her window she could see all the people come and go. All that late afternoon and on through the evening, you felt kept passing back and forth beneath Victorine's eye. She knew there was a small room under the kitchen facing the street, and it stayed in her room while they passed back and forth beneath her window. By now the lamps were lit in the kitchen; she had lit hers as well, and on the small pine table lay a sheet of crinkled paper, a red-inked pen- holder with a rose-shaped stopper, a bottle of purple ink. There was also an envelope with a name. About Victorine's House: Victorine's house, which he found easily at the end of one of the small streets across the river; he saw too that there was no one in front of the house, that closed again.

Again Joseph looked up at that row of five windows, the two first ones on the right being those of the kitchen, and the next three those of the bedroom, all too high for him to see inside. He noticed only that the bedroom windows were lighted differently from those in the kitchen, a thing he suddenly noticed, but only just noticed. A paler light, less steady, which flickered at times, how infrequently, seemed about to go out, then bursted bright once more.

His gaze—but could it be true?—that the candles were placed on a table at the head of the bed; it looked as if they were not on the right, one on the left, of a source of water in which a light green liquid was to drip; then there was the bed, beside them.

The head of the bed reached the wall to back, from where its full length came to meet you under the flickering light.

Joseph passed his hand over the hollow of his eyes—eyes which were far seeing, for discerning, but which can also make mistakes as to be. One once he passed through the crack between the beams and strained his eye to see—the candles were still there during those little painful pauses, the men sat still there too, she would always be there. . . .

She's coming in, she's not coming, she's lying there quiet motionless—mountain forever, stretched out on the bed. She's fully dressed then under the sheet, she has on her Sunday dress; she's not coming, she's coming on, she's in the light that would. Her hands are folded, her feet are close together, she has a crucifix on her breast, he can see the top of it.

Her room is on the top floor, and the ceiling is very low. Her brothers had to bow every time they entered.

The manner under the village: In places, great slabs of rock allowed you to stand upright and rest. And for some distance placed on the ground under an open sky. Then the mountain slopes down more and the trees come and hid you—further along, the thought, she would make out very well.

Costume

-old traditional undergarments, shirts, embroidery, dresses etc underneath more contemporary modern coats and layering
-the men on the mountain, the workers, farmers etc with hiking coats and boots
-the people that stay in the village wear oversized, sleek woolen coats
-the ones on the mountain, exposed to the sun wear more light, white clothes
-the ones that stay, more dark, black clothing
(in the same way brutal vs traditional architecture contrasts one another, the more contemporary layering contrast the hand knitted or embroidered more traditional overlays

Music

-GnedVSature
-Young Naveity but education VS The Old People's Wisdom
-Religion protecting men from "unexplainable" phenomena

Architecture & Interiors

Twin Peaks
Akis Kawonismaki -The port of Havar (colors, materials, 60s aesthetics)
Silkva Papamaki -The photo (colors, 60s aesthetics, stills, decoration on the streets)
Brundist Swiss Concrete architecture
-Eglise Saint-Nicolas (Heriténence)
-La Tulipe de ack Vicaie Bernli

<https://www.youtube.com/watch?v=3C7y-3X0F8>

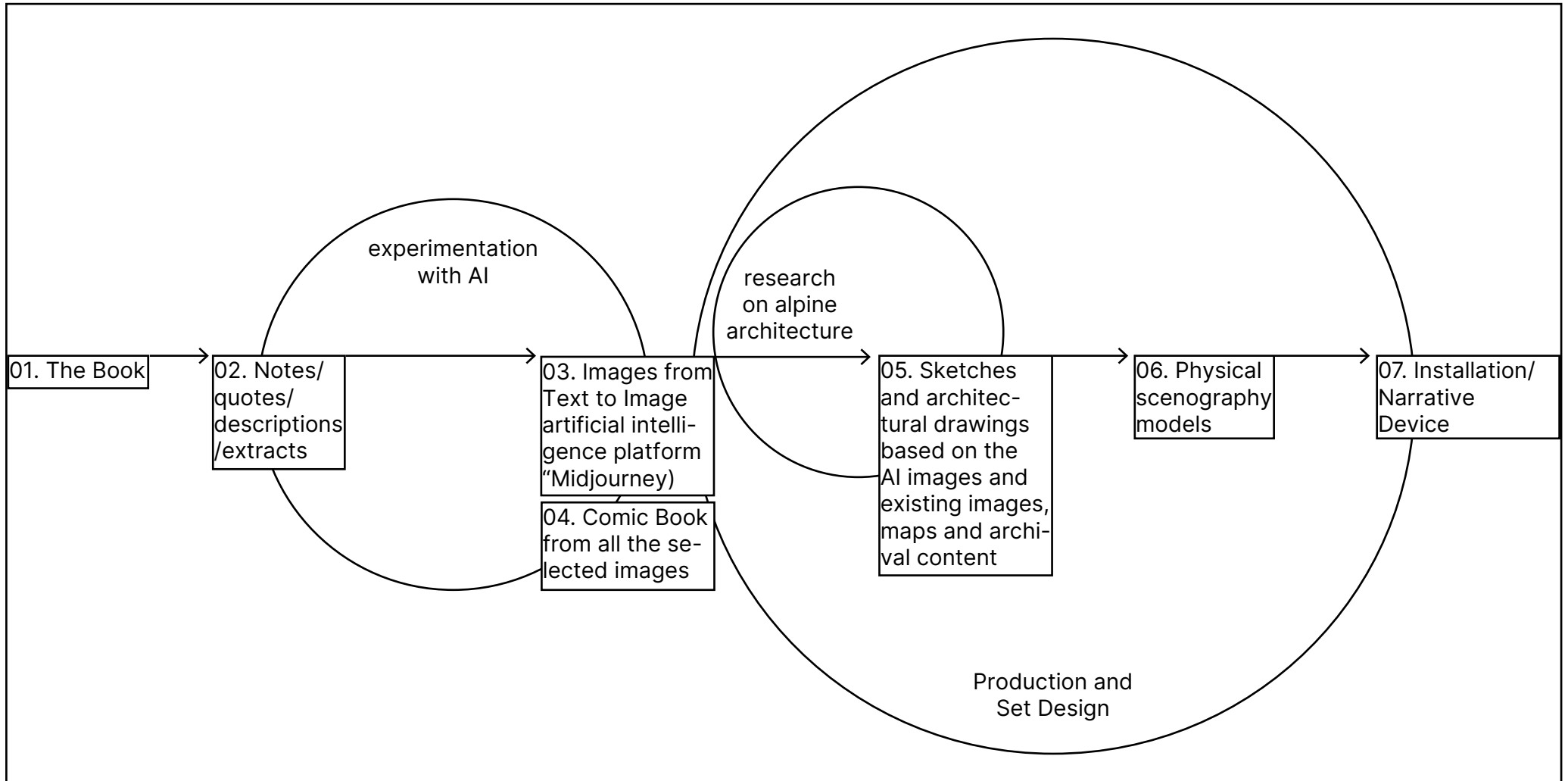
-bell sounds, wind, water flowing quickly from a torrent, a faint harmonica playing on the background a very monotone sound, (a bit Psycho style) progresses from more chill to more intense during the 20min presentation

-dip 1.1 William Basinski
-The Wheel of Fortune William Basinski
-Transfiguration William Basinski
-AI generated music, Echoes of Desintegration

notes



text to image
artificial intelligence platforms

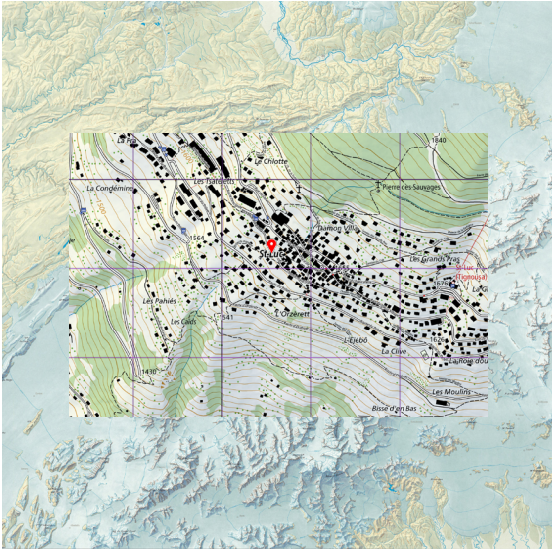


methodology

The Comic Book

Next, the places to be further spatially investigated;

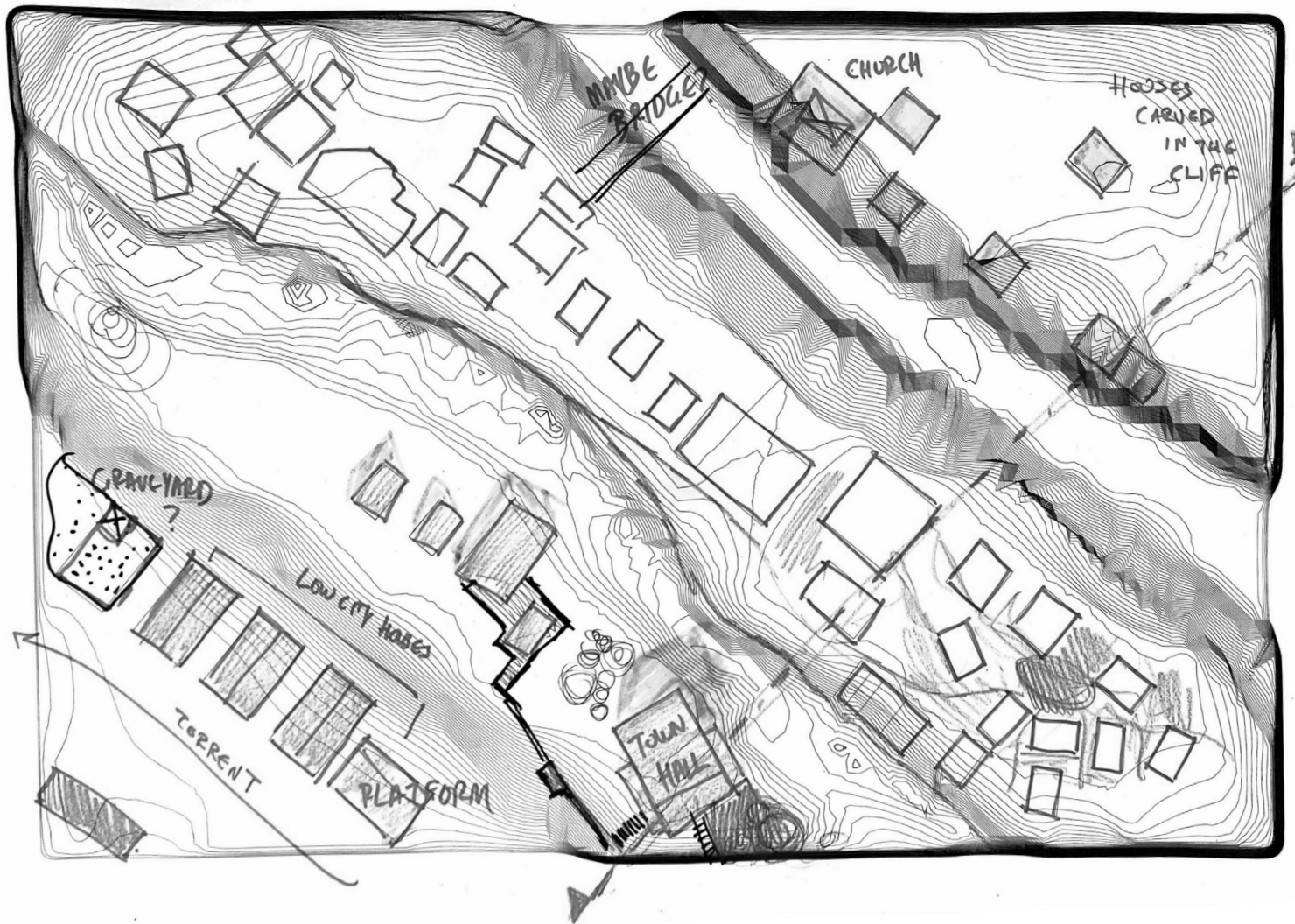
- a. the village
- b. the town hall
- c. the mountain hut
- d. Victorine's room



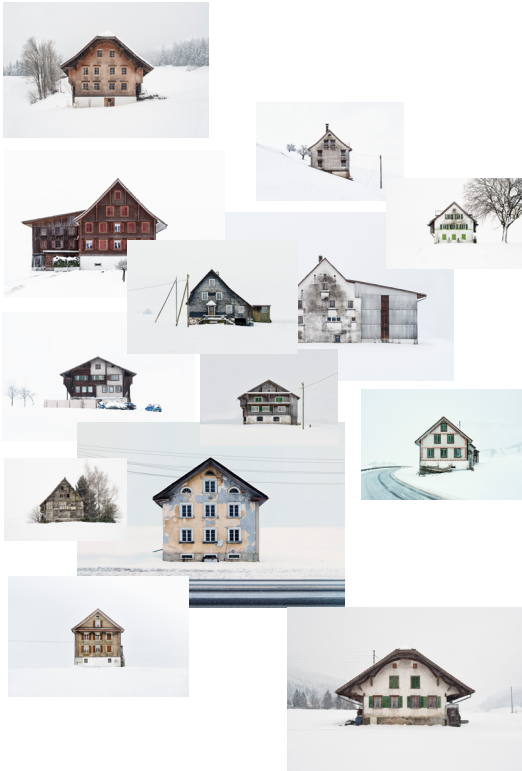
the existing village of St. Luc in Valais



A section sketch from the combination of four AI images



the fictional topography



Images: Patrick Lambertz



Ecole de Saint Jean Geneva



Mr Barrett's House by BUREAU



Wohnturm Casti by Peter Zumthor



The Devil's Bridge in Schollenen

references

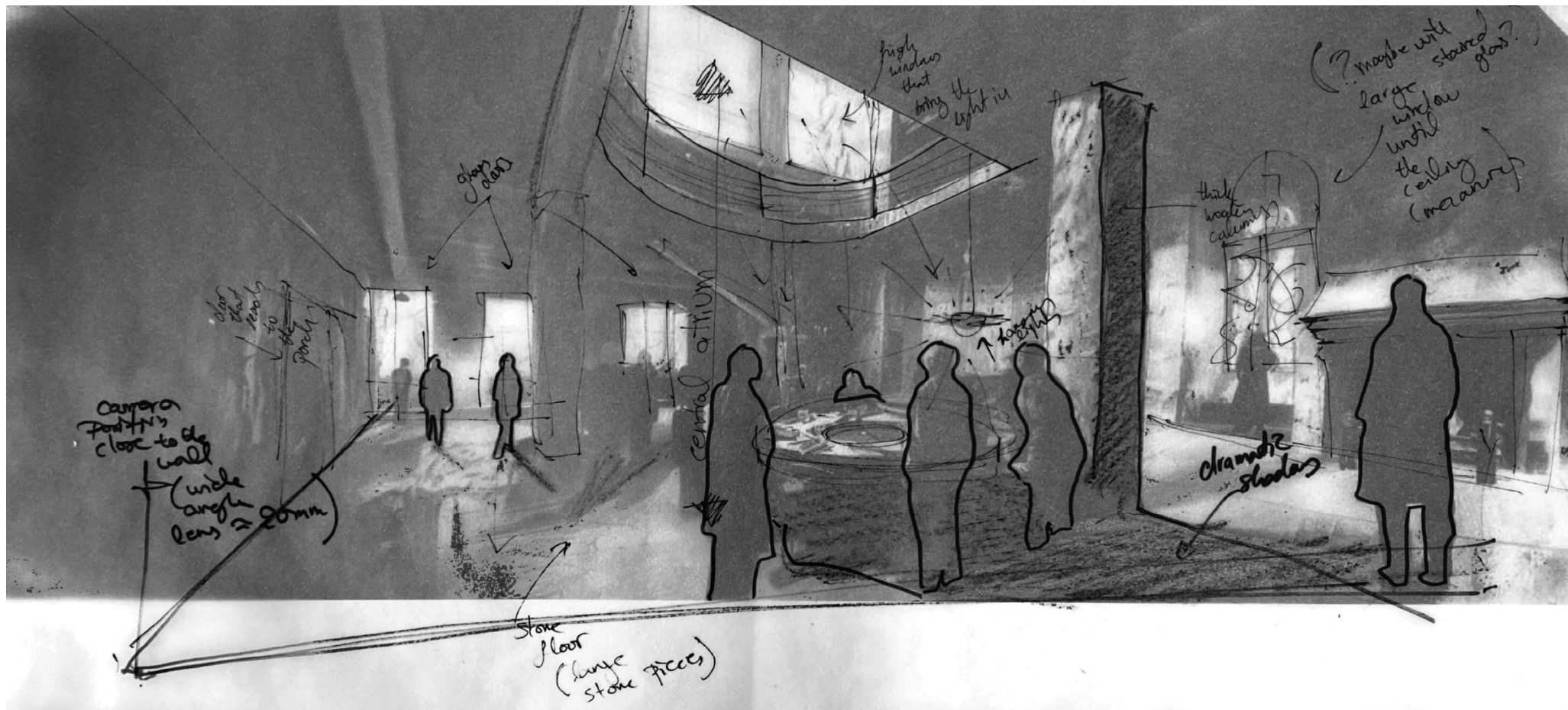
b. the town hall



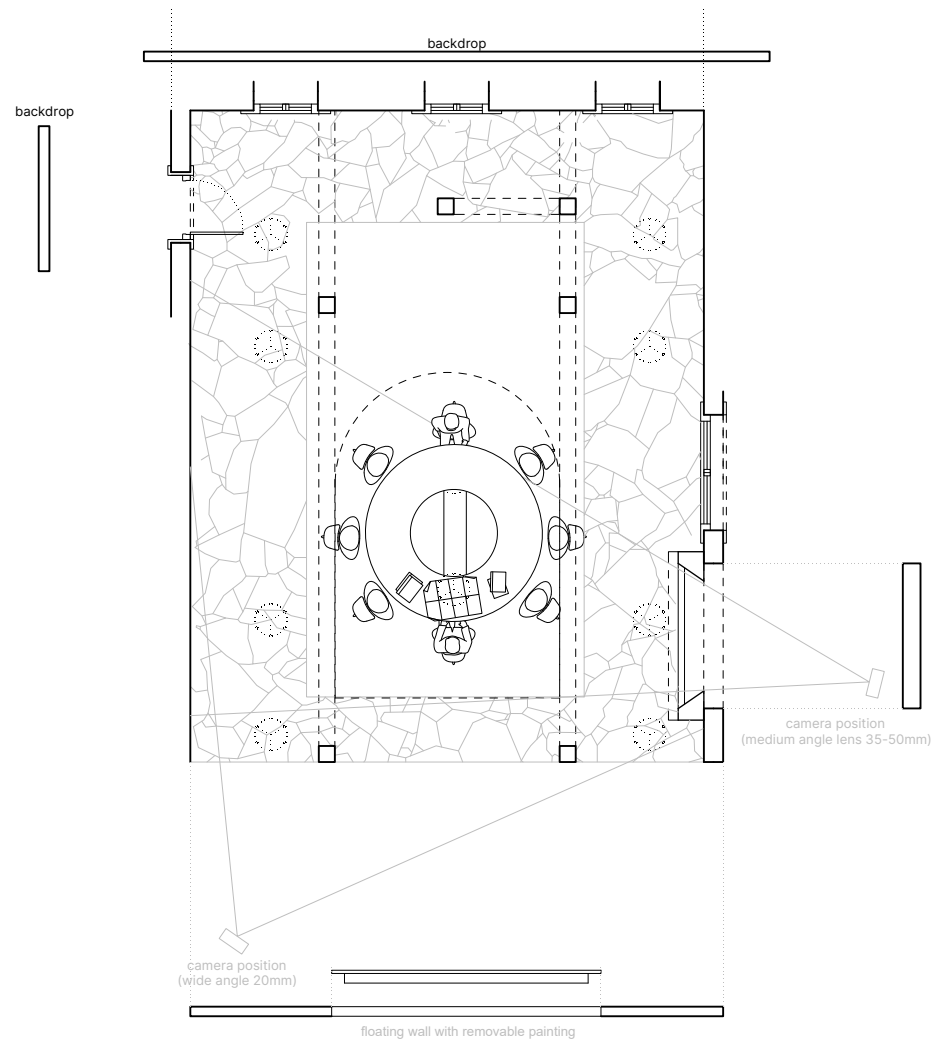
Facade Sketch



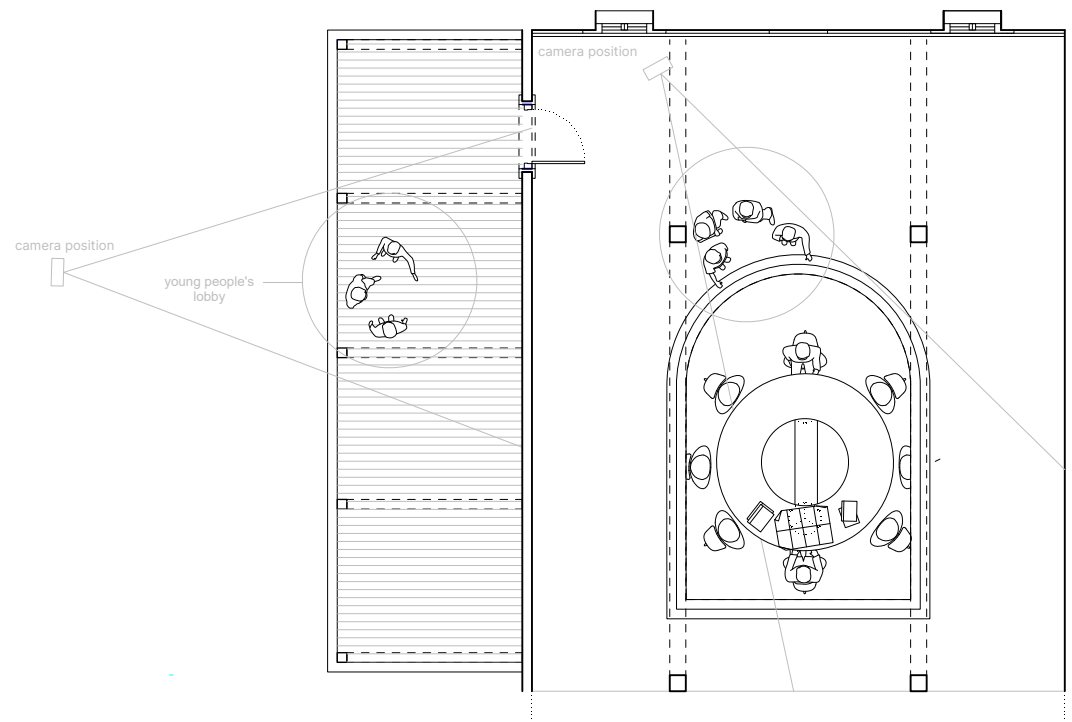
Swiss Ornamentation



sketch based on the image created with Midjourney



ground floor plan

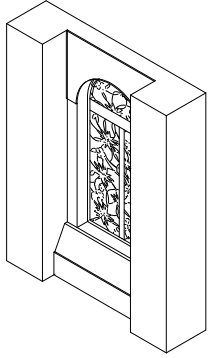


first floor plan

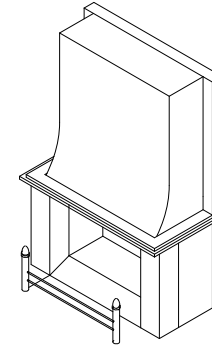
plans showing possible camera and cast positions and moving floating walls



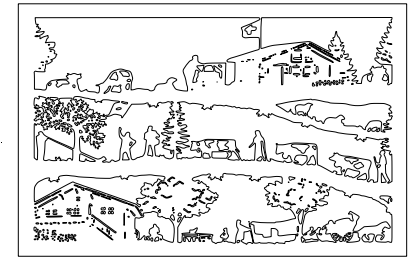
set design elevation and section



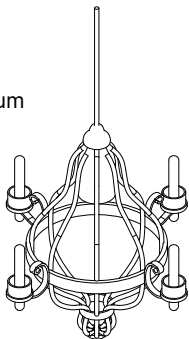
large stained glass window
(edelweiss pattern)



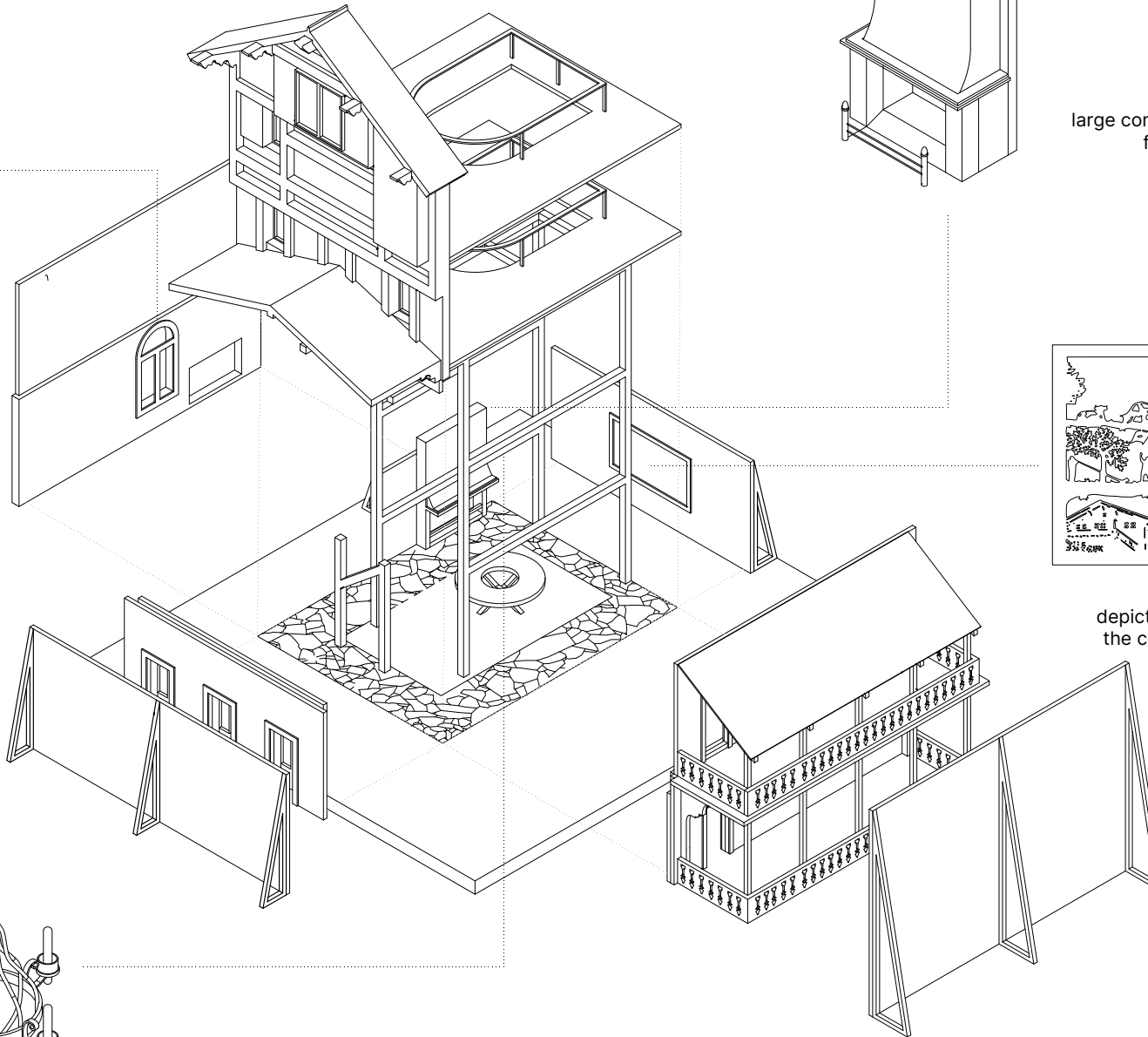
large concrete and wood
fireplace



painting
depicting the ritual of bringing
the cows up to the mountain



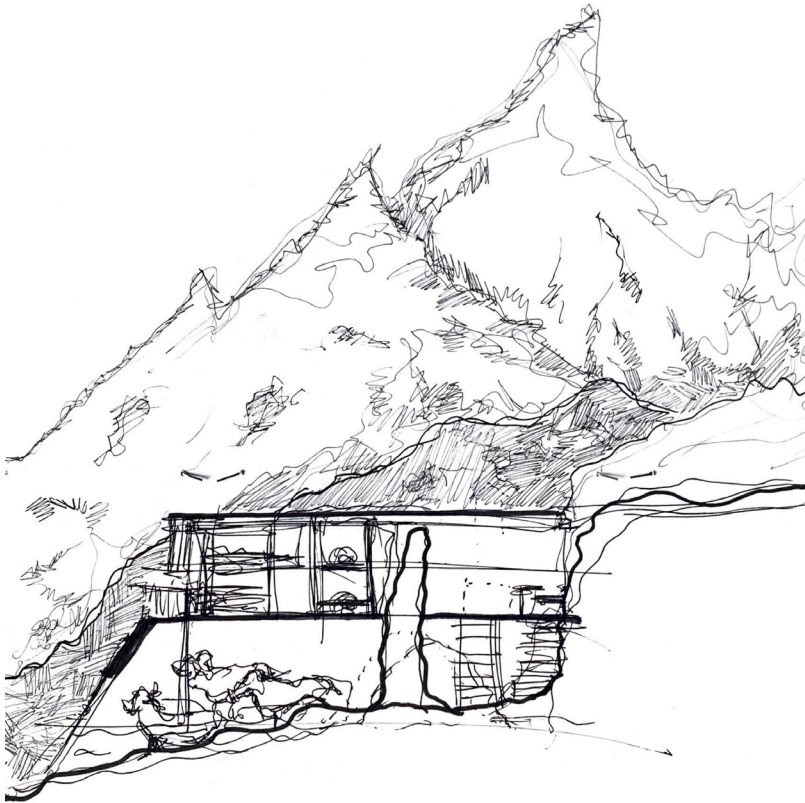
chandelier
hanging from the atrium



set design isometric drawing

c. the mountain hut

"You couldn't distinguish it at first from the cliff which it abutted, where the beams of its shed like roof were fixed in the rock itself."

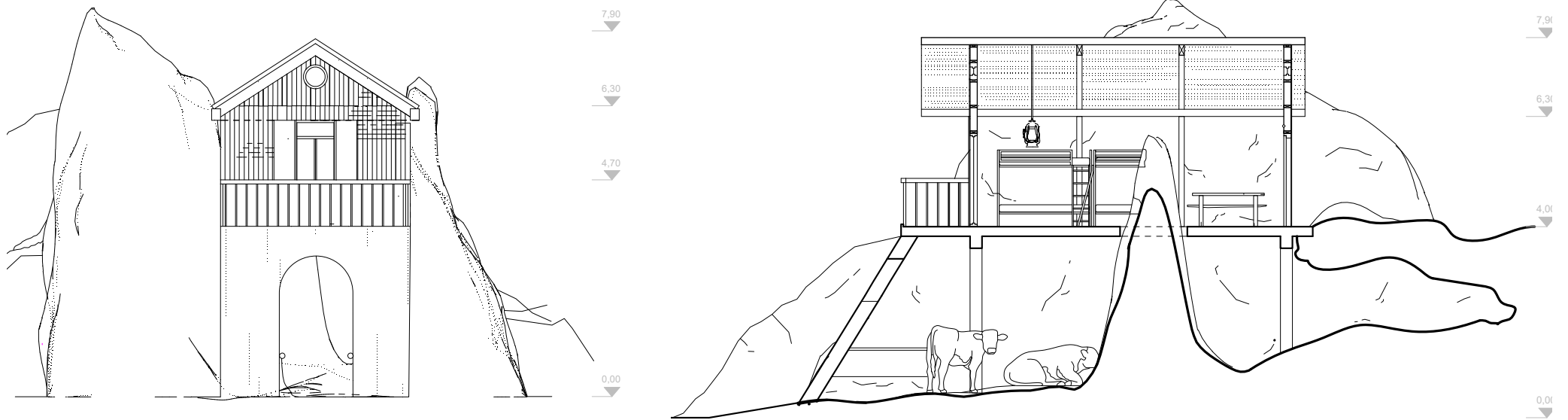


quick sketch

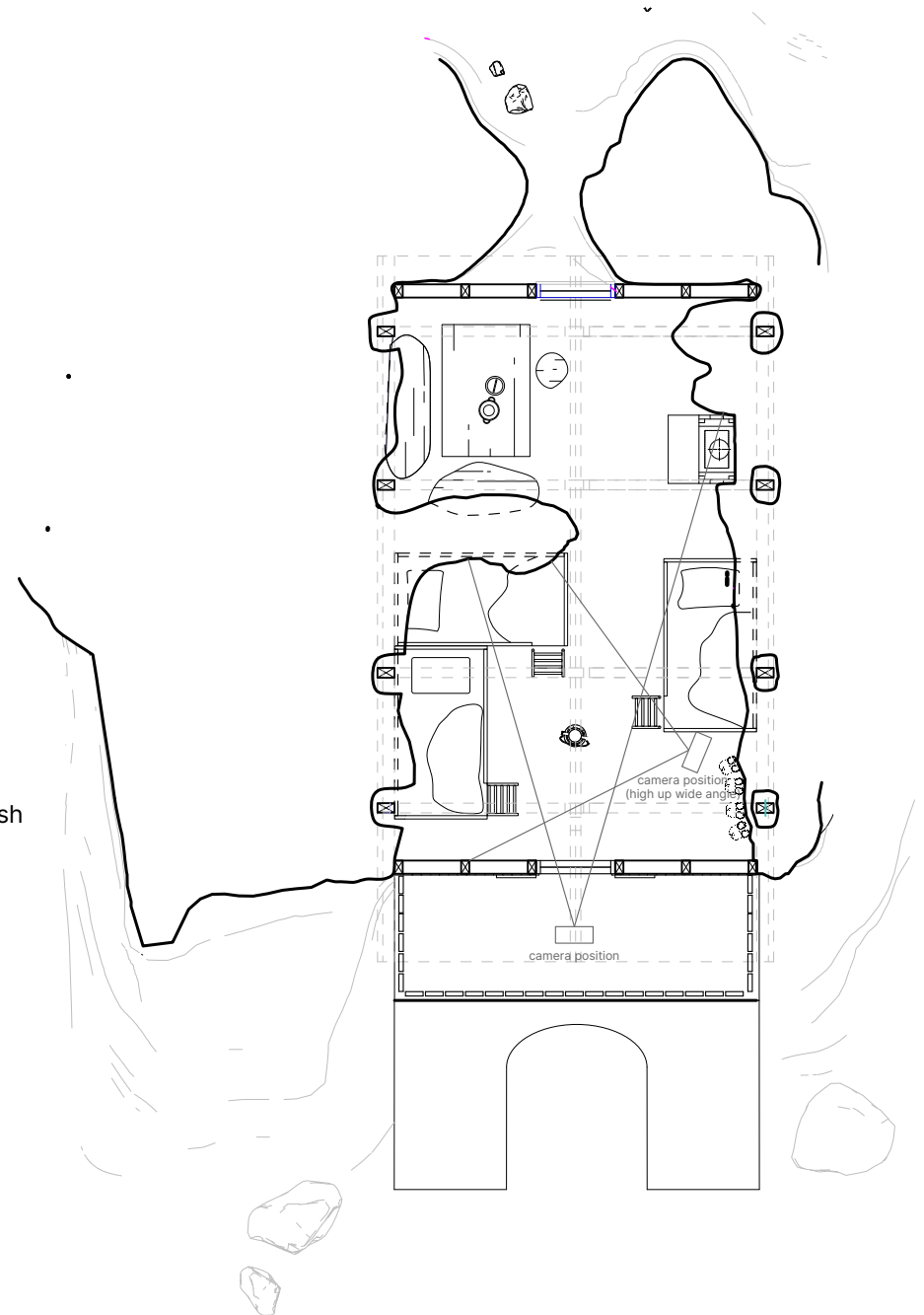
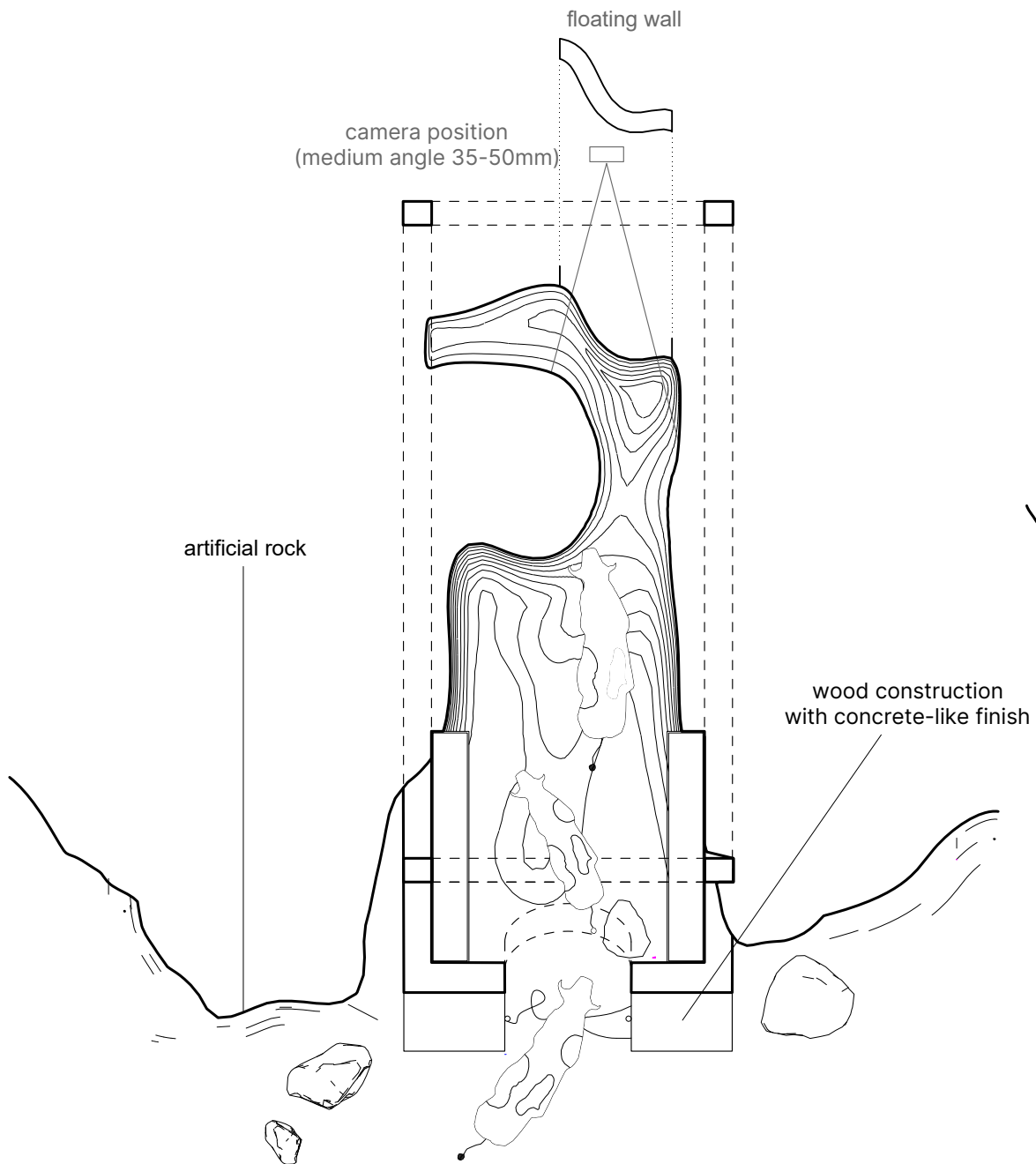


sketch based on the image created with Midjourney

“After the reparation, There are at least three rooms, one for the making of cheese, one where the men would sleep and another one for the herd to be sheltered in case of bad weather. This was not a wall like those in ordinary houses built with stones placed one on top of the other by a workman's hands, it was the mountain wall itself, a work of nature, a work not of man but of God.”



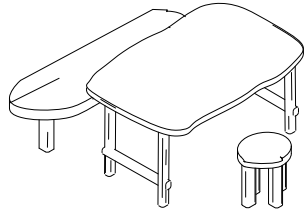
elevation and section



plans showing possible camera and cast positions and moving floating walls

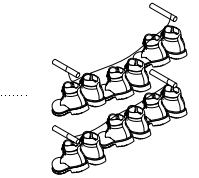
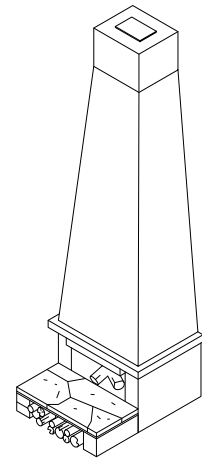
“three large bunks, their outer side supported by legs and the other plugged into the wall. Light of the lantern which the master had just hung on a nail driven in one of the bedposts. Because of the rats, they hung up by their laces on pegs.”

furniture from raw wood

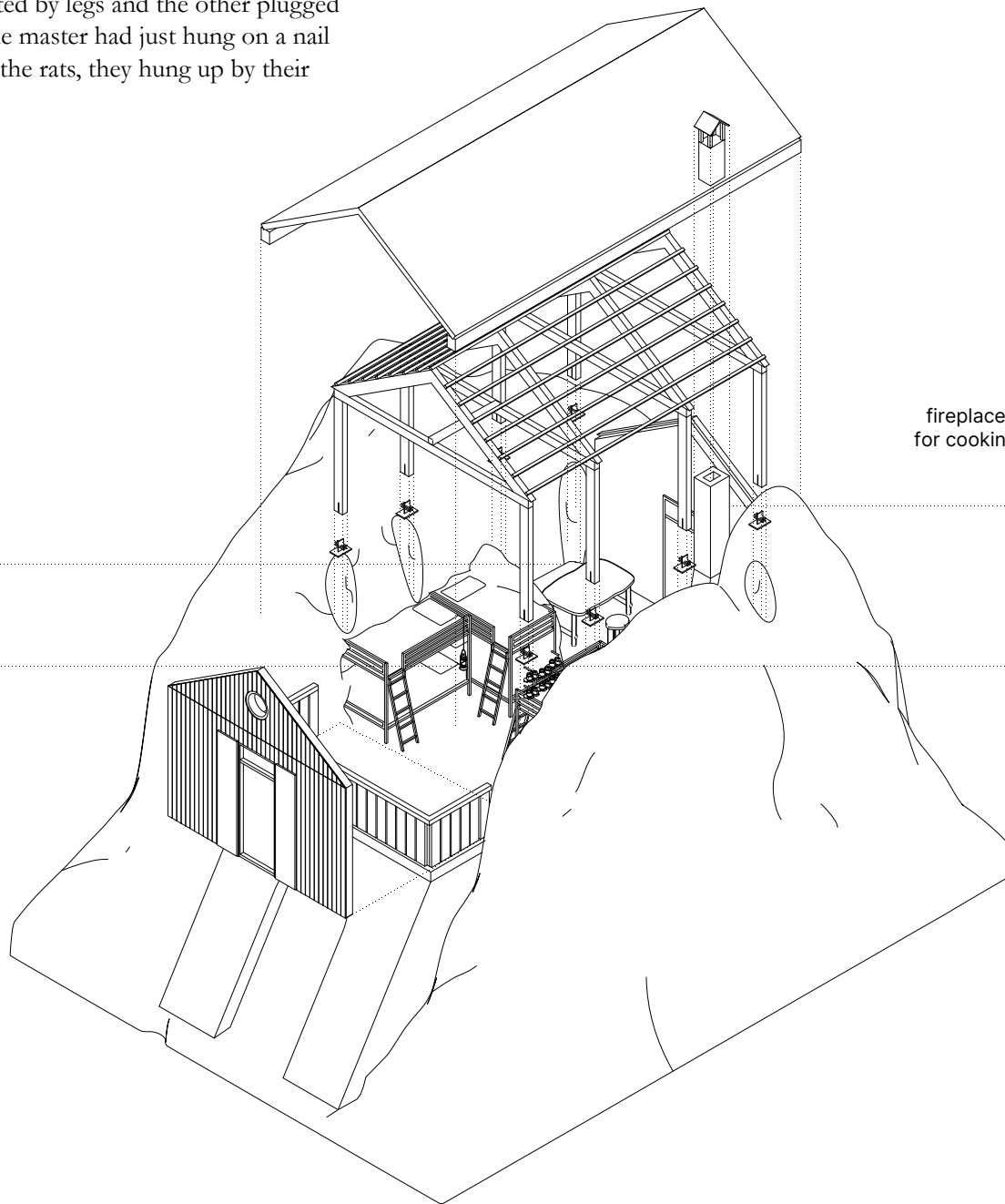


oil lamp
hanging from the beam

fireplace
for cooking



boots
hanging from pegs



set design isometric drawing

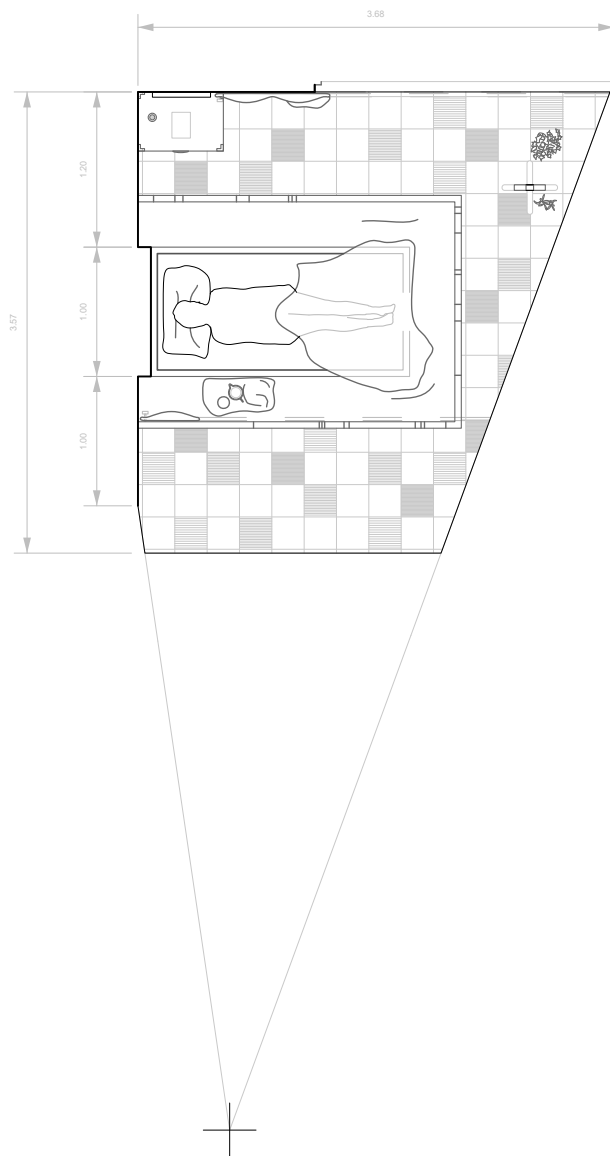
d. Victorine's Room

“By now the lamps were lit in the kitchens; she had lit hers as well, and on the small pine table lay a sheet of ruled paper, a red-lacquered pen- holder with a rose-shaped penpoint, a bottle of purple ink. There was also an envelope with a name.”

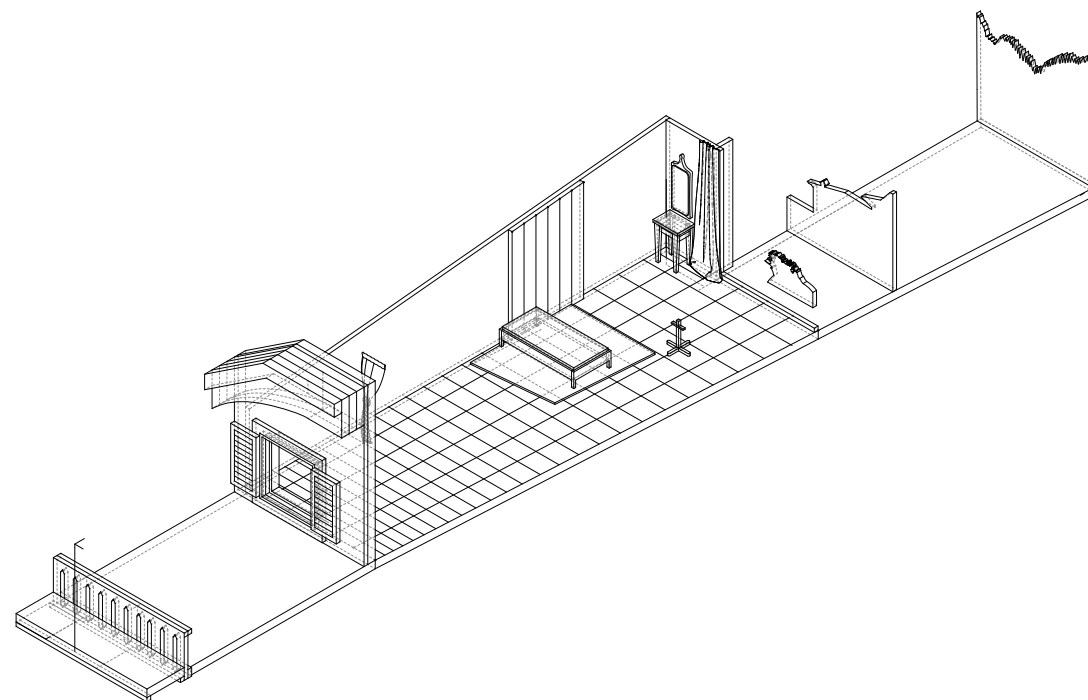


Annotated sketch





plan of Victorine's room



the "dolly zoom" model

+music by W. Bassinsky

model of Victorine's Room

comic book strips

model of the hut

smoke

projection on the opposite wall

process booklet

model of the town hall

model of the village

+spotlights on each model

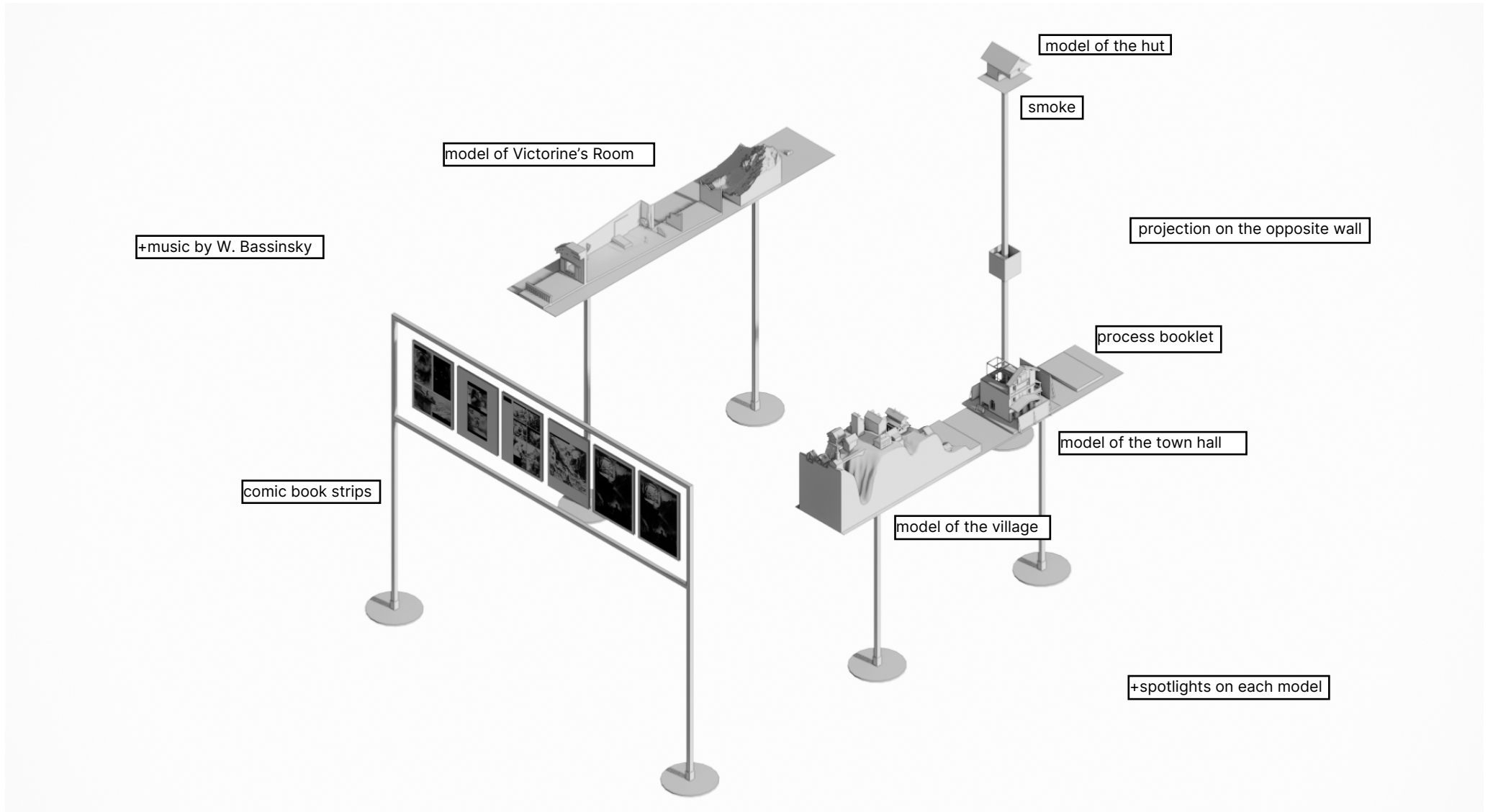
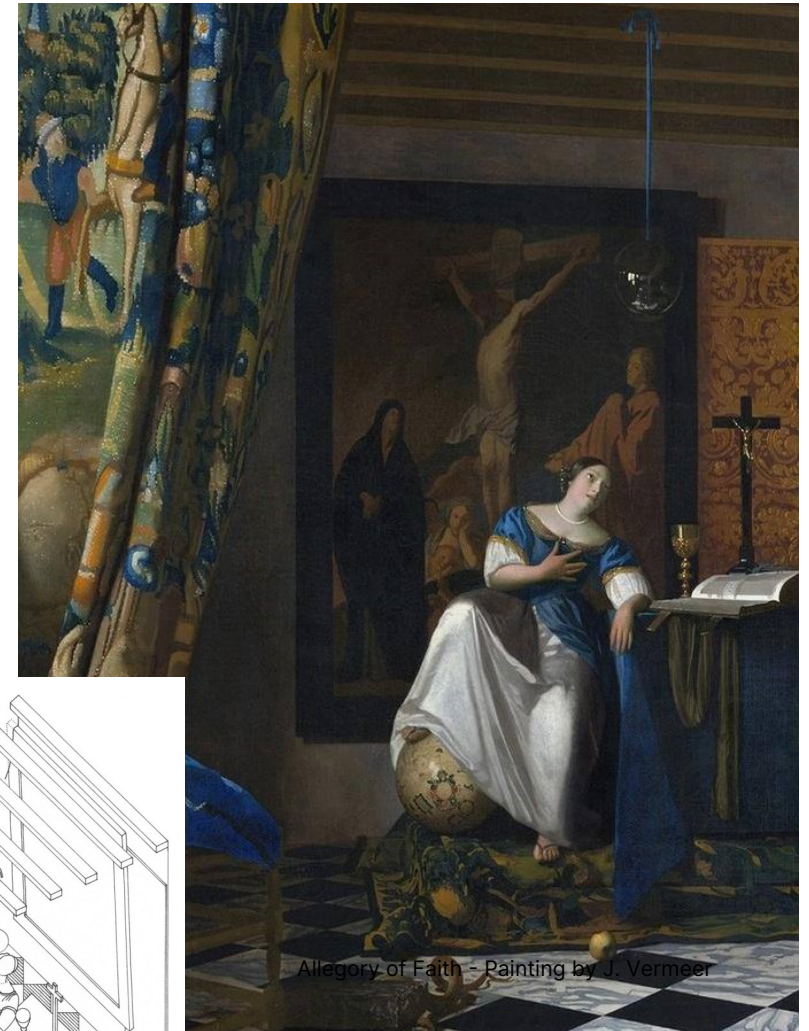
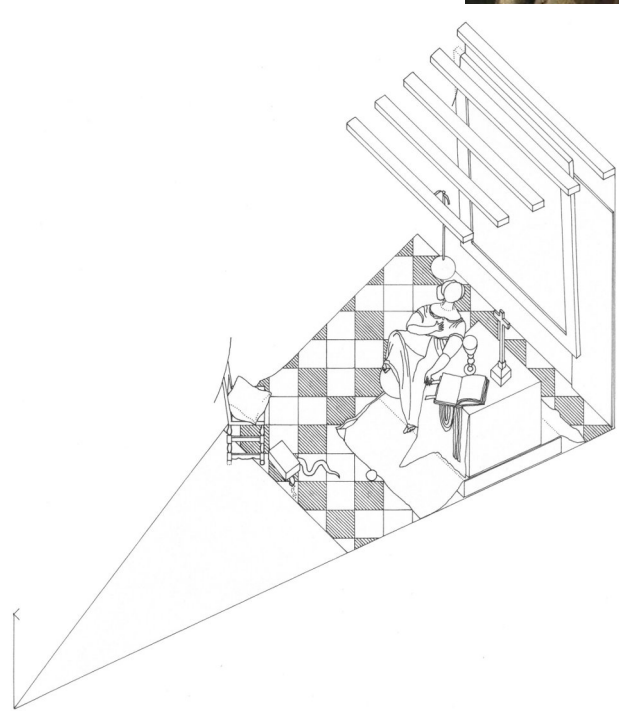




Image created with AI based on personal ideas and notes from the book



Allegory of Faith - Painting by J. Vermeer