

# Kanzlei Areal

# CODE

## SIZE

<	Smaller than human body
=	Equal to human body
>	Bigger than human body

## AUTHOR

AS	Adrian Searle
AP	Allegra Pesenti
AG	Ann Gallagher
AA	Anna Aguilar
BHB	Bernd und Hilla Becher
FG	Francesco di Giorgio
GP	Georges Perec
GB	Giuliana Bruno
HL	Hannes Lindenmeyer
JA	Jean Anat
JB	Jon Bird
JC	Judy Chicago
JP	Juhani Pallasmaa
LY	Linsey Young
LD	Lisa Dennison
LA	Luhring Augustine
LZ	Lynn Zelevansky
MW	Max Weintraub
MD	Molly Donovan
NW	Neville Wakefield
NS	Nigel Shrafan
PF	Piero della Francesca
RW	Rachel Whiteread
RH	Rebecca Horn
RN	Richard Noble
SF	Sigmund Freud
SM	Stuart Morgan
UN	Unknown

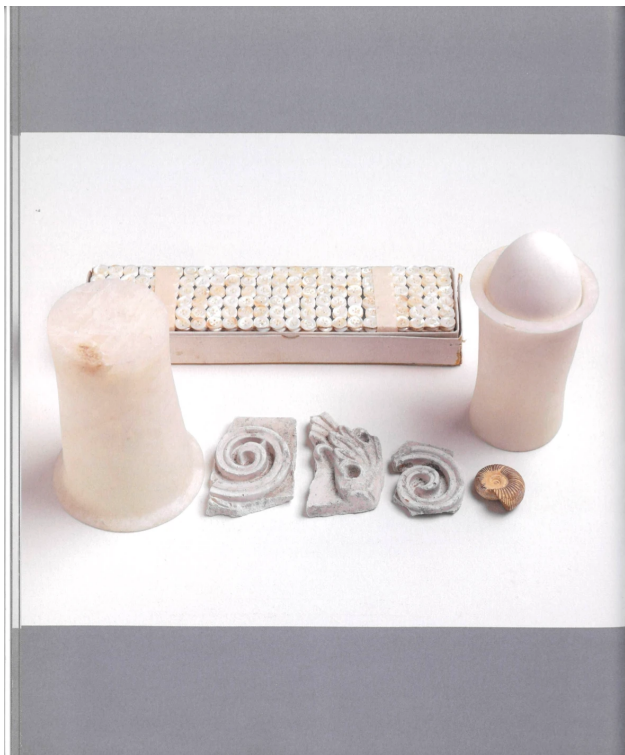
## MEDIA

AR	Archive
CO	Collage
COL	Collection
DO	Documentation
DR	Drawing
PE	Performance
PH	Photograph
PO	Postcard
SC	Sculpture
SK	Sketch
TE	Text
VI	Video
WE	Webpage

## MATERIAL

AC	Acrylic
AL	Aluminium
BR	Bronze
CA	Cardboard
CON	Concrete
CF	Correction Fluid
FI	Fiberglas
FO	Foam
GL	Glass
GO	Gouache
IN	Ink
ME	Metal
MM	Mixed Media
OT	Oil and Tempera
PA	Paper
PE	Pencil
PI	Pigment
PL	Plaster
POL	Polyethylene
PLA	Plastic
PW	Plywood
RE	Resin
RES	Resopal
RU	Rubber
ST	Steel
VC	Various Composites
VA	Varnish
VOP	Varnish on photograph
WAT	Watercolor
WA	Wax

RW\_DO\_VC\_2009



Vitrine Objects

RW\_DO\_VC\_2009



Vitrine Objects

AA\_TE\_2017

A vitrine holding a collection of objects found in Rachel Whiteread's studio gives access to her way of **reading and capturing** what surrounds her.

AA\_TE\_2017

An array of mixed items of different sizes and consistencies show us the inspiration she draws from small and seemingly insignificant materials. **Every object is individually selected and studied.**

# HS\_CO\_MM\_2022



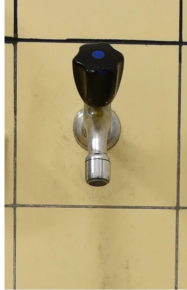


# HS\_CO\_MM\_2022



Collection of objects in Kanzlei Schulhaus

# HS\_COL\_INPA\_2022



Faucets

RW\_TE\_2004

*"My works are very much connected with the body and with the human touch. Whether it's my touch, or someone else's, or a whole family's touch, they're about [an object] that has been used."*

<\_RW\_SC\_AL\_1998



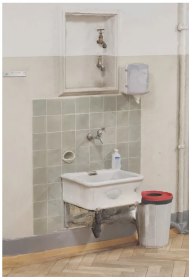
Untitled (twenty-four switches)

<\_RW\_SC\_AL\_1998



24 Switches both on and off

# HS\_COL\_INPA\_2022



RW\_TE\_UN

*The reason my work has affected people over the years is because it draws people's attention to their lives and the things in their lives. There's a certain amount of humility that goes with that.*

# HK\_CO\_INPA\_2022

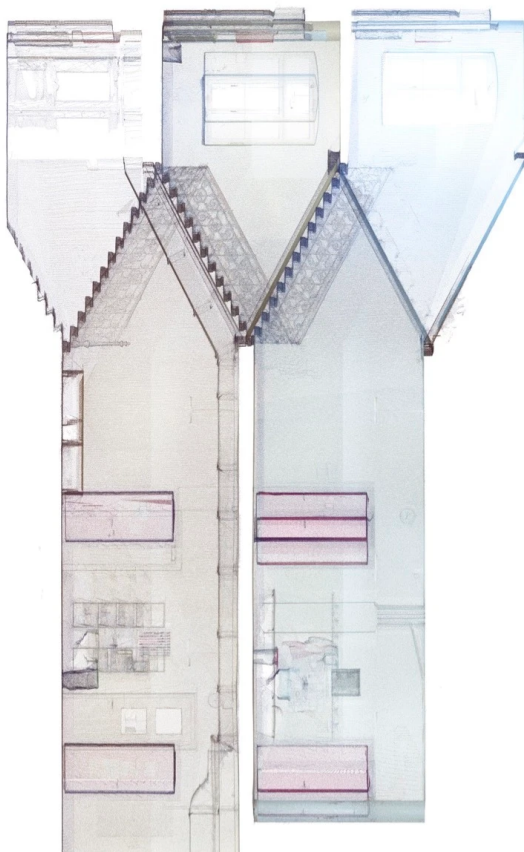




LY\_TE\_2018

Each work of Rachel Whiteread refers in one way or another to the human being. The objects seem familiar. The imperfections in the casts are reminiscent of being human.

HS\_SC\_DI\_2022



3d scan

>\_RW\_SC\_PL\_2001



Untitled (Stairs)

## JP\_TE\_2005

The staircase - puts us in intense  
physical contact - with building space

The foot - measures - the width of the  
step

The leg - encounters - the riser

The hand - follows - the handrail

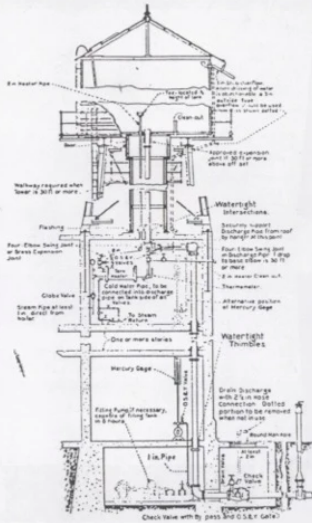
The body - moves diagonally - across  
space

HS\_SC\_DI\_2022

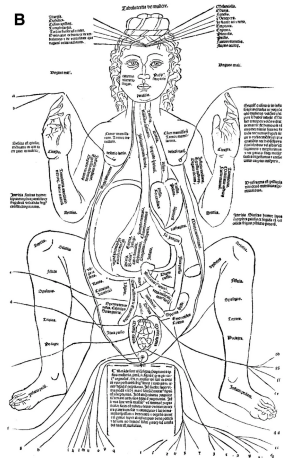
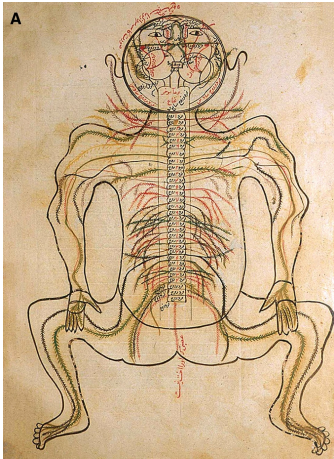


>\_RW\_DO\_IN\_1998

22-112 WATER TANKS FOR PRIVATE FIRE PROTECTION



>\_JA\_DR\_IN\_1550



(A) Drawing of the nervous system  
The history of anatomy in Persia. J Anat

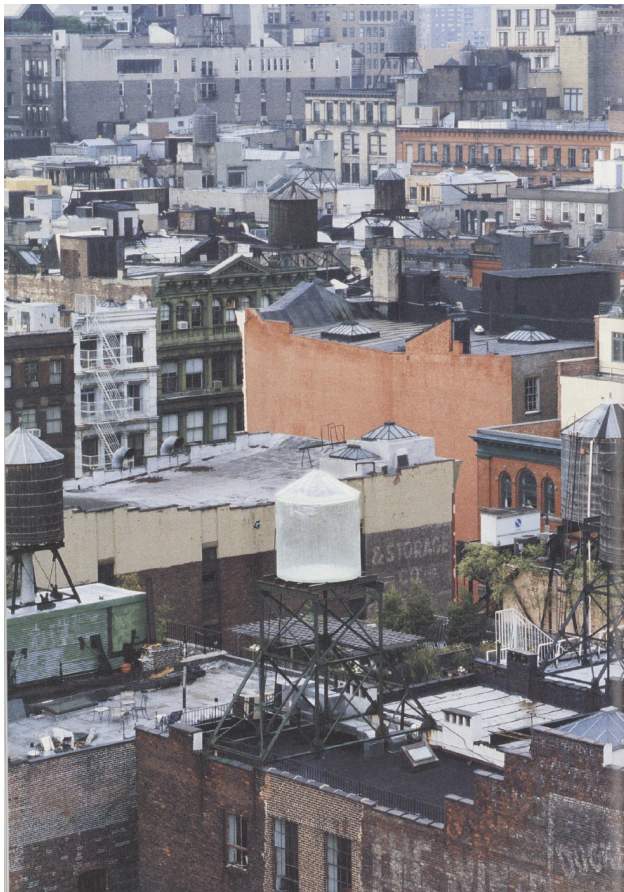
(B) A pregnant woman  
The Fasciculus Medicinae of Johannes de Ketham.

## NW\_TE\_1999

Buildings, like bodies, are serviced by subcutaneous arterial system largely invisible from the outside. Stop-cocks, faucets, pressure valves, and drains regulate a system based on supply and demand.



>\_RW\_SC\_RE\_1998



Water Tower

## BHB\_TE\_UN

Bernd and Hilla Becher's description,  
"Functional Aspects of Water Towers":

*The water tower is a part of the complex system by which water is collected and distributed. Consisting of a water tank and a tower-like substructure, it fulfills two purposes at the same time: storage and the maintenance of pressure.*

*How high a water tower must be depends on how far the water it stores must be delivered. The size of the tank is determined by the amount of water that must be made available at times of peak demand, by daily variations in consumption, and by consideration of emergencies such as fires and pump failures.*

Looking up: Rachel Whiteread's Water Tower  
Louise Neri  
1999, Scalo, Zürich  
Vanishing Point: The Making of Water Tower  
Tom Eccles, Bernd und Hilla Becher  
p. 25-26

# BHB\_DO\_INPA\_1980

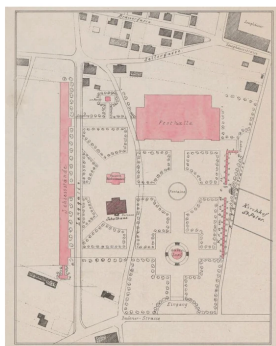
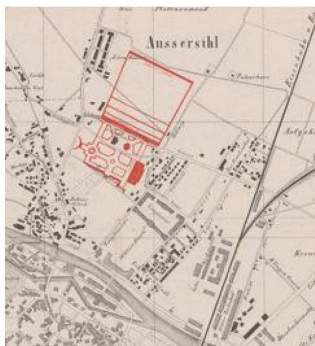
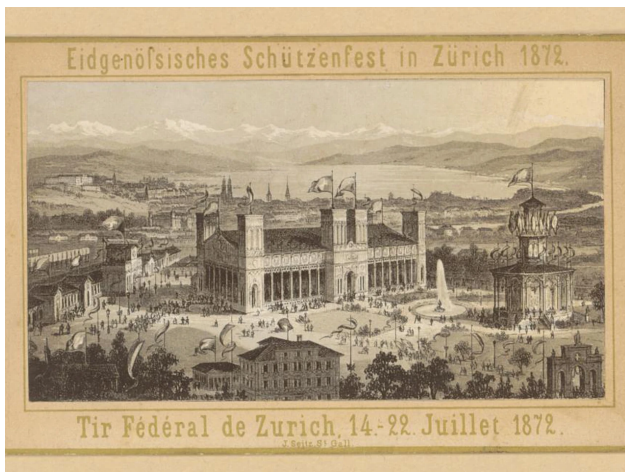


Water Towers (Wassertürme)

## HL\_TE\_2018

In 1872, a water pipe was laid at the "Kanzleischulhaus", the first in Aussersihl - not, however, for the health of the children, but rather on the occasion of the "eidgenössisches Schützenfest".

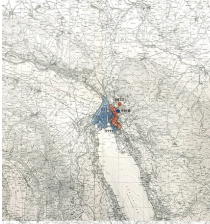
ZB\_DO\_INPA\_1872



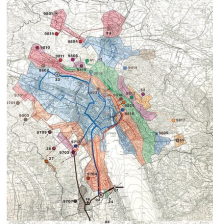
Eidgenössisches Schützenfest in Zürich,  
Federal Rifle Championship in Zürich

Zentralbibliothek Zürich

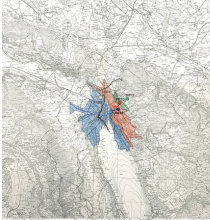
# BAZ\_DO\_INPA\_2022



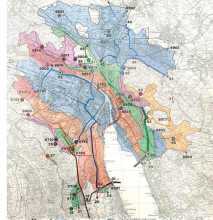
1870



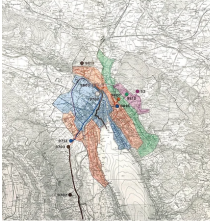
1935



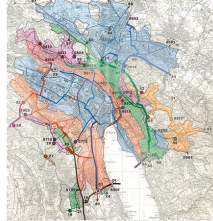
1890



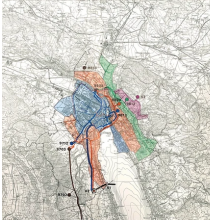
1960



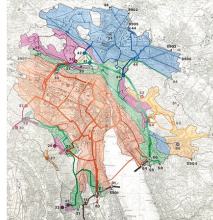
1905



1975



1915

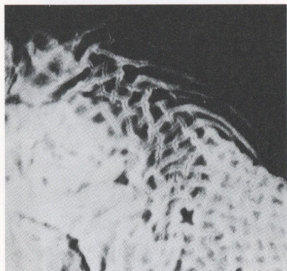


1990

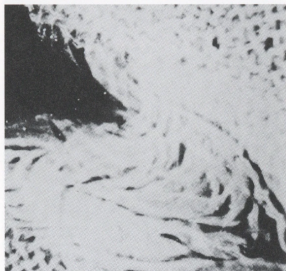
Supply Plants and Distribution System for Water

Wasserversorgungsplan der Stadt Zürich,  
Druckwasserversorgung 1868-1993, Planband I

# >\_RW\_DO\_INPA\_UN



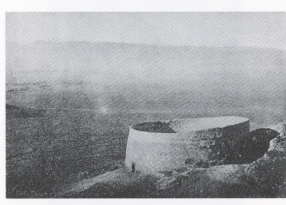
Study of ectoplasm, University of California, Los Angeles, 1972



Study of ectoplasm, University of California, Los Angeles, 1972



Glacial berg off the coast of Antarctica



The Tower of Silence, Iran

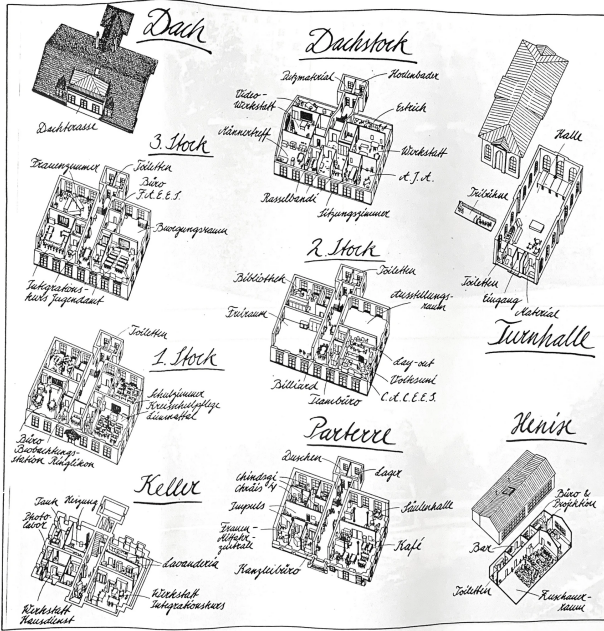




LW\_TE\_2005

*The objectification and exegesis of architecture by way of the making casts of the empty spaces in a room or by the way of doubling or reconstruction of a pre-existent structure in another material draws attention to the sedimentation of the signs of history, of political life, of creativity, and of the general human landscape.*

# BAZ\_DO\_INPA\_1986



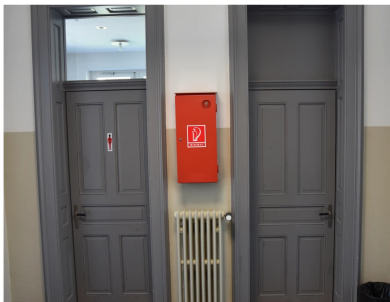
# HS\_CO\_MM\_2022



A photograph taken from the corridor, 2022

A photograph taken from the corridor, 1985

# HS\_CO\_MM\_2022



A photograph of the doors facing the staircase, 2022  
A photograph of the doors facing the staircase, 1985

HS\_CO\_MM\_2022



A photograph taken on the 4th floor, 2022

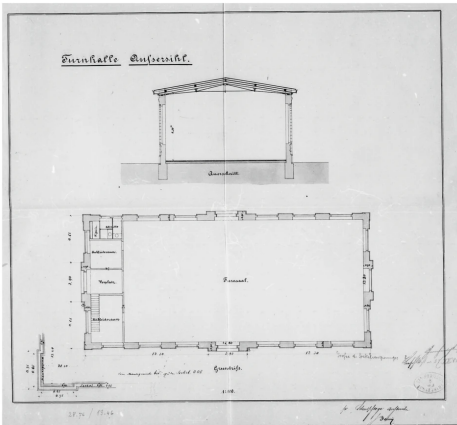
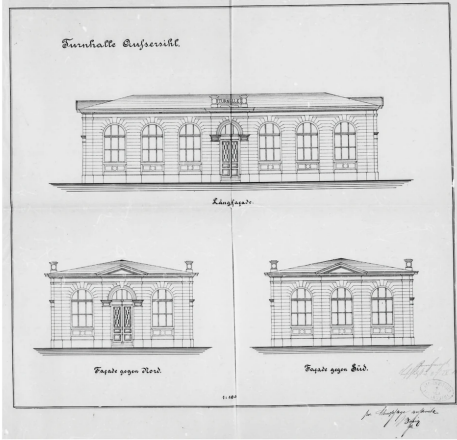
A photograph taken on the 4th floor, 2022

# UN\_VI\_MM\_1987

WER EINE IDEE HAT WIE DIE  
ZUR VERFUEGUNG STEHENDEN  
5000M<sup>2</sup> VER<sup>S</sup>/BAUT WERDEN  
KOENNTEN.....

Invitation to participate in the improvement of the district center.

# BAZ\_DO\_INPA\_1881



Plans of the Turnhalle

# GV\_DO\_INPA\_1987



Graffiti on the Door of the Turnhalle



HS\_PH\_IN\_2022



Photograph of the door of the Turnhalle

>\_RW\_SC\_CON\_1993



House

RW\_TE\_UN

*House (1994)*

*It took three and a half years to develop,  
four months to make, and thirty minutes  
to demolish.*

Looking up: Rachel Whiteread's Water Tower

Louise Neri

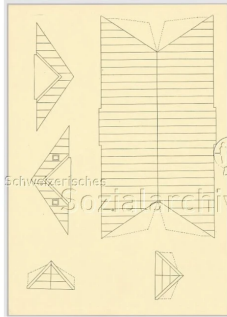
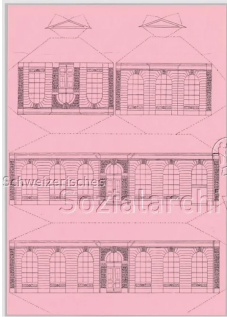
1999, Scalo, Zürich

Working Notes

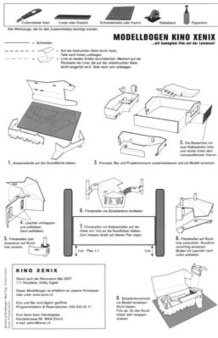
Rachel Whiteread

p. 140

# SOZFS\_COL\_INPA\_2022



Kanzleiturmhalle  
as a paper  
model sheet



Kino Xenix  
as a paper  
model sheet



BAZ\_DO\_INPA\_1900



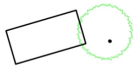
Pavillon

# BAZ\_DO\_INPA\_2019

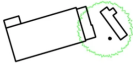


Kino Xenix

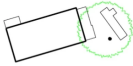
# FS\_DO\_INPA\_2007



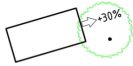
Outline 1904



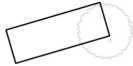
Added structures (without permission) 1984 - 2006



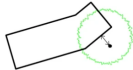
Removal of structures



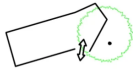
Maximum additional footprint  
Only one acceptable direction



A straight extension requires removing the chestnut tree

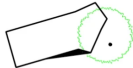


Bending allows for conservation of the tree



Crack between old and new generates new qualities:

1. A wide new opening connecting inside and outside

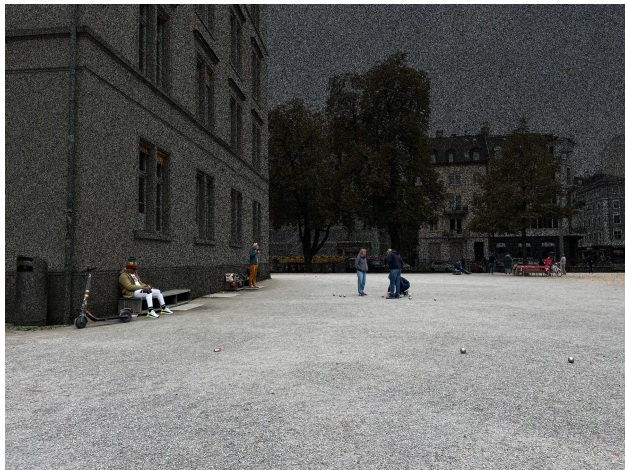


2. A new triangular sheltered area





HS\_DR\_MM\_2022



Collage

# HS\_DR\_MM\_2022

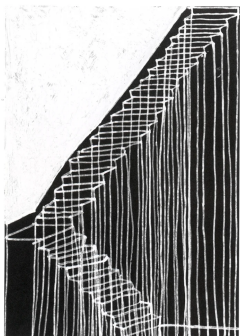


CA\_TE\_IN\_1977

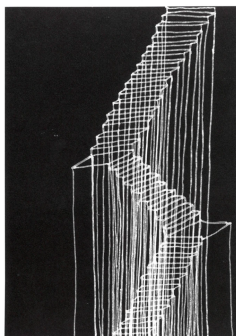
67 COMMON LAND\*\*



# <\_RW\_DR\_IN\_1995



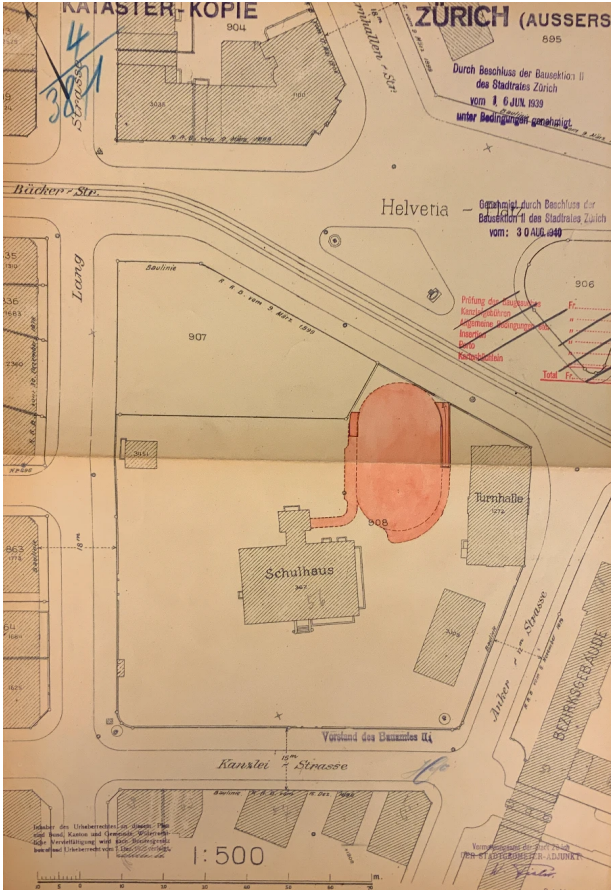
St. Davis, 1995  
Construction Model of Stairs, paper  
17 1/2 x 8 1/2 in. (20.5 x 21.6 cm)  
100



St. Davis, 1995  
Construction Model of Stairs, paper  
17 1/2 x 8 1/2 in. (20.5 x 21.6 cm)  
100



# UN\_DR\_IN\_1947



*Emptiness is a paradoxical concept. We tend to associate it with lack, with the absence of things, persons, or events we expect to find in a given space. But at the same time the emptiness of a space is a relative condition; spaces are empty relative to what we expect to find in them, but not in an absolute sense. Another way of putting this is to say that an empty space as opposed to a void, is something.*

