

PHASE_02

THE CORRIDOR

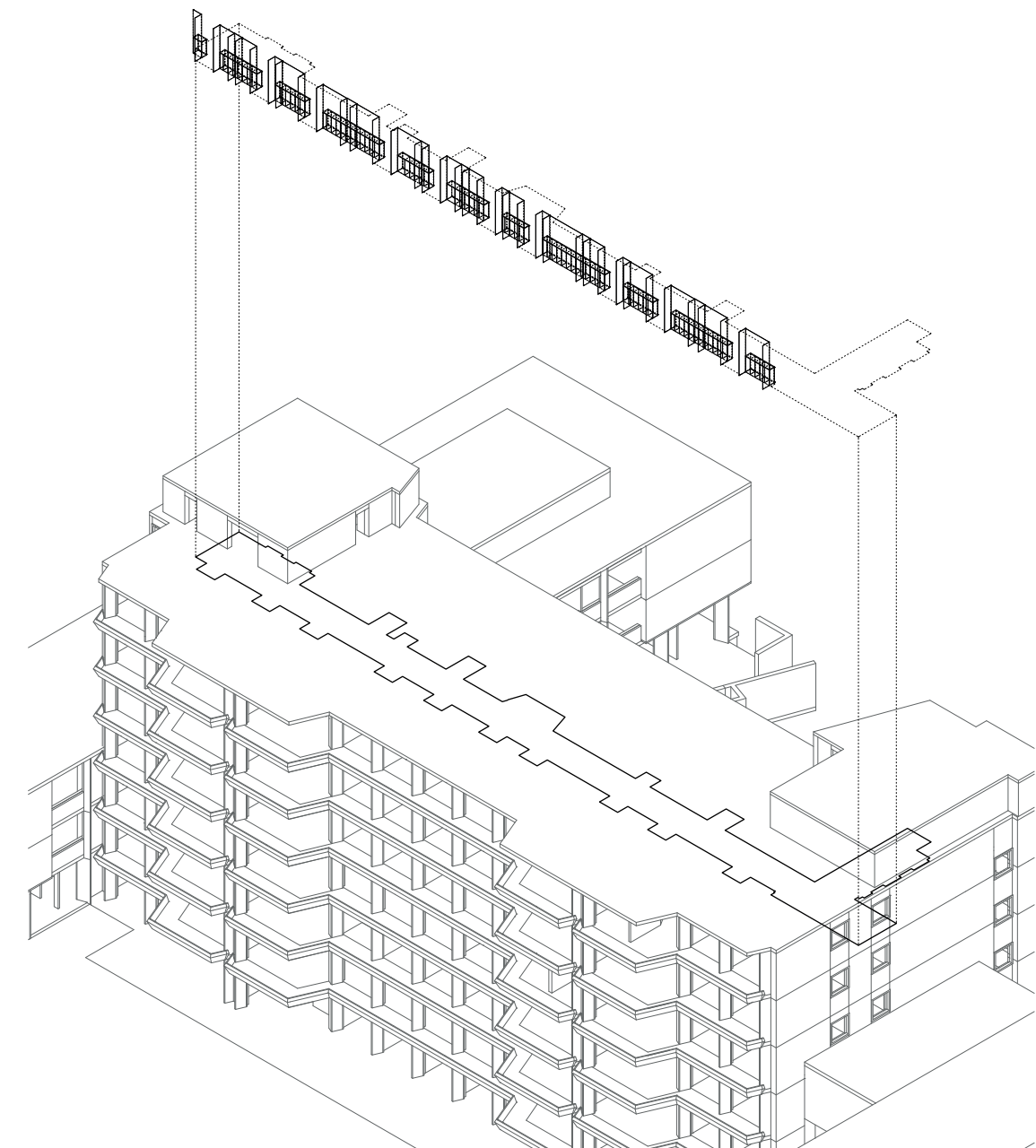
NICOLAS SCHWARZ
ISABELLA MÜNDLE

KINDERSPITAL HOTTINGEN, ZÜRICH

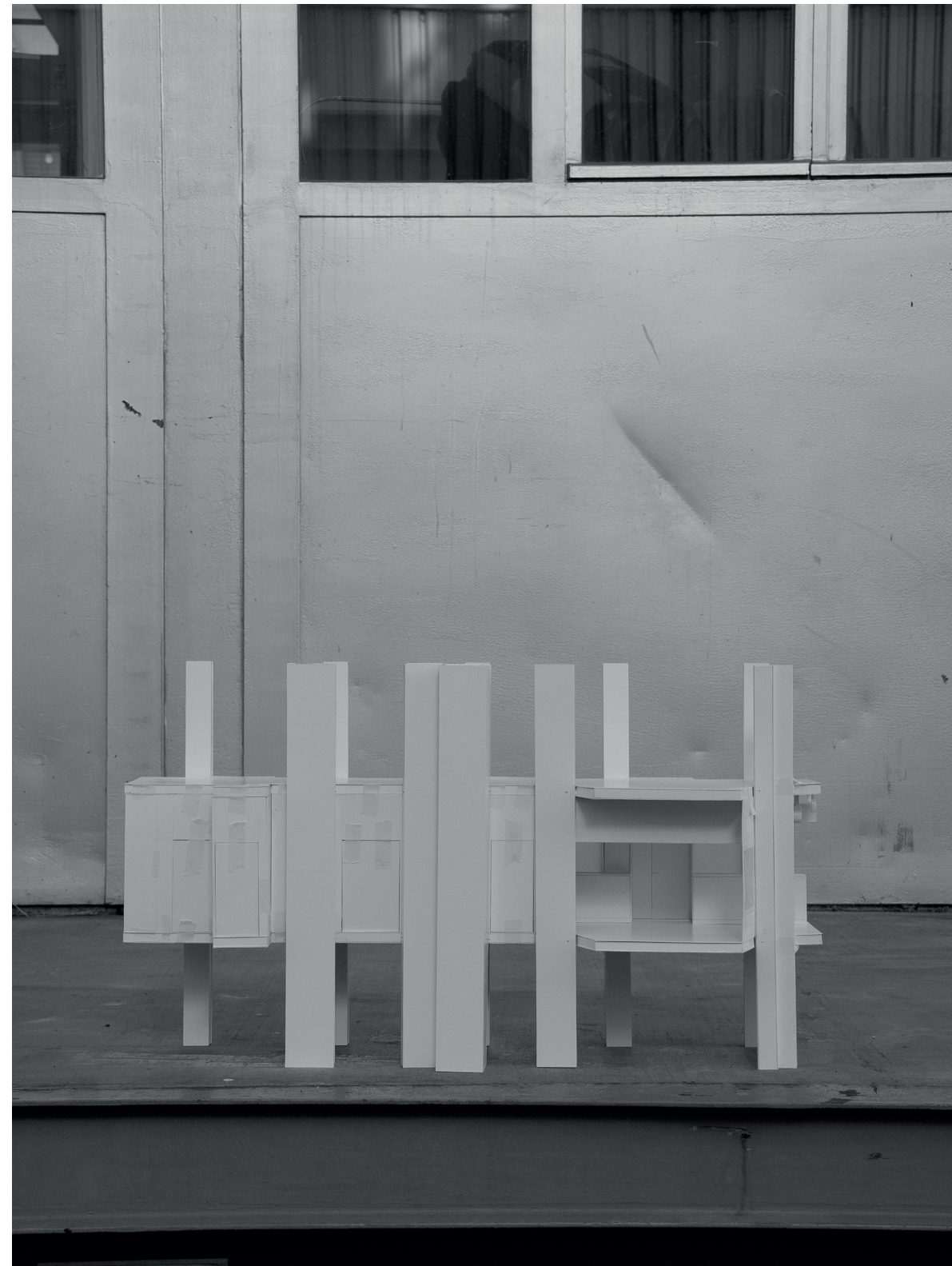




the hallway that appeared straight,
is in fact, not straight at all.



the functions the wall holds;
the hidden complexity;
the running machine on the inside.



We see value in the niches that emerge along the public hallway.

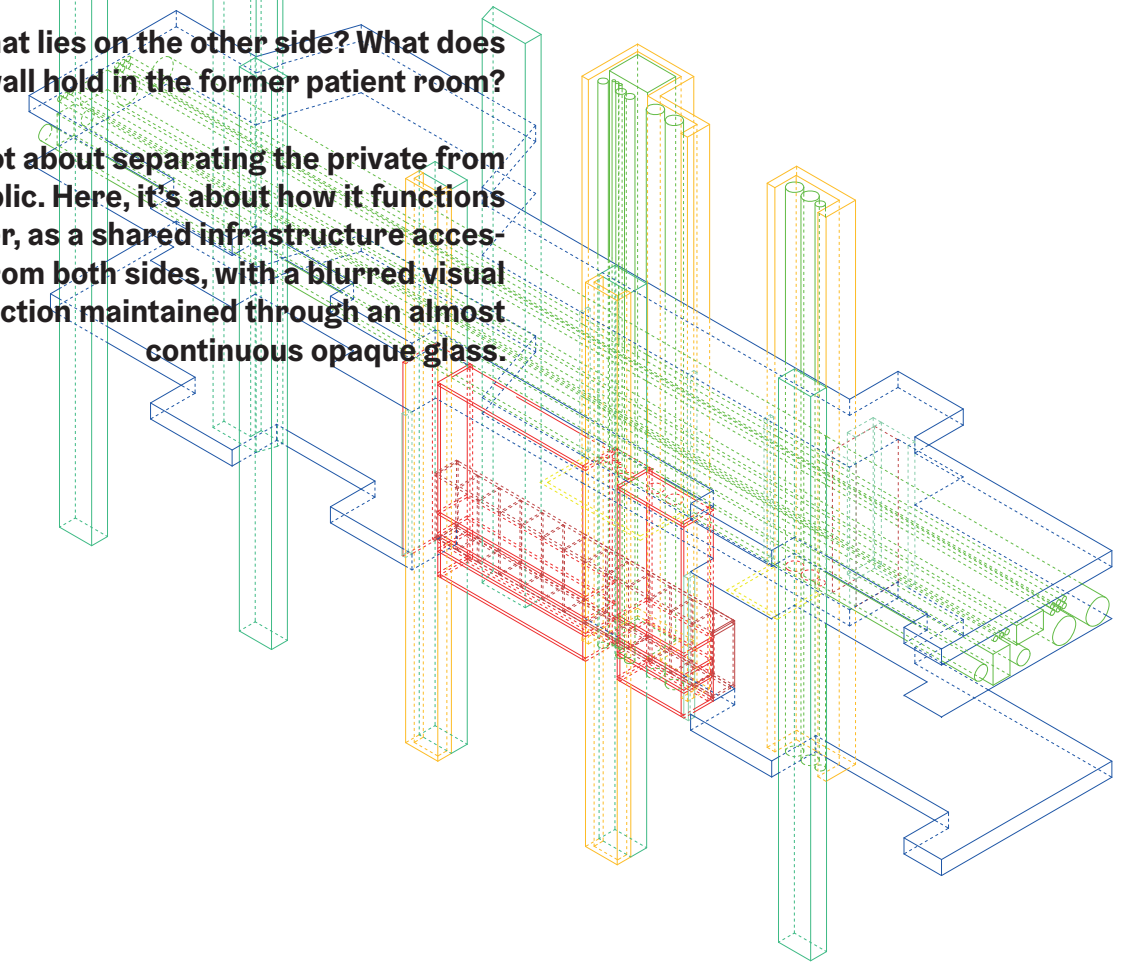
We recognize tension; a tension between the public and the intimate private space, the rooms of the former patients.

The hallway is distributive; small threshold spaces function as connecting links; rooms of the in-between.

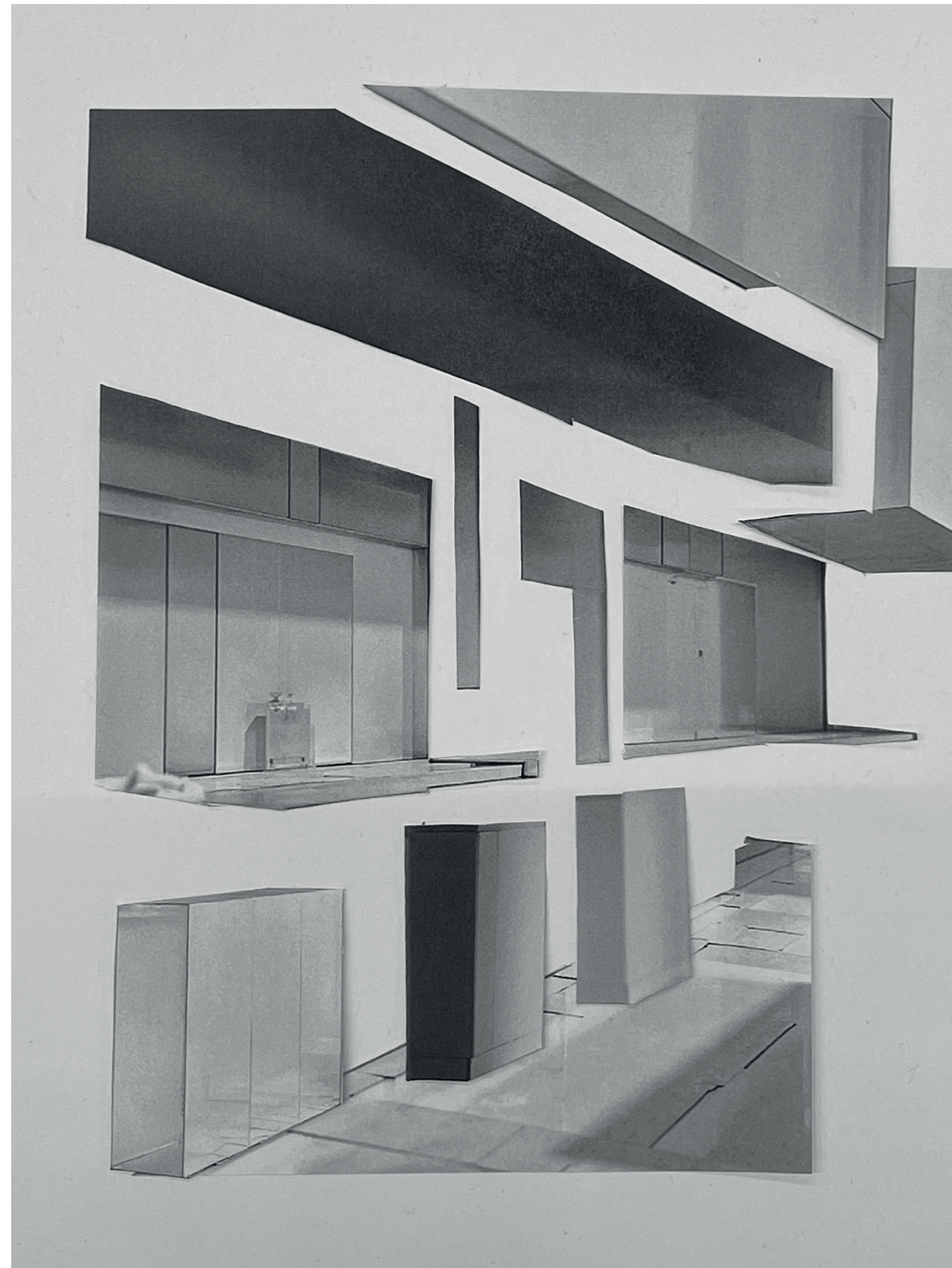
The hallway is defined by two walls and a suspended ceiling. The wall toward the former patient rooms carries functions. The same wall, toward the hallway, is aligned with furniture along its length.

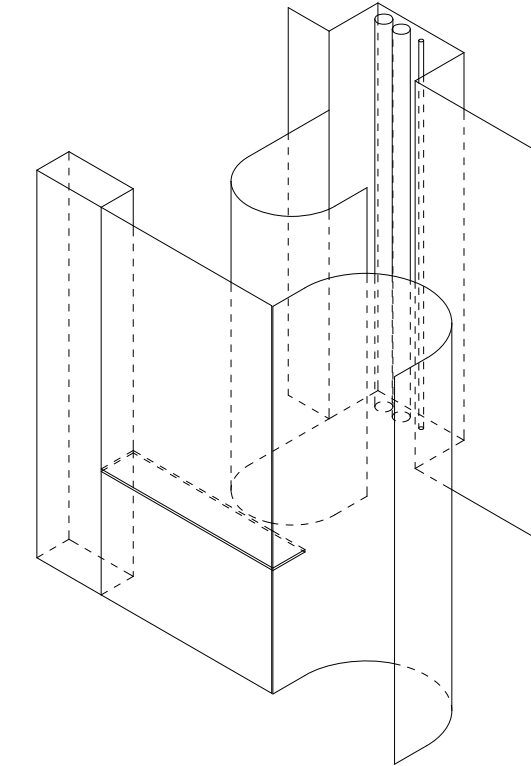
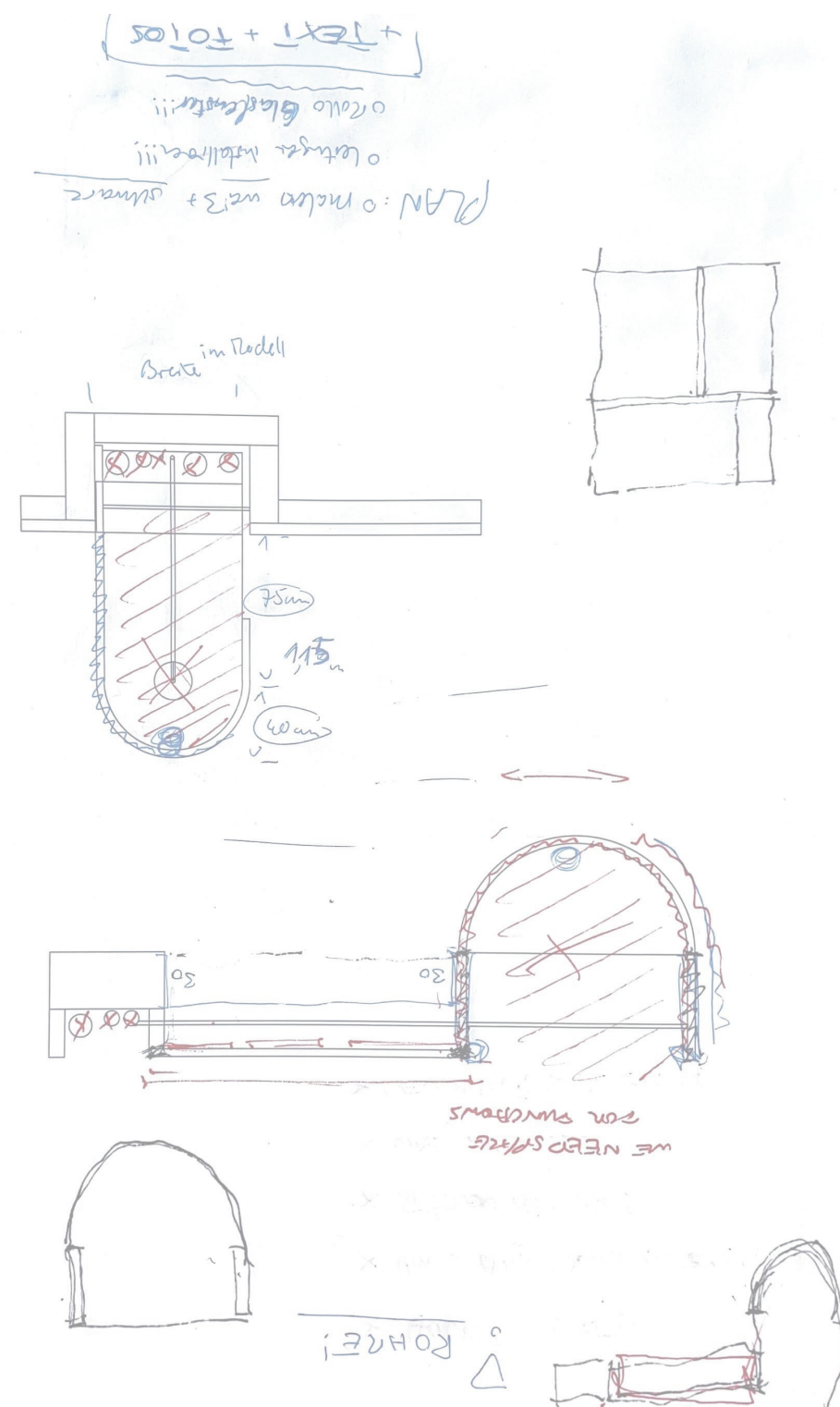
But what lies on the other side? What does the wall hold in the former patient room?

It's not about separating the private from the public. Here, it's about how it functions together, as a shared infrastructure accessible from both sides, with a blurred visual connection maintained through an almost continuous opaque glass.









It is about living together, about the niches that emerge along the public corridor.

We recognize tension, a tension between the public and the intimate, a tension of impatiently waiting; walking up and down. It is not about separating the private from the public; it is about how they function together.

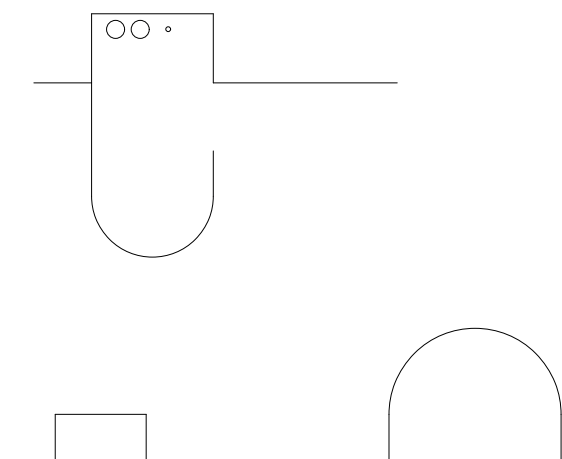
This is a new interpretation of that. The two defining walls hold functions, providing the necessary elements to transform the space into one for living.

It is about transparency; transparency in material and transparency in living; intimate living unfolding in a space that used to be a purely pragmatic one. These elements make living next to and with each other visible.

It is an interweaving of emerging spaces on both sides each one of them finding its counterparts within the private rooms. You come close to the people on the other side of the wall, sharing one and the same element.

It might be about seeing silhouettes and hearing muted sounds. It is about sensing and suspecting, and about not living alone.

How do we want to live together?



experimenting with the space of the inbetween.

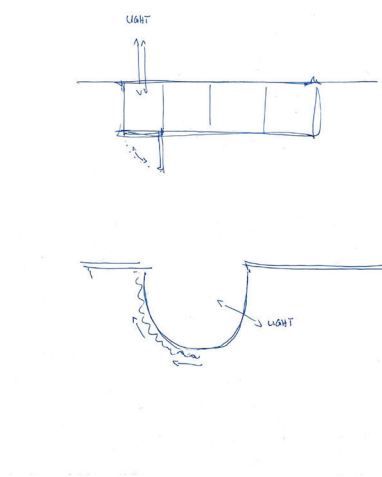


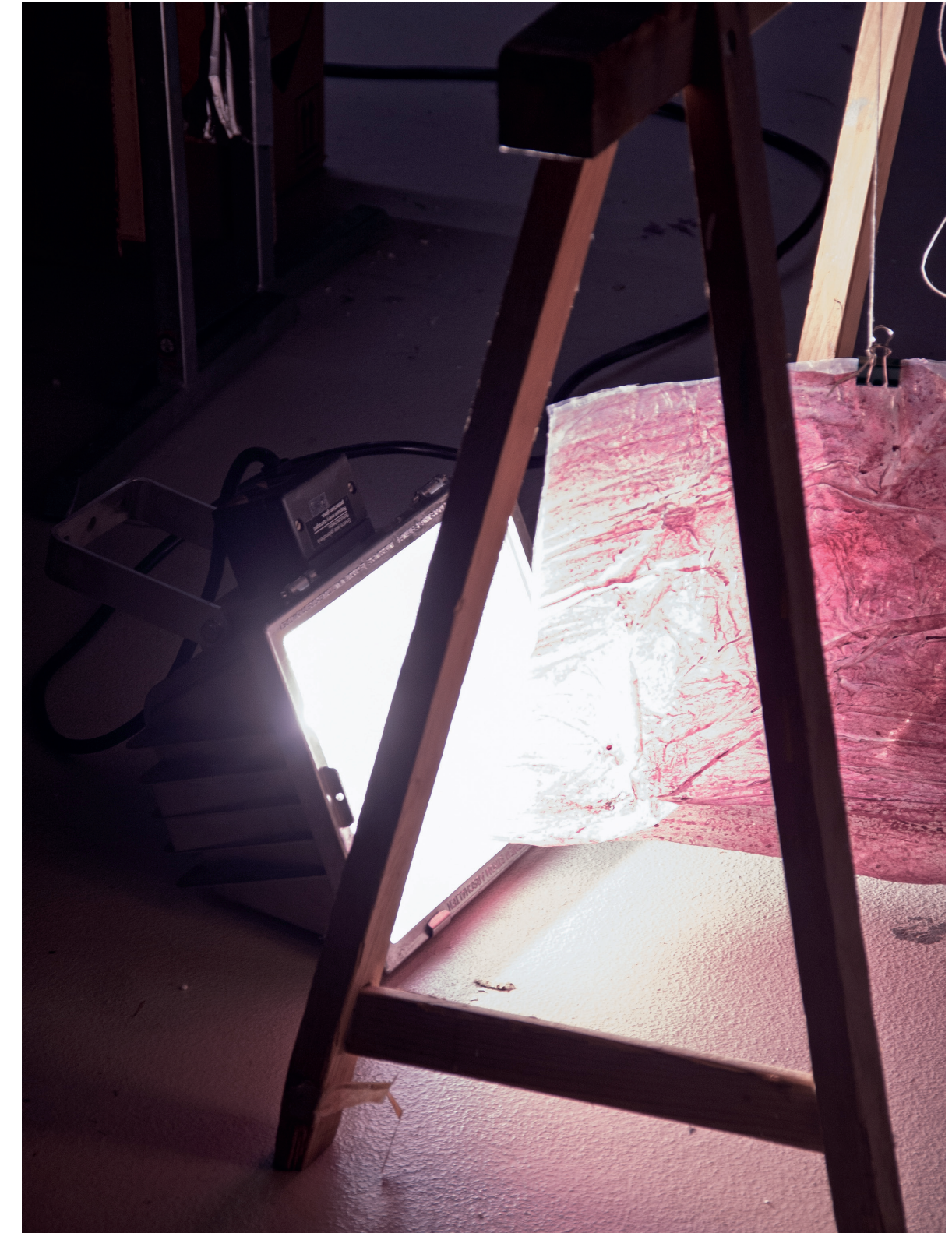
the hallway; mise en scène placement - newly added elements.



the life behind the wall : moving and alive if the lights are on.
still if they are turned off; no one is home.

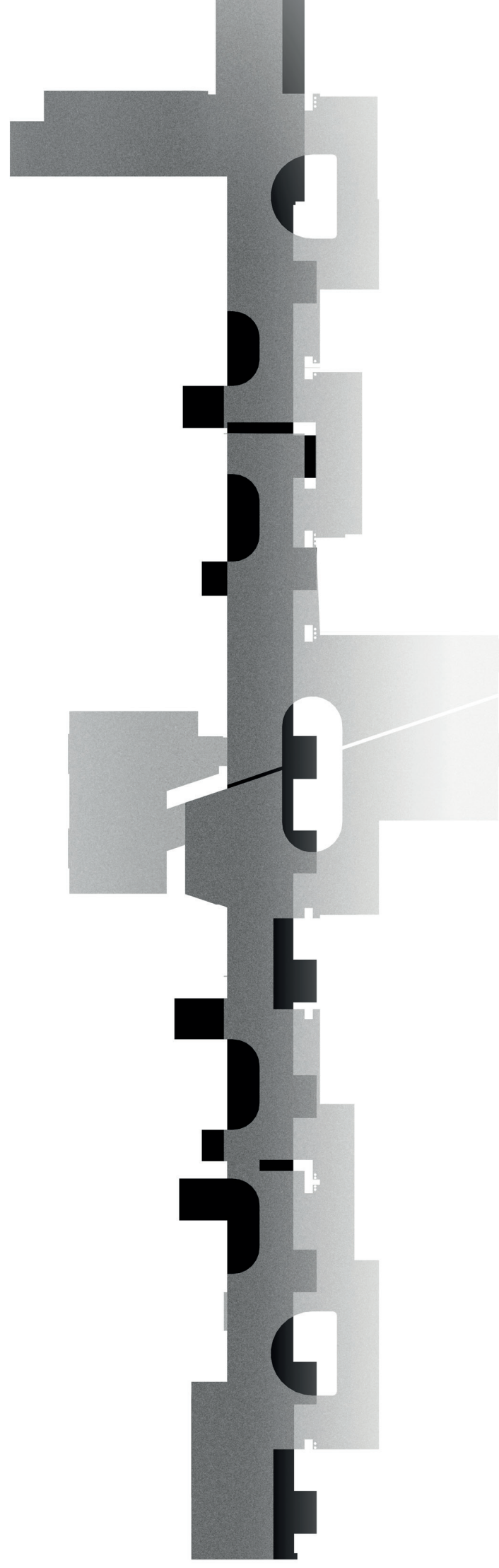
the people in the hallway control the level of privacy in the living space behind the glass by opening and closing the elements, curtains for example.
a new interpretation of an already existing happening.





the process of introducing colours;
how do colour and light change an atmosphere?

THE INTERVENTION



ABOUT: LIVING IN THE CORRIDOR

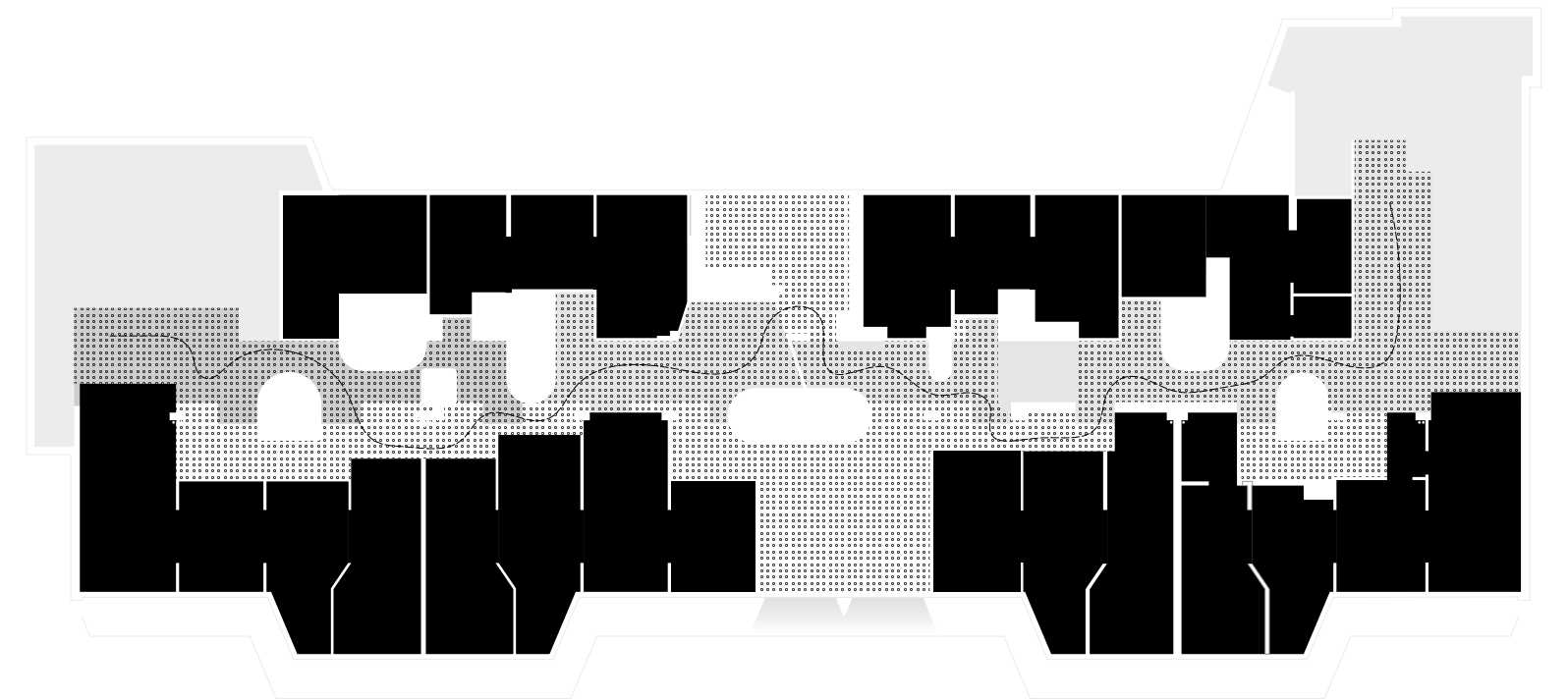
We are transforming a space; a space that once had a very clear, purely pragmatic purpose and function. It was a required part of a logical, highly efficient machine. Now its formal strictness is being broken open, and it begins to take up more room. It breaks out.

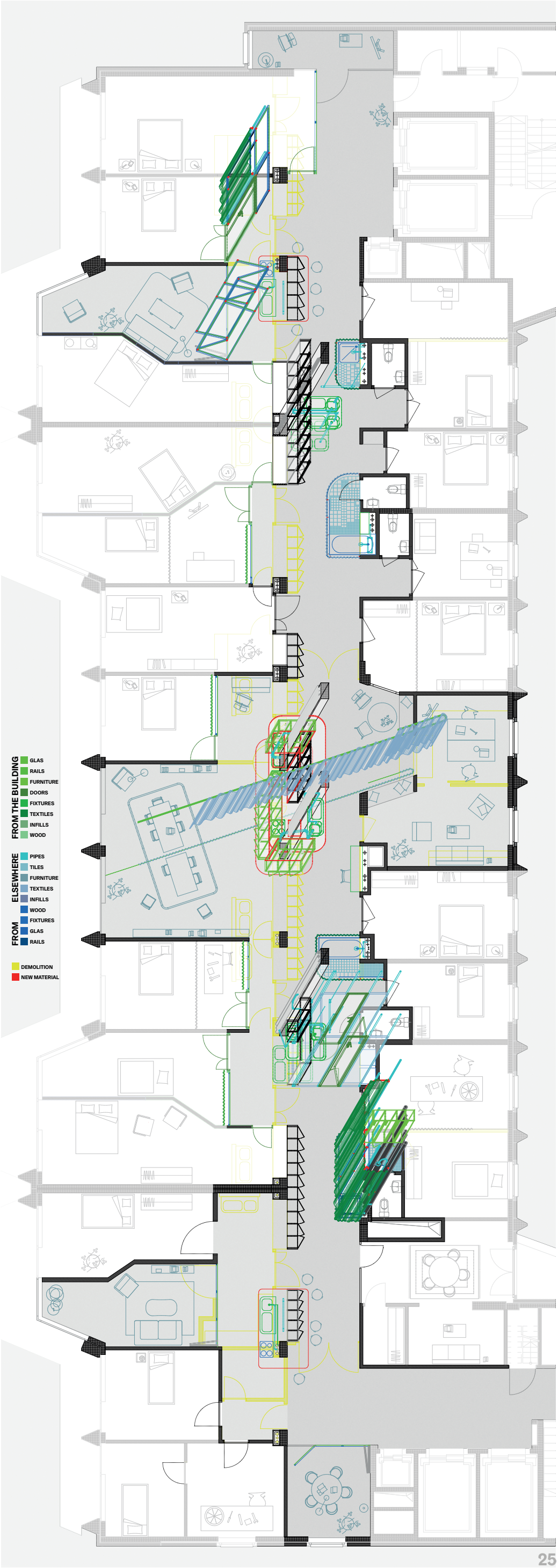
The machine unveils itself; we make visible what it was and still is capable of. But now, it is not only about the machine anymore, it is about the people. It is no longer just a place for communal living during a brief process of healing; it is about to become a new home for many. Four clustered apartments per floor, where people can live and make use of the space in every way they want to.

The necessities required for living, the infrastructure, are fragmented and positioned within the former corridor. Each element aligns itself with the existing shafts and settles into the space. They interrupt the once long, oppressive hallway. Alongside the circulation of people and technical systems, it has become part of the living space.

These newly added elements grow out of what was already there: pieces that have already been detached, pieces that are being removed by us, and pieces we find elsewhere. We gather what already exists. Only a few parts are truly new. We take the old, estrange it from its original purpose, and combine it with other fragments to create something new. We shift the perspective from which we see things, altering their function. In the act of putting things together once more, something entirely new emerges.







THE INTERVENTION

REUSED RESSOURCES

FROM M

ELSEWHERE

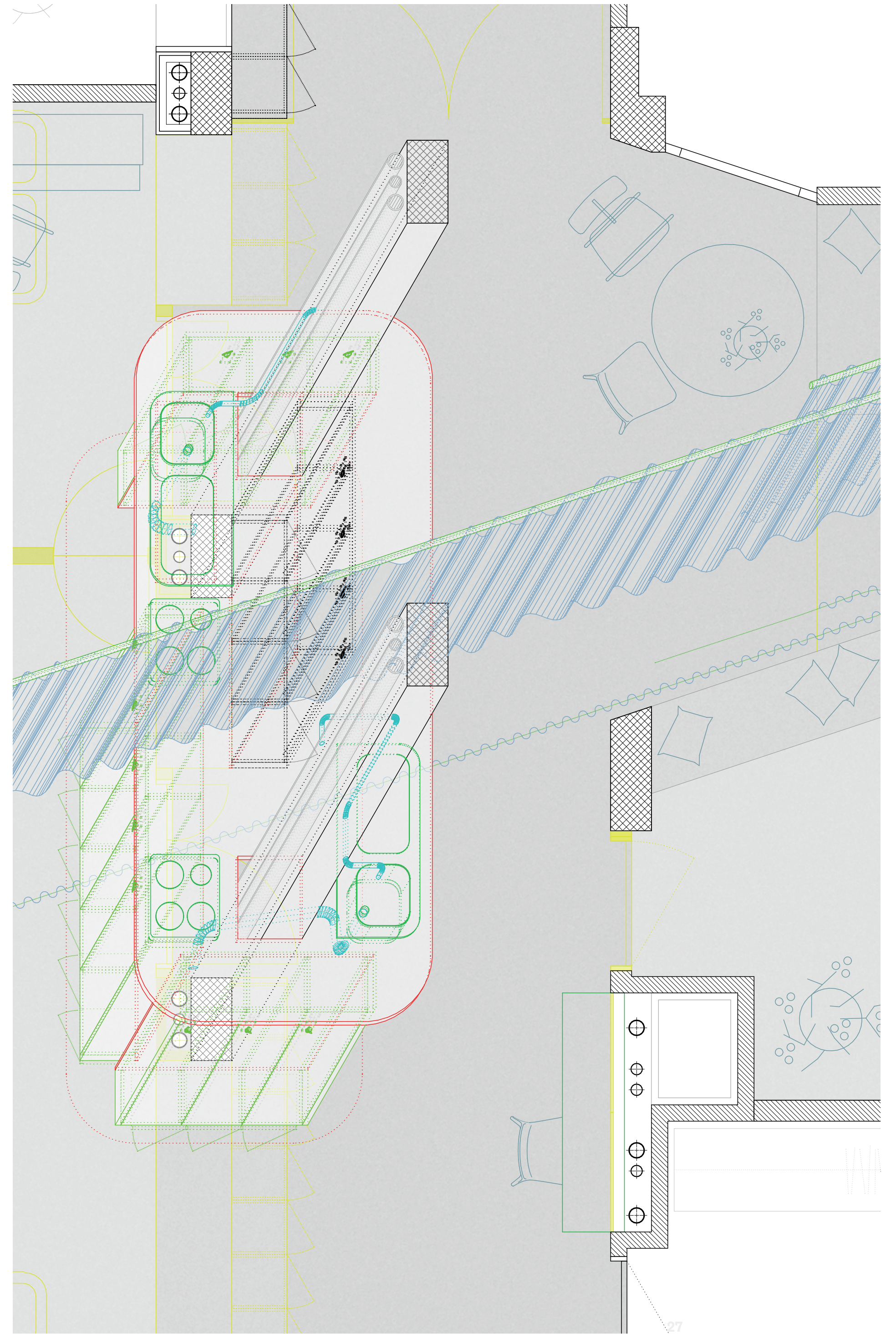
FROM THE BUILDING

DEMOLITION
NEW MATERIAL

GLAS
RAILS
FURNITURE
DOORS
FIXTURES
TEXTILES
INFILLS
WOOD

PIPES
TILES
FURNITURE
TEXTILES
INFILLS
WOOD
FIXTURES
GLAS
RAILS

THE KITCHEN



THE INTERVENTION

REUSED RESSOURCES

THE BATHROOM

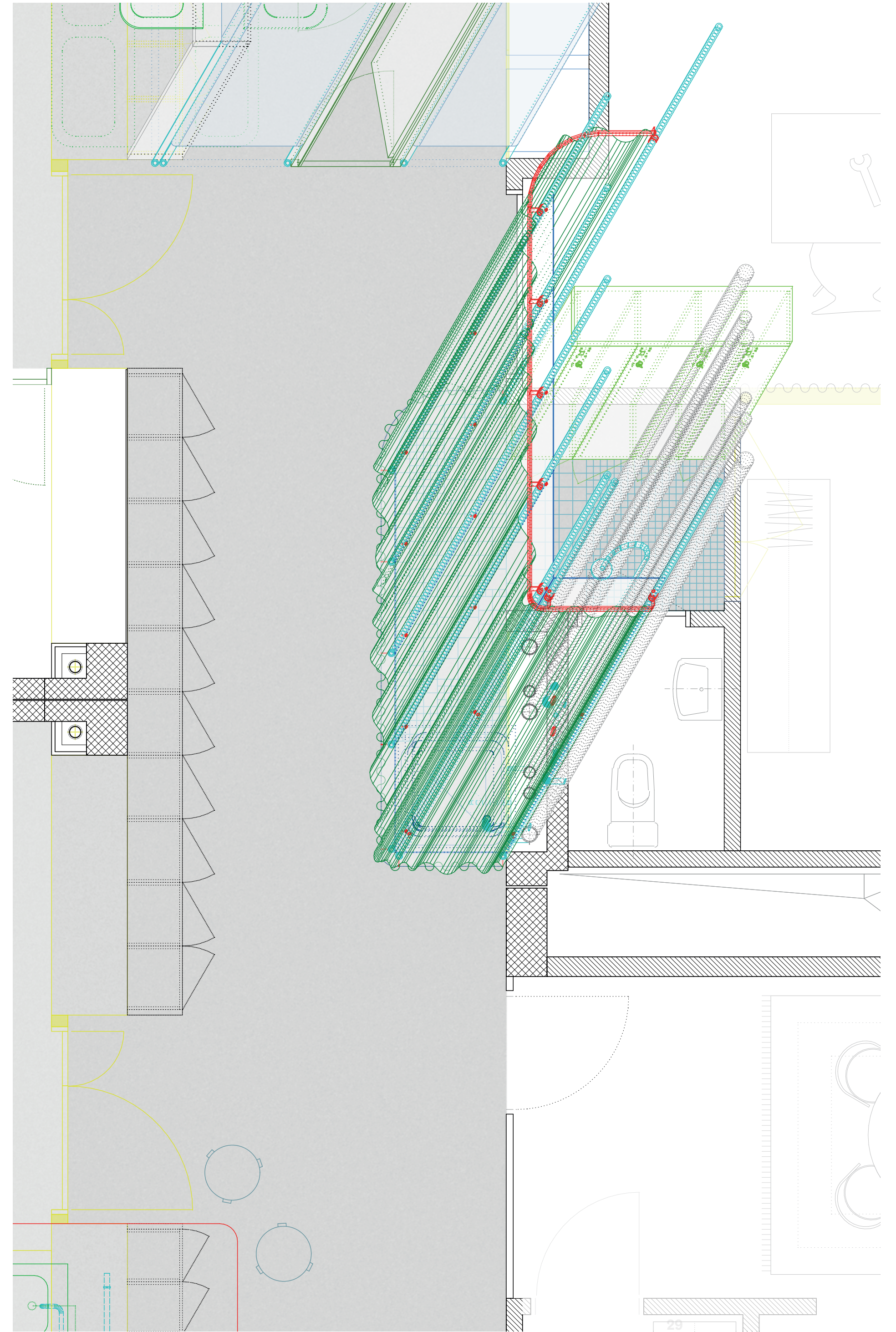
- FROM THE BUILDING

 - GLAS
 - RAILS
 - FURNITURE
 - DOORS
 - FIXTURES
 - TEXTILES
 - INFILLS
 - WOOD
- ELSEWHERE

 - PIPES
 - TILES
 - FURNITURE
 - TEXTILES
 - INFILLS
 - WOOD
 - FIXTURES
 - GLAS
 - RAILS
- FROM M

 - GLAS
 - RAILS

- DEMOLITION
- NEW MATERIAL



THE INTERVENTION REUSED RESSOURCES

THE LAUNDRY ROOM

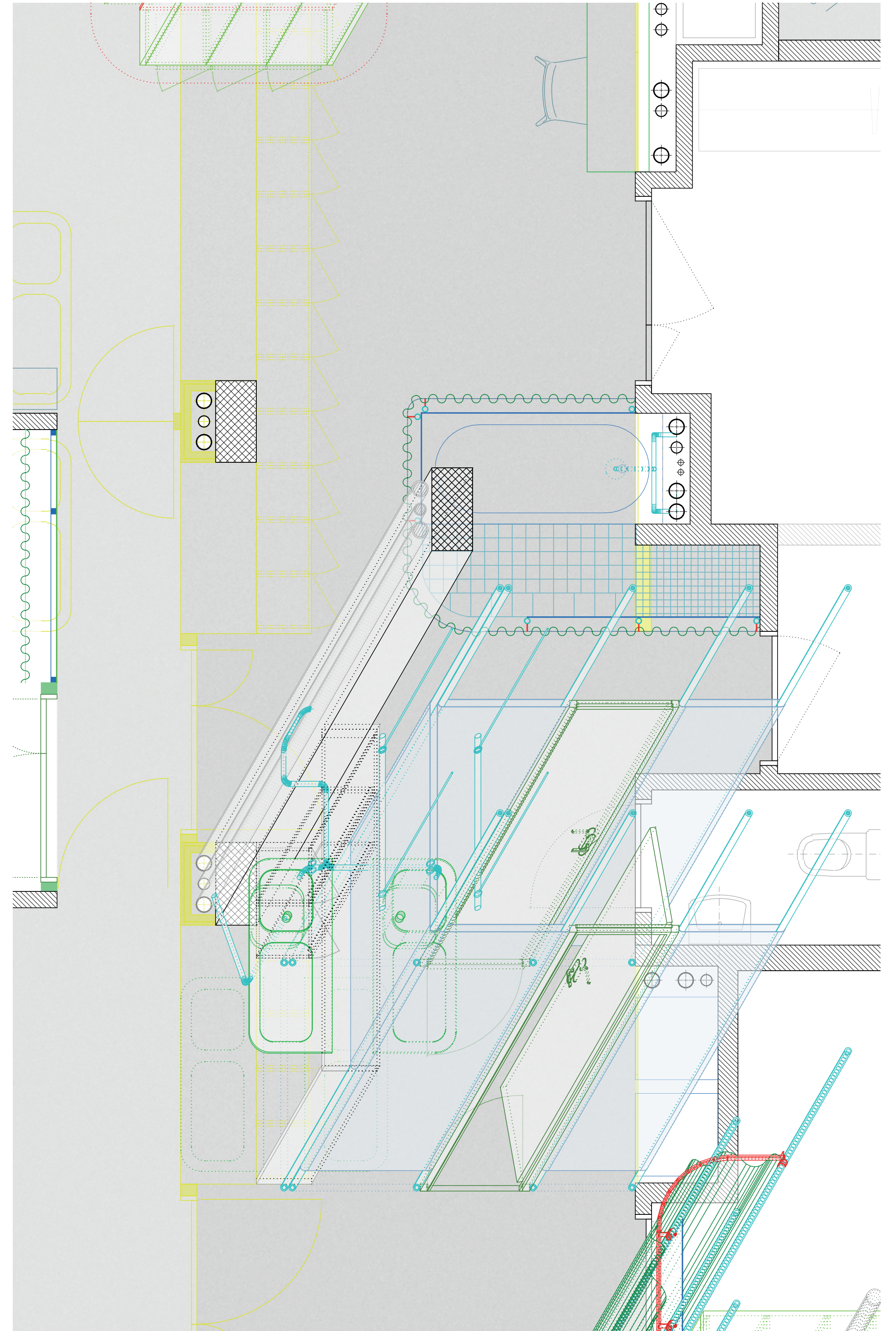
- FROM THE BUILDING

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- ELSEWHERE

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 - TILES
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 - INFILLS
 - WOOD
 - FIXTURES
 - GLAS
 - RAILS
- FROM M

 - PIPES
 - TILES
 - FURNITURE
 - TEXTILES
 - INFILLS
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 - FIXTURES
 - GLAS
 - RAILS

- DEMOLITION
- NEW MATERIAL



THE INTERVENTION REUSED RESSOURCES

THE NEWLY ASSEMBLED WALL

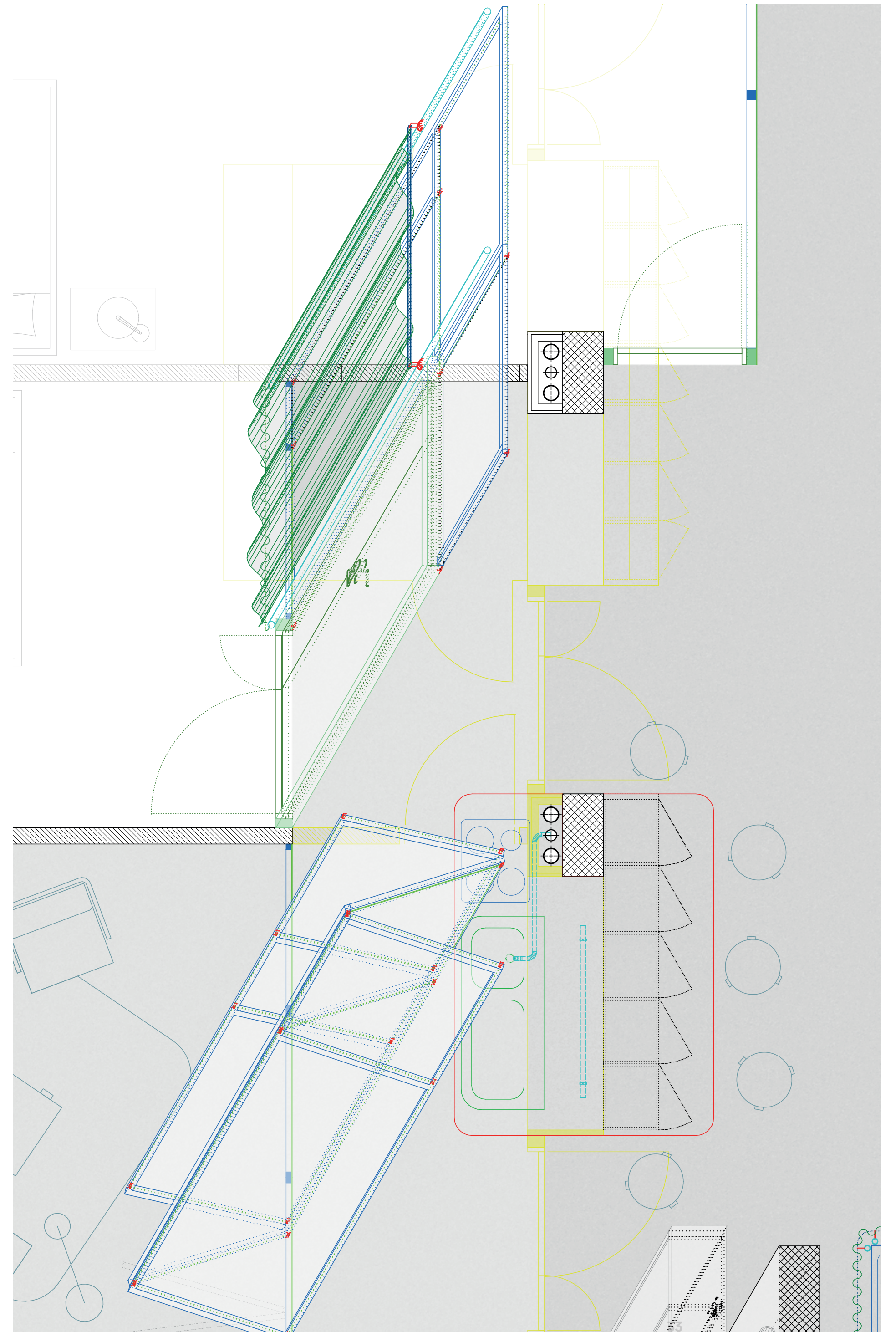
- FROM THE BUILDING

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- ELSEWHERE

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 - WOOD
 - FIXTURES
 - GLAS
 - RAILS
- FROM M

 - GLAS
 - RAILS

- DEMOLITION
- NEW MATERIAL



THE INTERVENTION REUSED RESSOURCES

THE CLUSTER-DIVIDER; THE SINKS

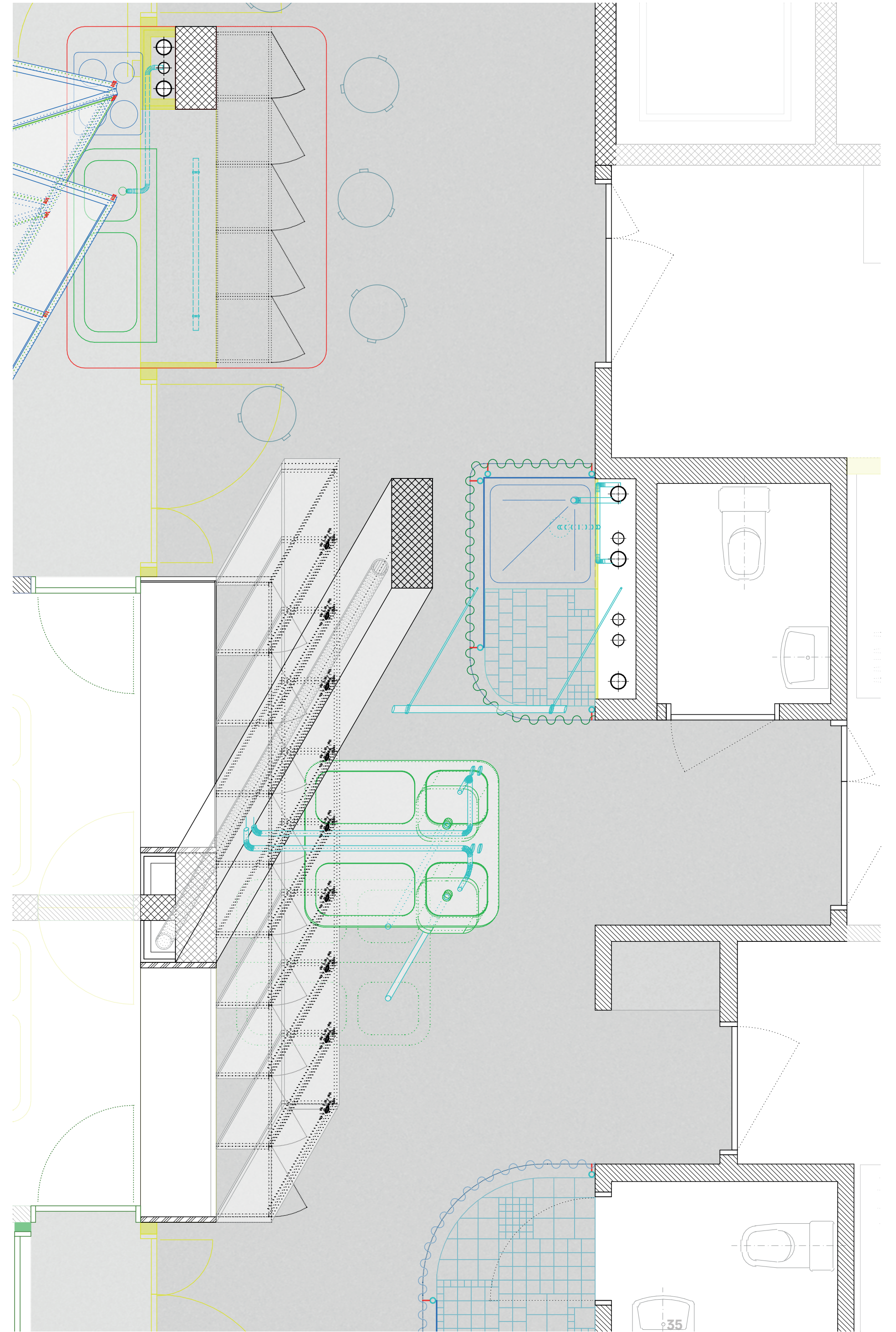
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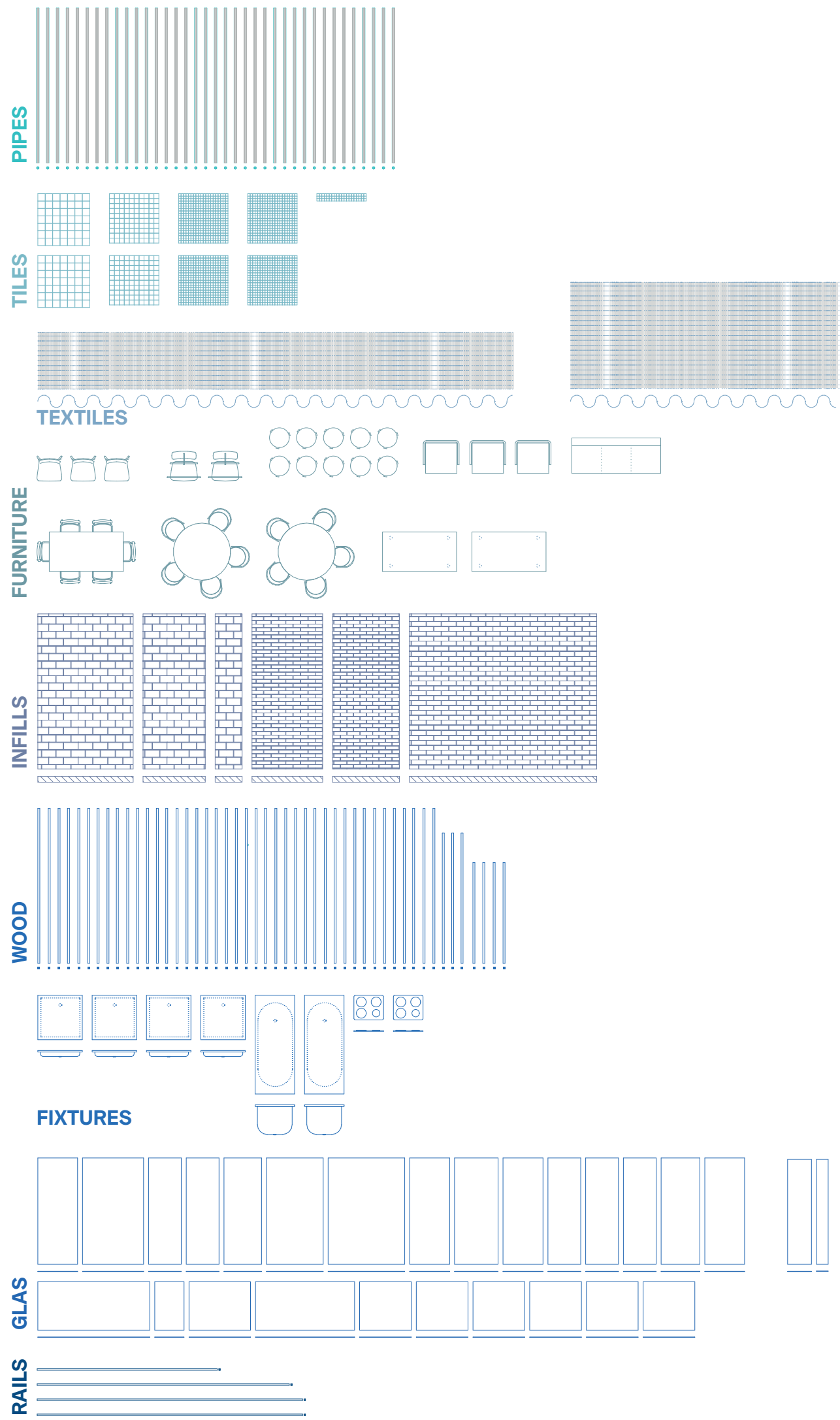
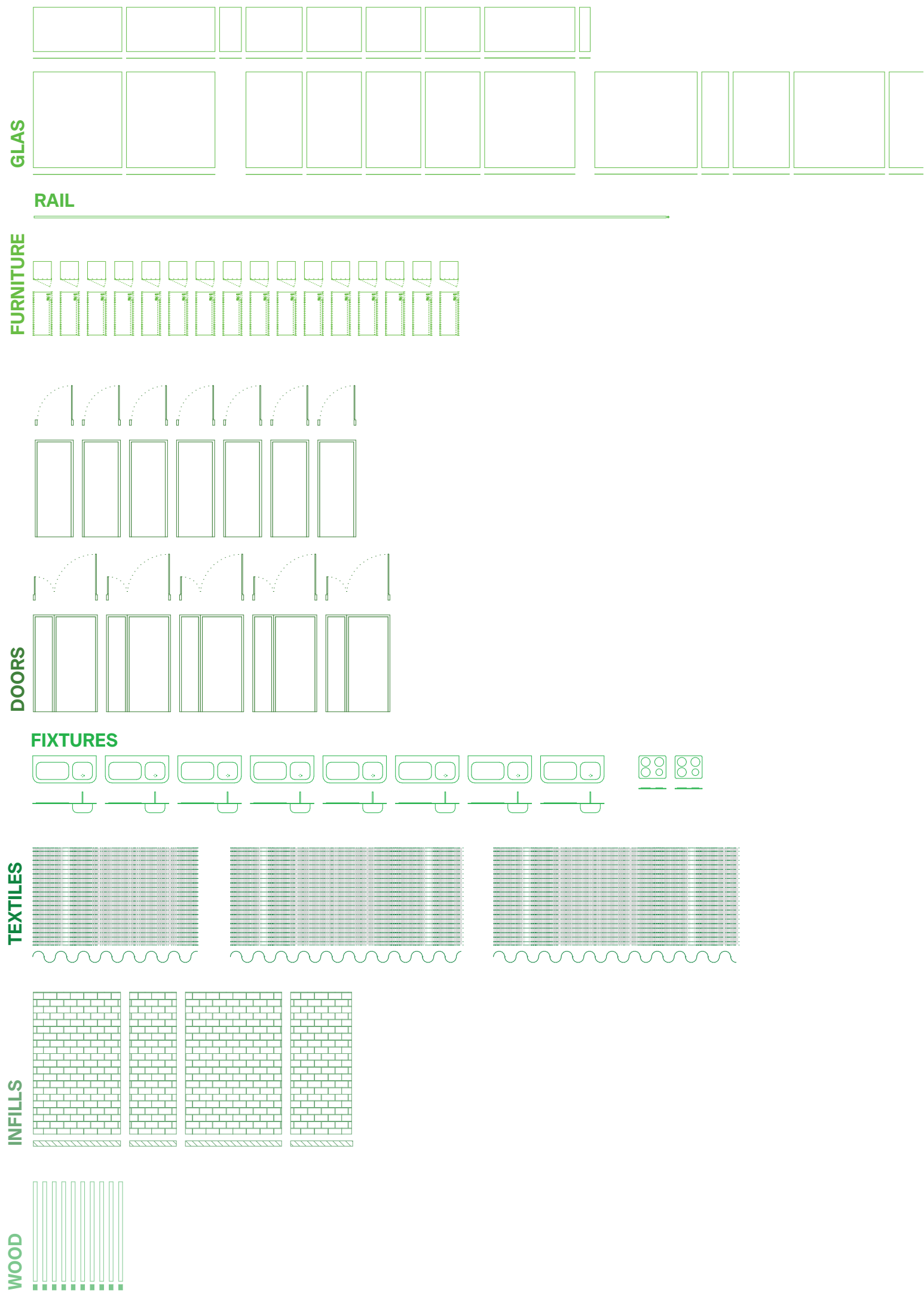
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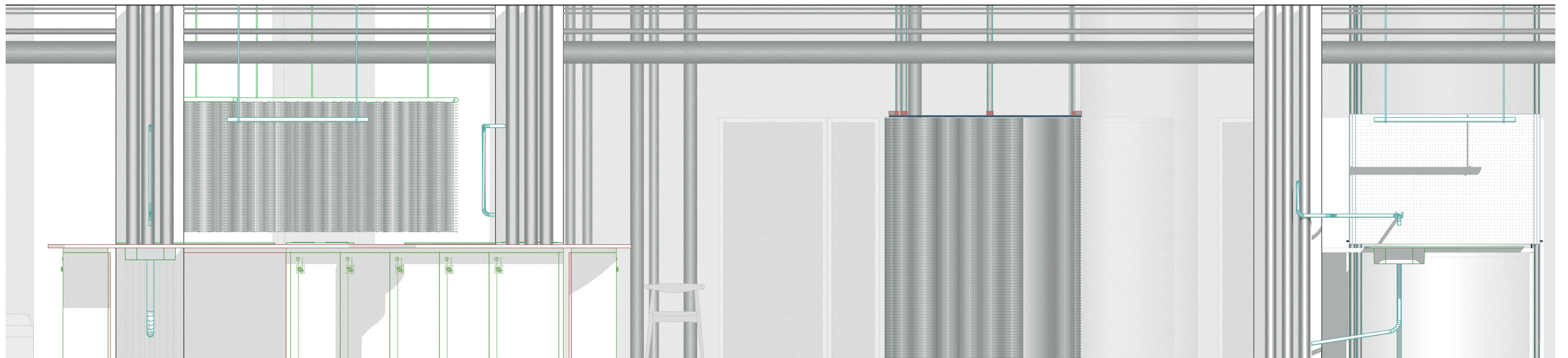
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 - FIXTURES
 - GLAS
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- FROM M

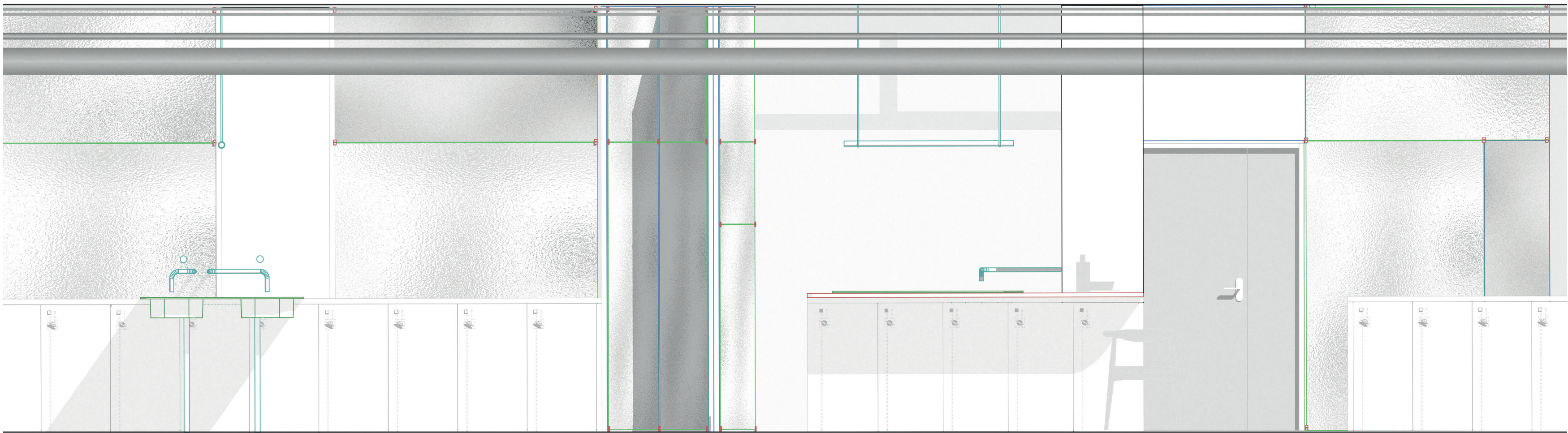
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 - WOOD

- DEMOLITION
- NEW MATERIAL





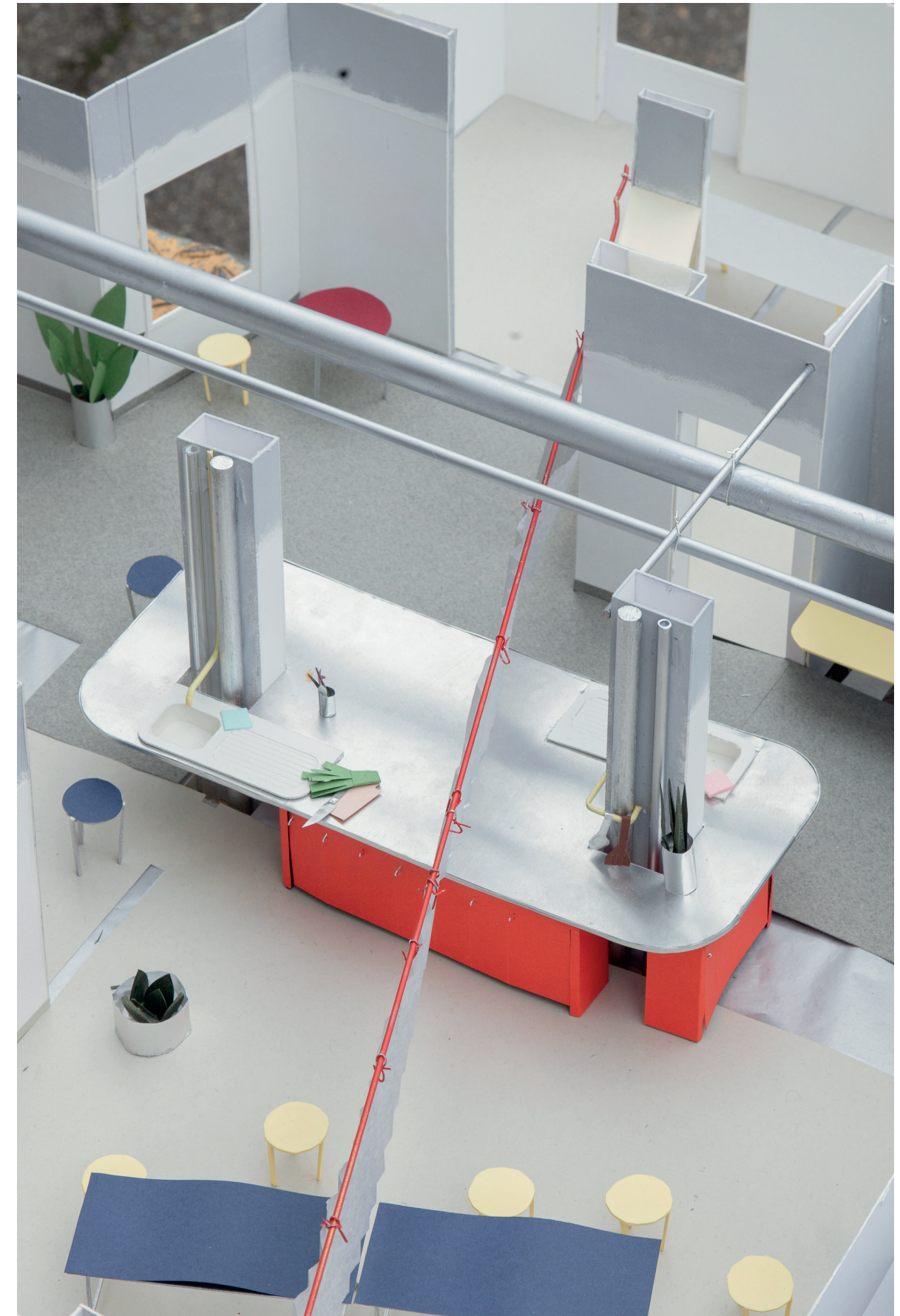






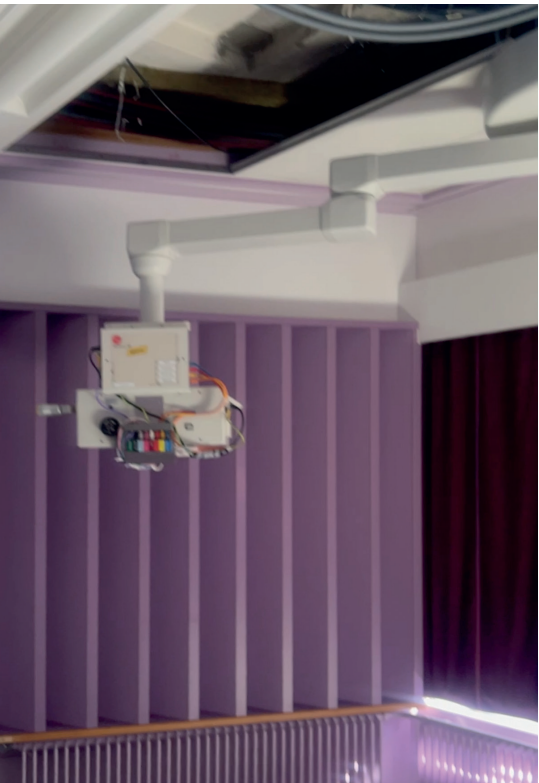


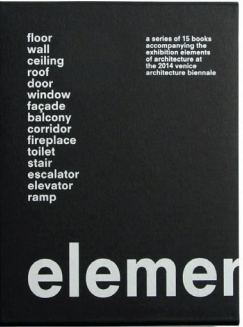




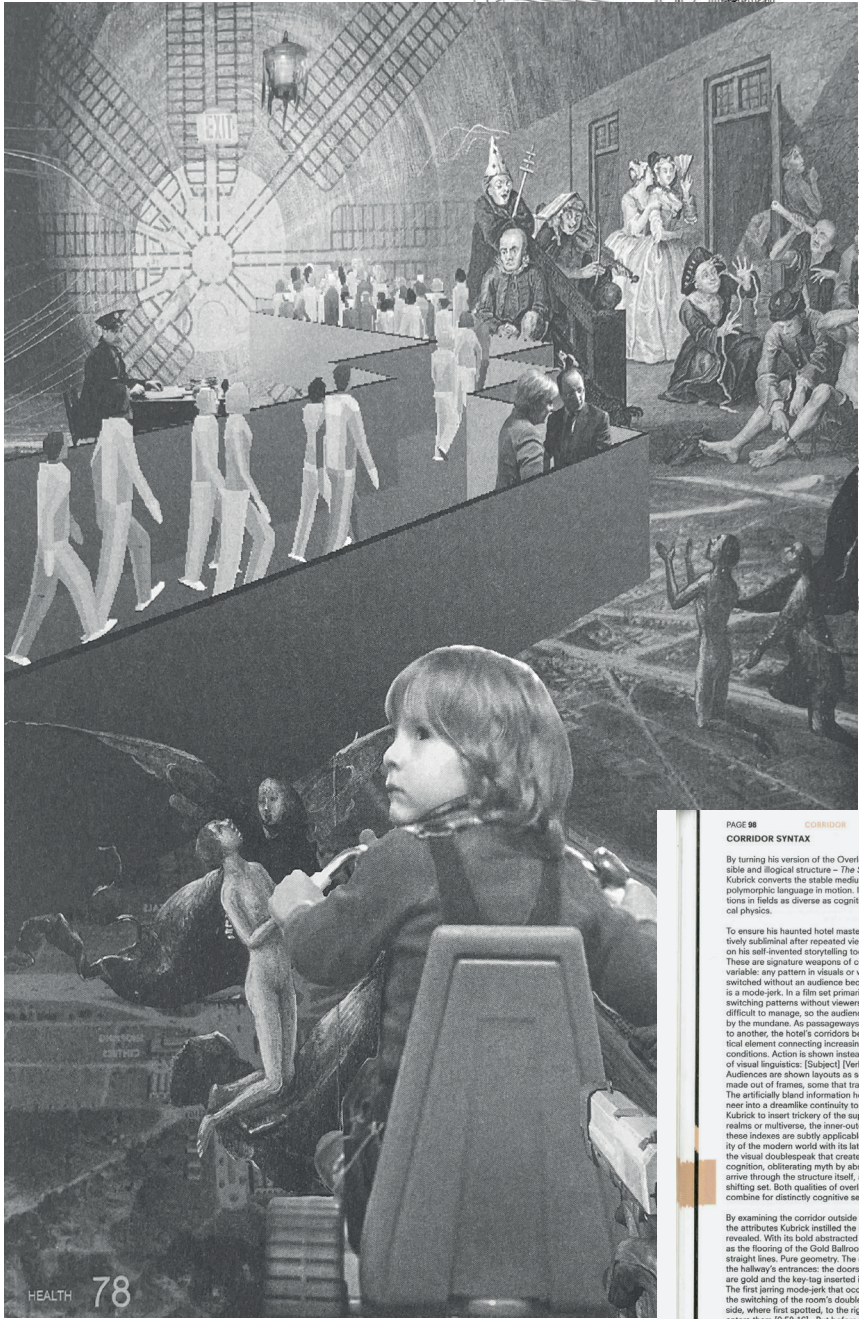
THE COLLECTION

REFERENCES + PROCESS





elements of architecture - corridor
rem koolhaas



HEALTH 78



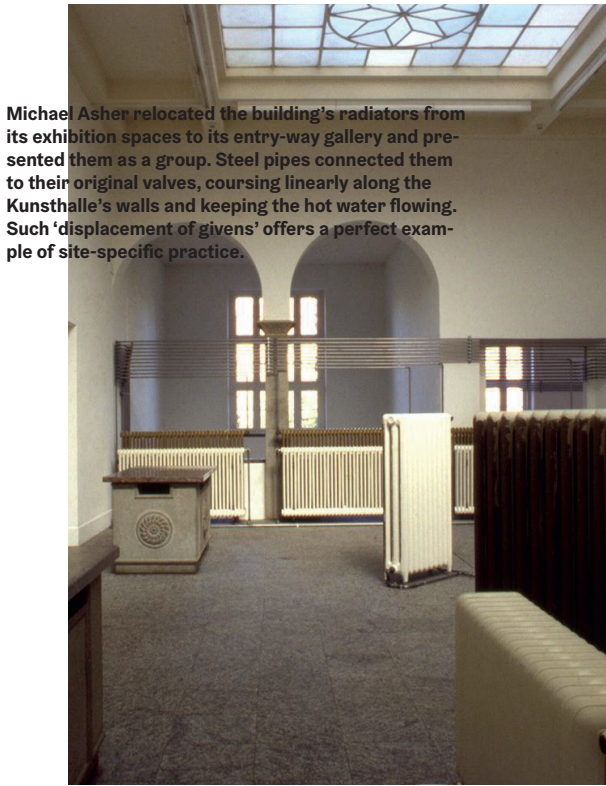
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Michael Asher relocated the building's radiators from its exhibition spaces to its entry-way gallery and presented them as a group. Steel pipes connected them to their original valves, coursing linearly along the Kunsthalle's walls and keeping the hot water flowing. Such 'displacement of givens' offers a perfect example of site-specific practice.

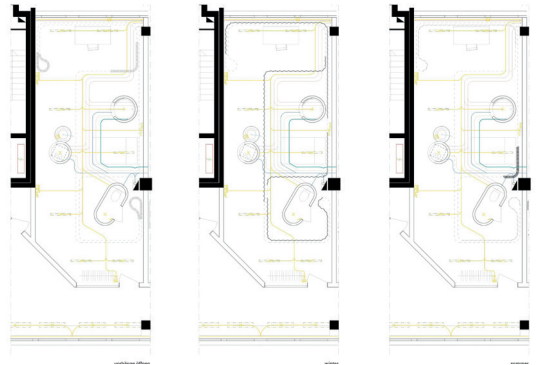
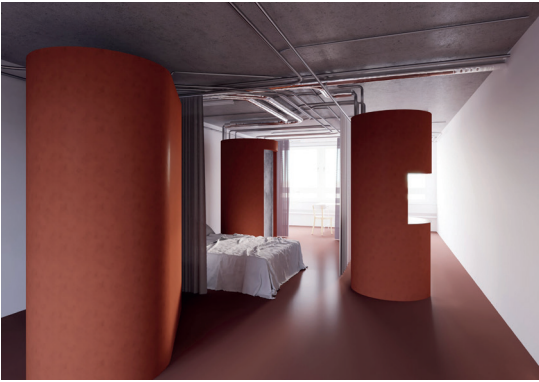
reference
michael asher, kunsthalle bern



reference
Marc Quinn



reference
james wines



reference
The well-tempered house,
EMI-Architekten



reference
amour immeuble
Bibliothèque éthologique de Grancey-le-Château



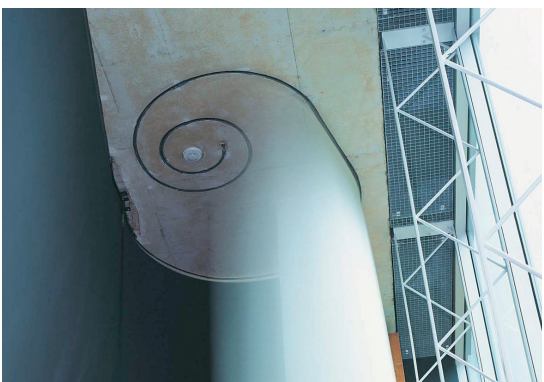
reference
Buchner Bründler Architekten
Siedlung Rötiboden



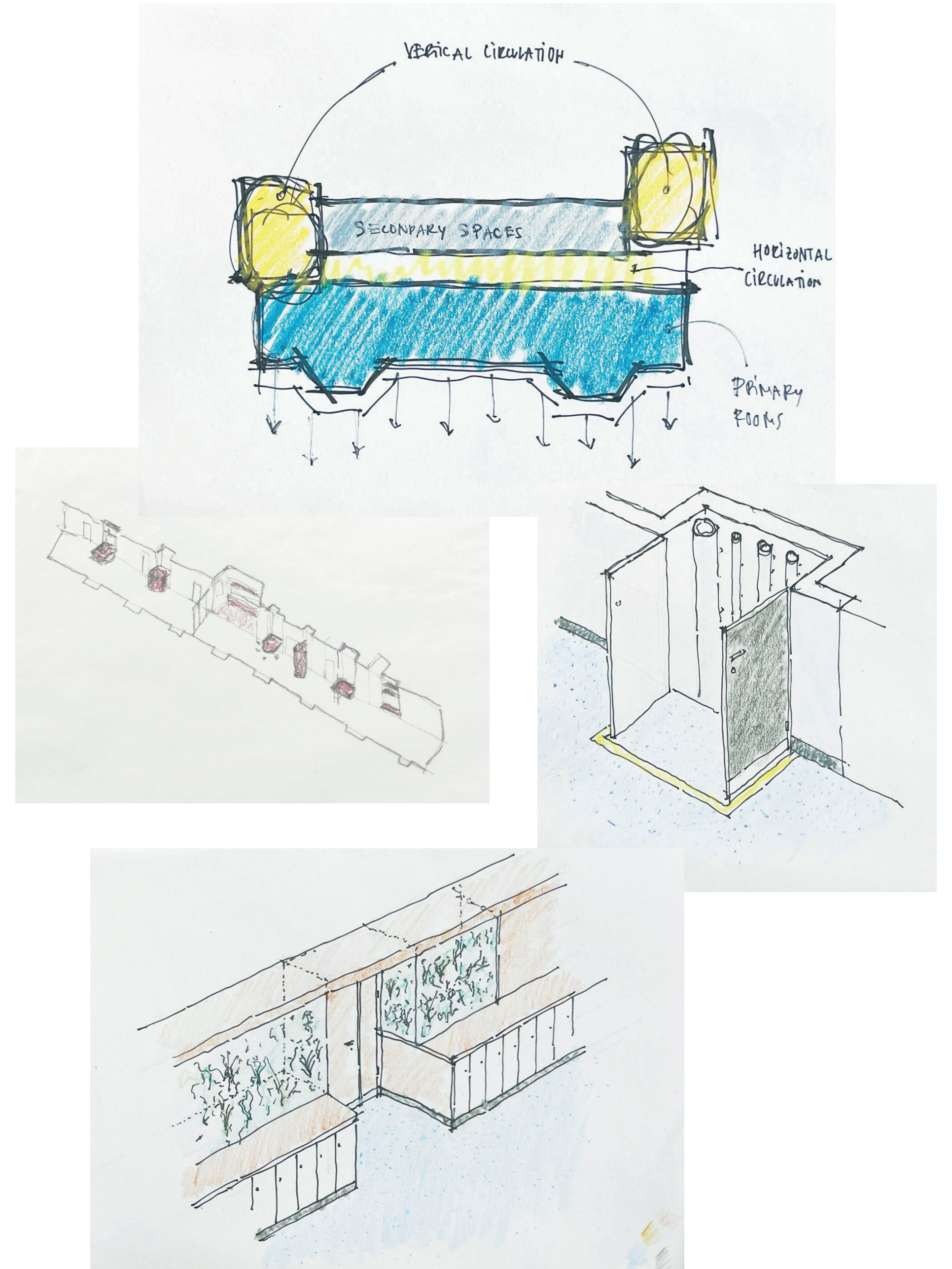
reference
BAST



reference
Richard Rogers

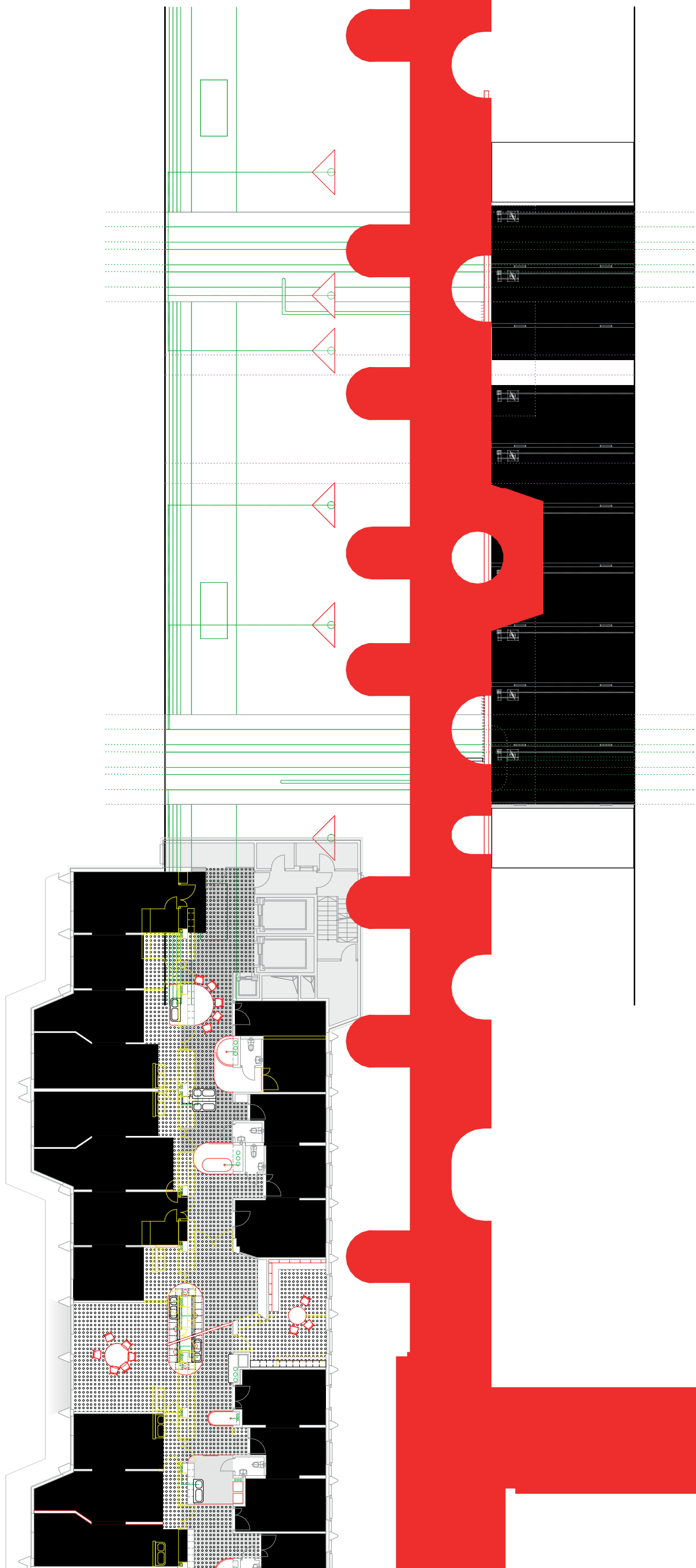
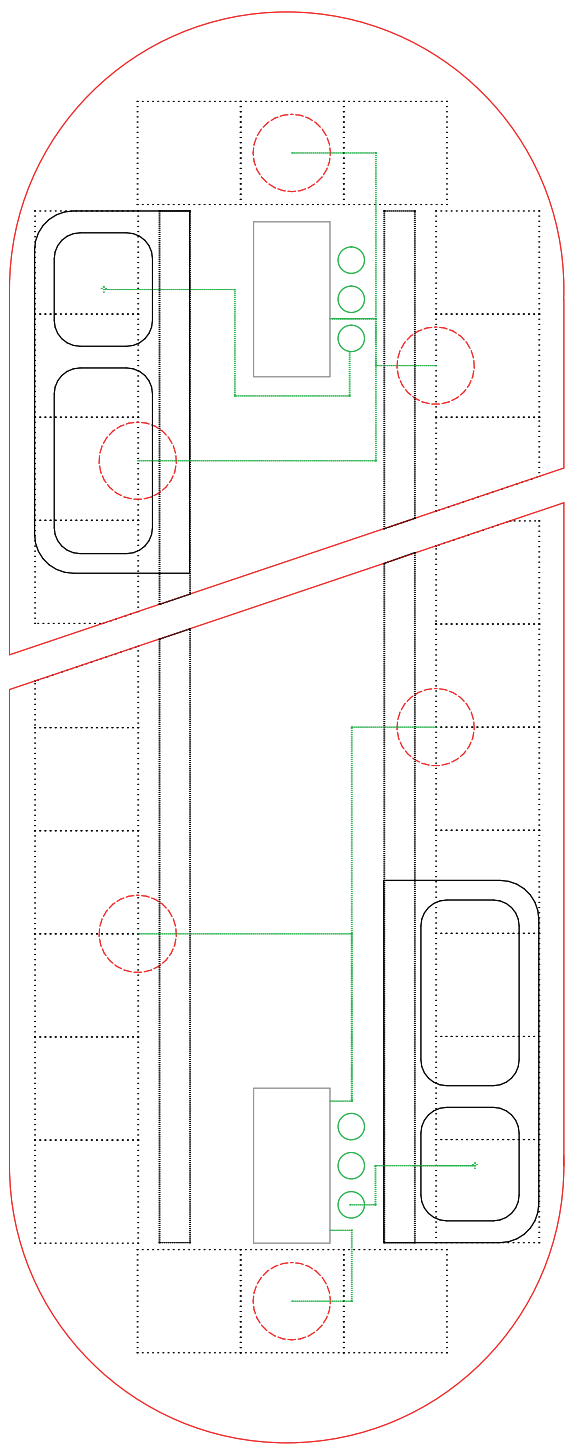


reference
Petra Blaisse



THE COLLECTION

...OF THE WHOLE PROCESS!



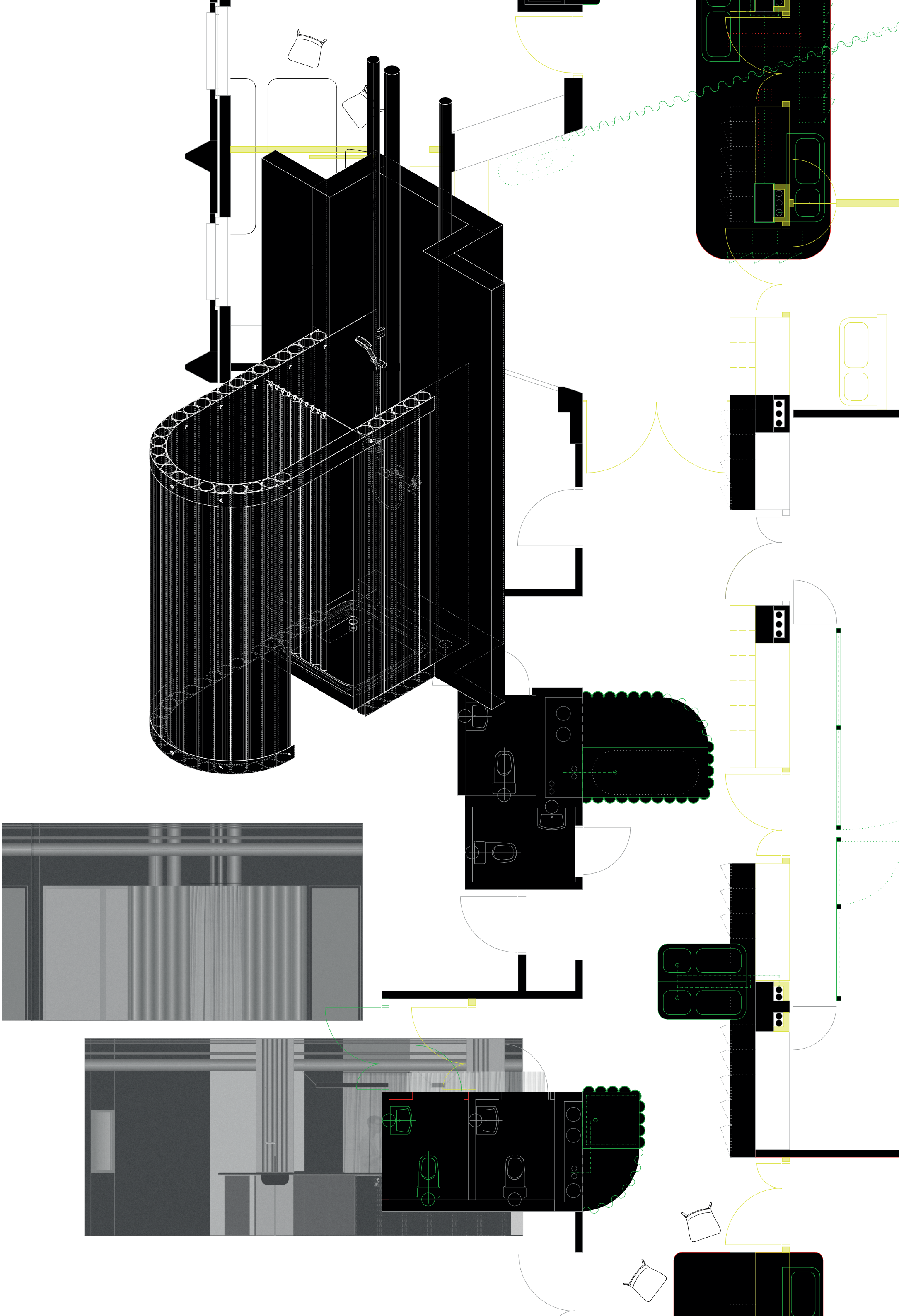
THE COLLECTION

...OF THE WHOLE PROCESS!



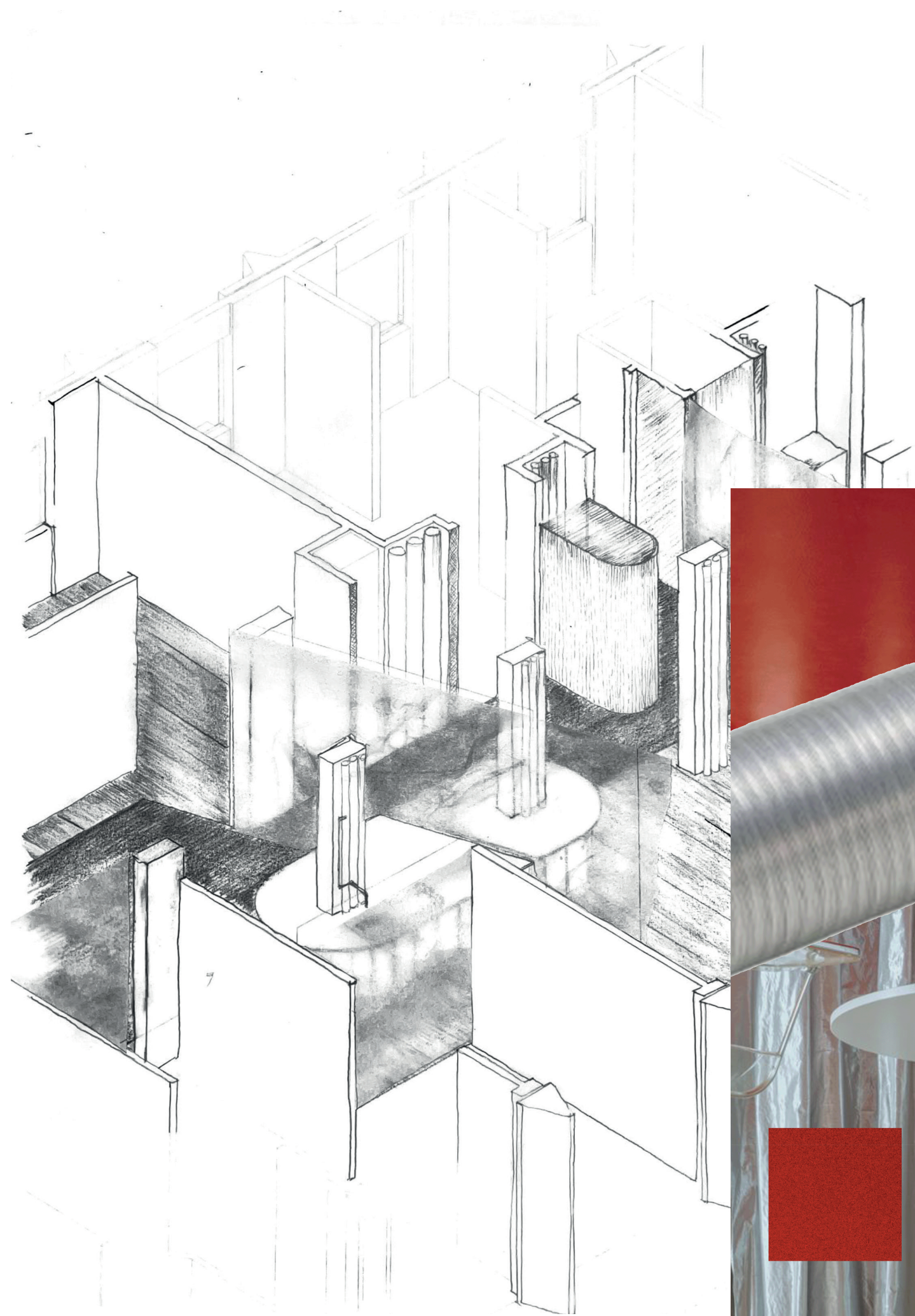
THE COLLECTION

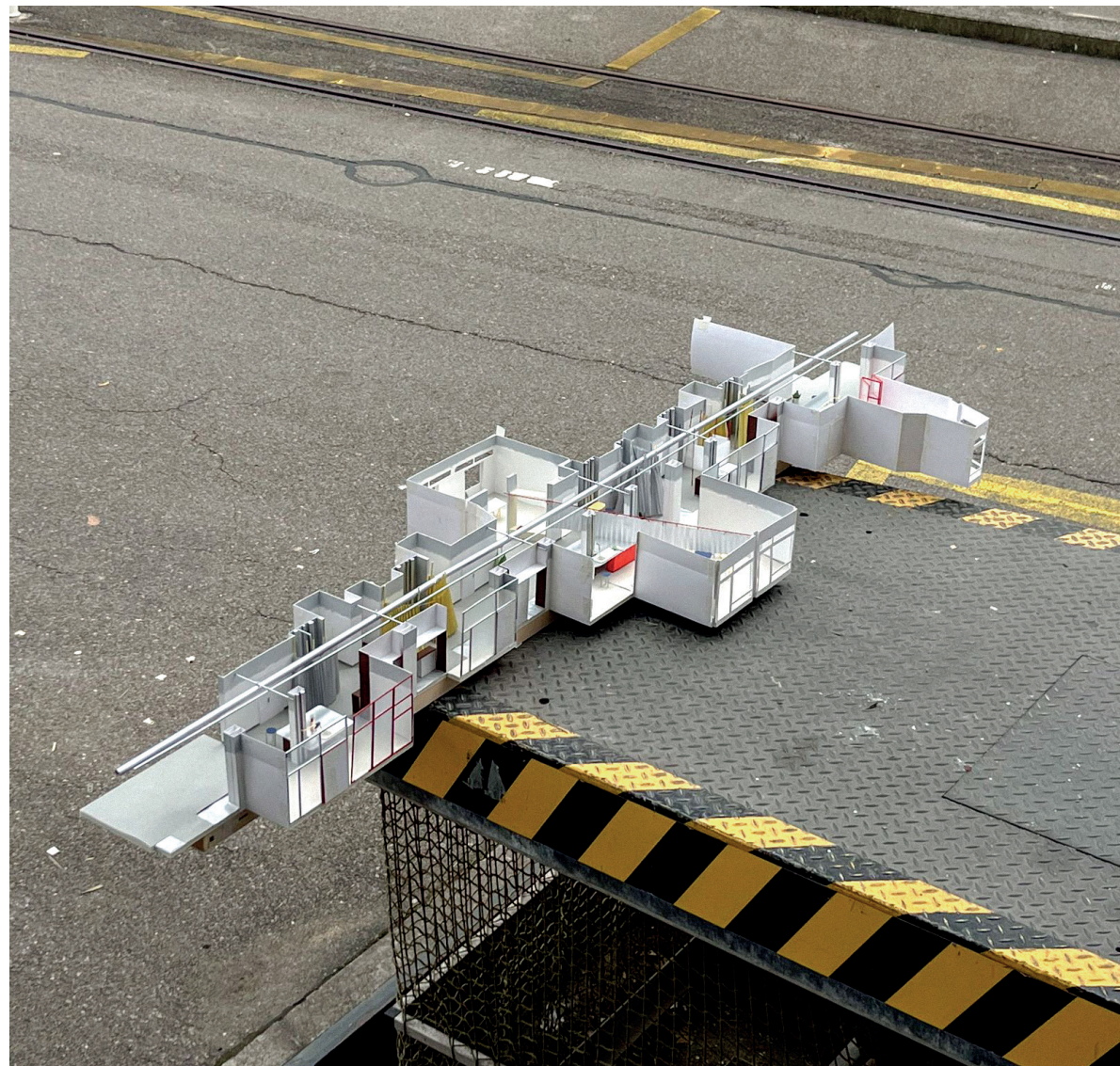
...OF THE WHOLE PROCESS!



THE COLLECTION

...OF THE WHOLE PROCESS!





THE END.

NICOLAS SCHWARZ
ISABELLA MÜNDLE