



# — C A S A M U T T A B E L L A —

a project by  
AADA Atelier for Architecture, Design and Atmosphere

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## LOCATION

Flims is located in the Grisons canton in Switzerland, at an altitude of 1081 meters. The surrounding mountains are part of the UNESCO world heritage site Sardona. A large ski resort links Flims with Laax and Falera. Known as a climatic health resort, the town has attracted visitors from abroad since the 1870s. Casa Muttabella was built in 1968. Architecturally unremarkable, but located on the hillside and south-facing, the apartment has a direct view on the mountain range Signina. The efficient floor plan and the low ceilings are typical of contemporary architecture, but the house itself has historic characteristics, such as a saddle roof.







Weihnachten 1971



## A FAMILY STORY

In the early 1970s, a family from Hamburg bought the apartment from a local carpenter. He had experimented with various wooden veneers and panelling, relics of which can still be found in the apartment. The new owners redecorated the apartment with some of their family furniture and went on to spend winter and summer holidays in Flims. Over the next five decades, the apartment became a place for family reunions. Children and grandchildren made countless memories, building an emotional connection to the furniture, objects, and atmosphere.

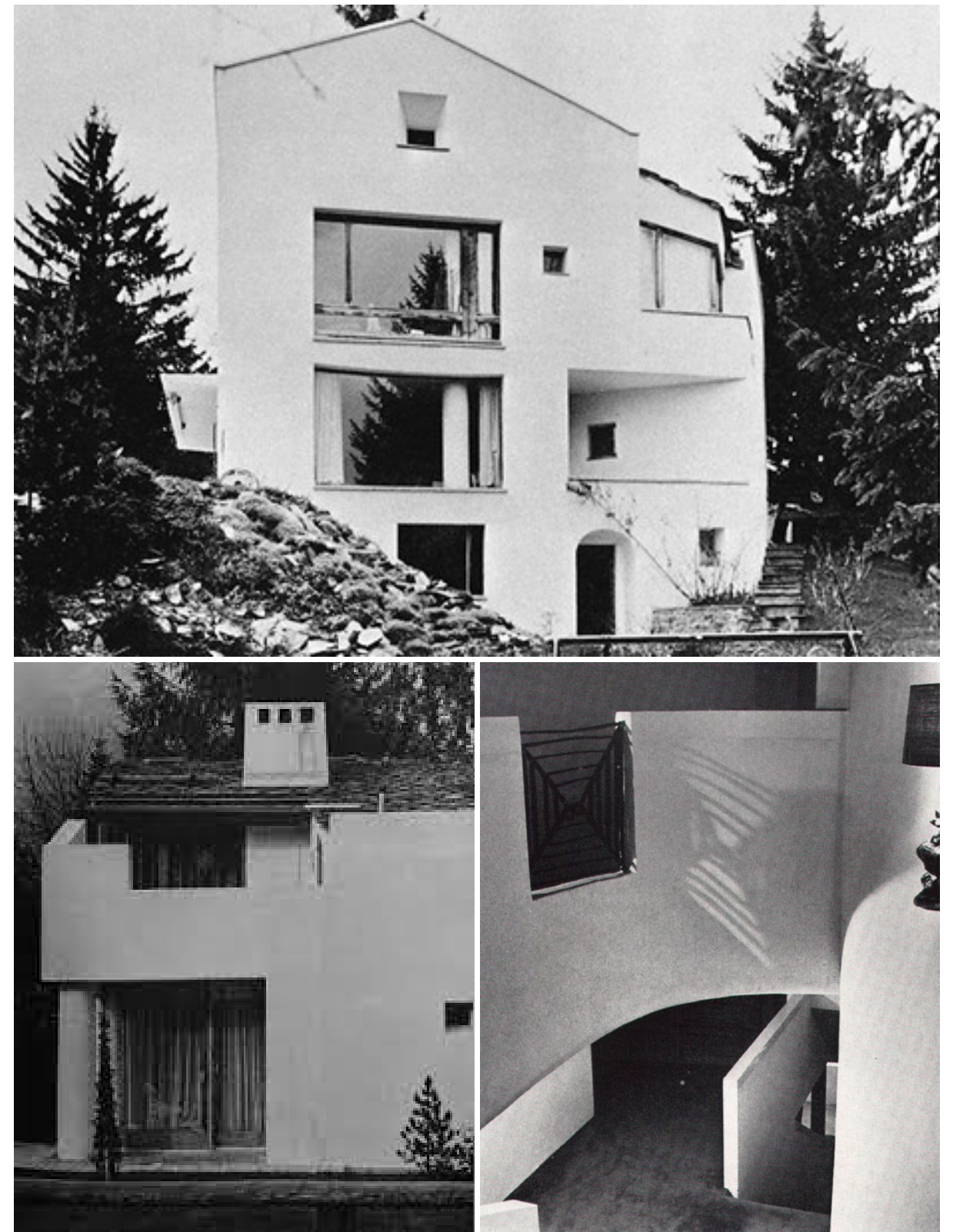






## INSPIRATIONS AND INFLUENCES

Local architects and buildings served as inspiration for the project, especially the works by Rudolf Olgiati from the 1960s, 70s, and 80s. A representative of the New Objectivity movement, Olgiati combined elements of modernism with regional architectural traditions. By integrating historic elements, such as saddle roofs or wooden window frames, he shaped a distinctive, timeless style, creating an engaging and poetic atmosphere. One example of this is the “contextualised column”, a gesture found in many of the family houses built by Olgiati in Flims.

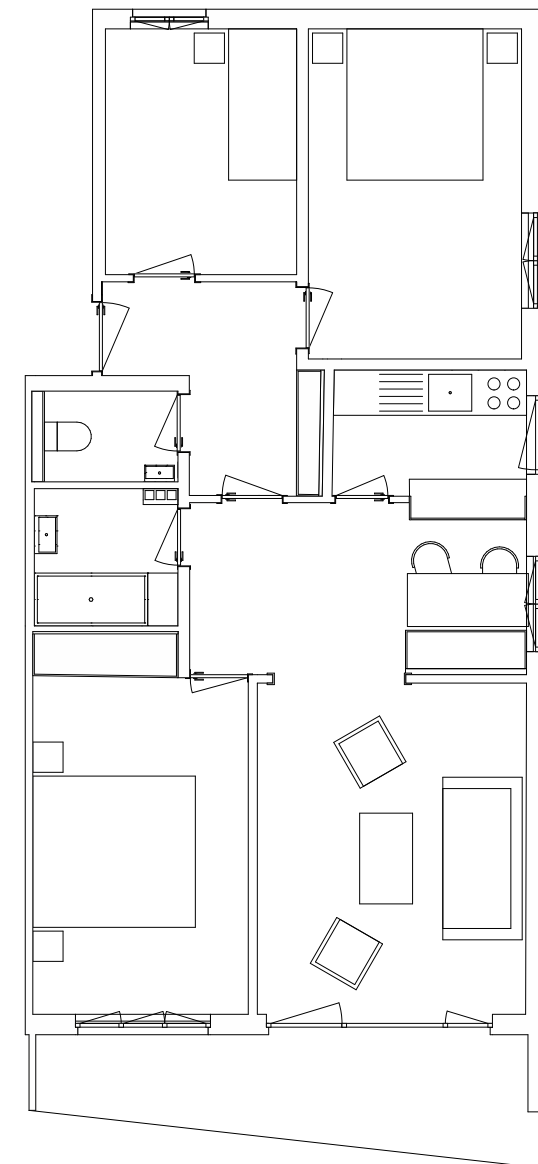






## THINGS AS THEY WERE

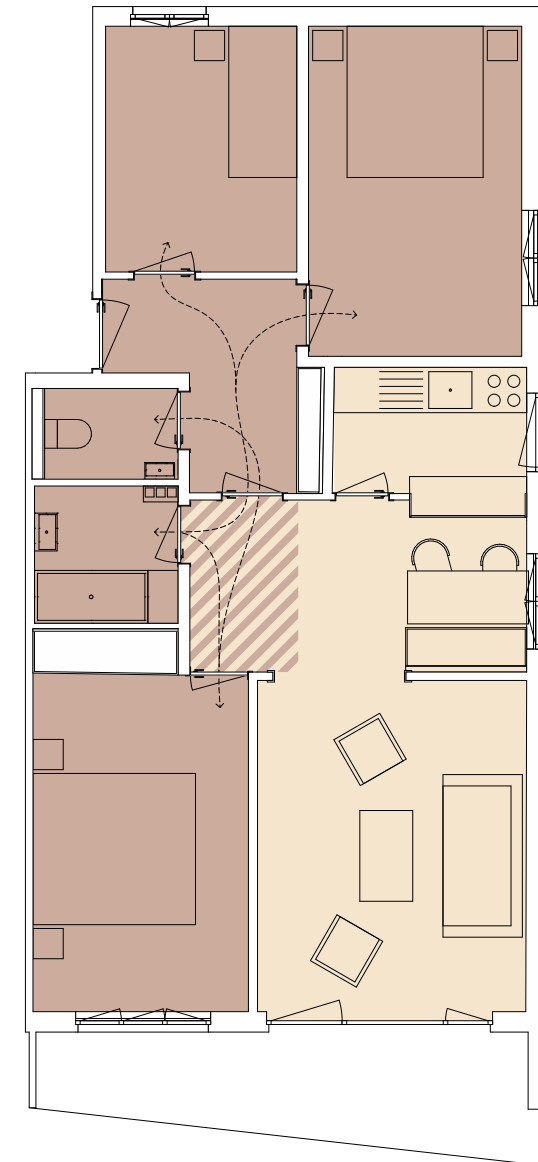
Left: Pictures of the apartment before renovation.  
No major changes had been made since the 1970s.  
Right: Original floor plan.





## SPACES AND INTERACTIONS

In his research on the human use of space, the cultural anthropologist Edward T. Hall identified four zones of interpersonal distance ranging from intimate to public – a concept that he called “proxemics”. According to Hall, the physical organisation of space impacts social interaction, thus giving architects an opportunity, and responsibility, to shape these spaces and consider personal distances in their work. In the original floor plan, personal and public spheres collided (see plan below). People using the bathroom passed directly in front of the dining room. By respecting interpersonal distances more carefully, the floor plan was reorganised to avoid unwanted collisions.







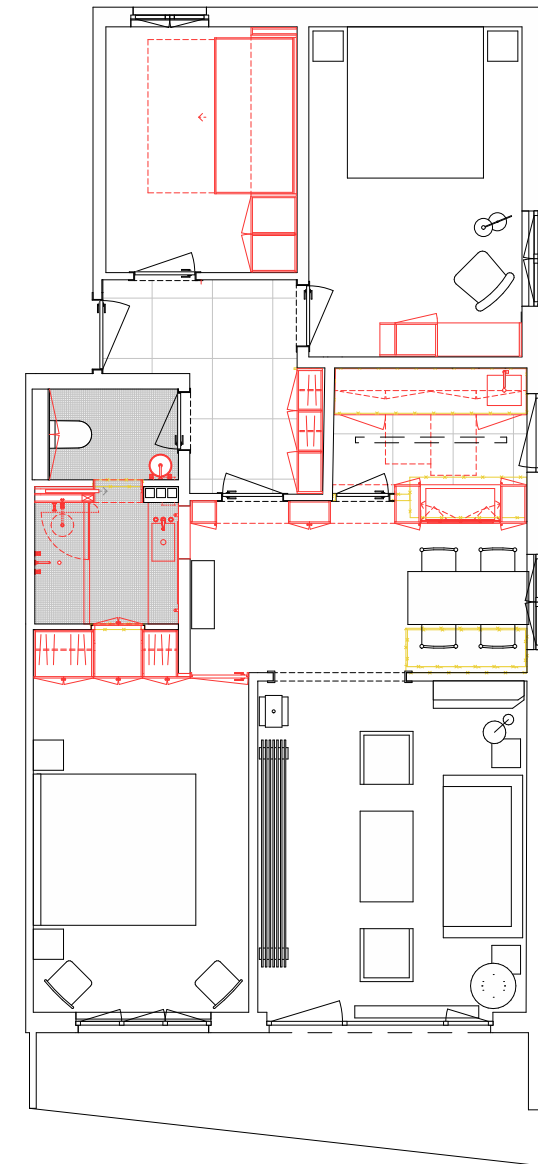
## TURNING THINGS AROUND

Major interventions:

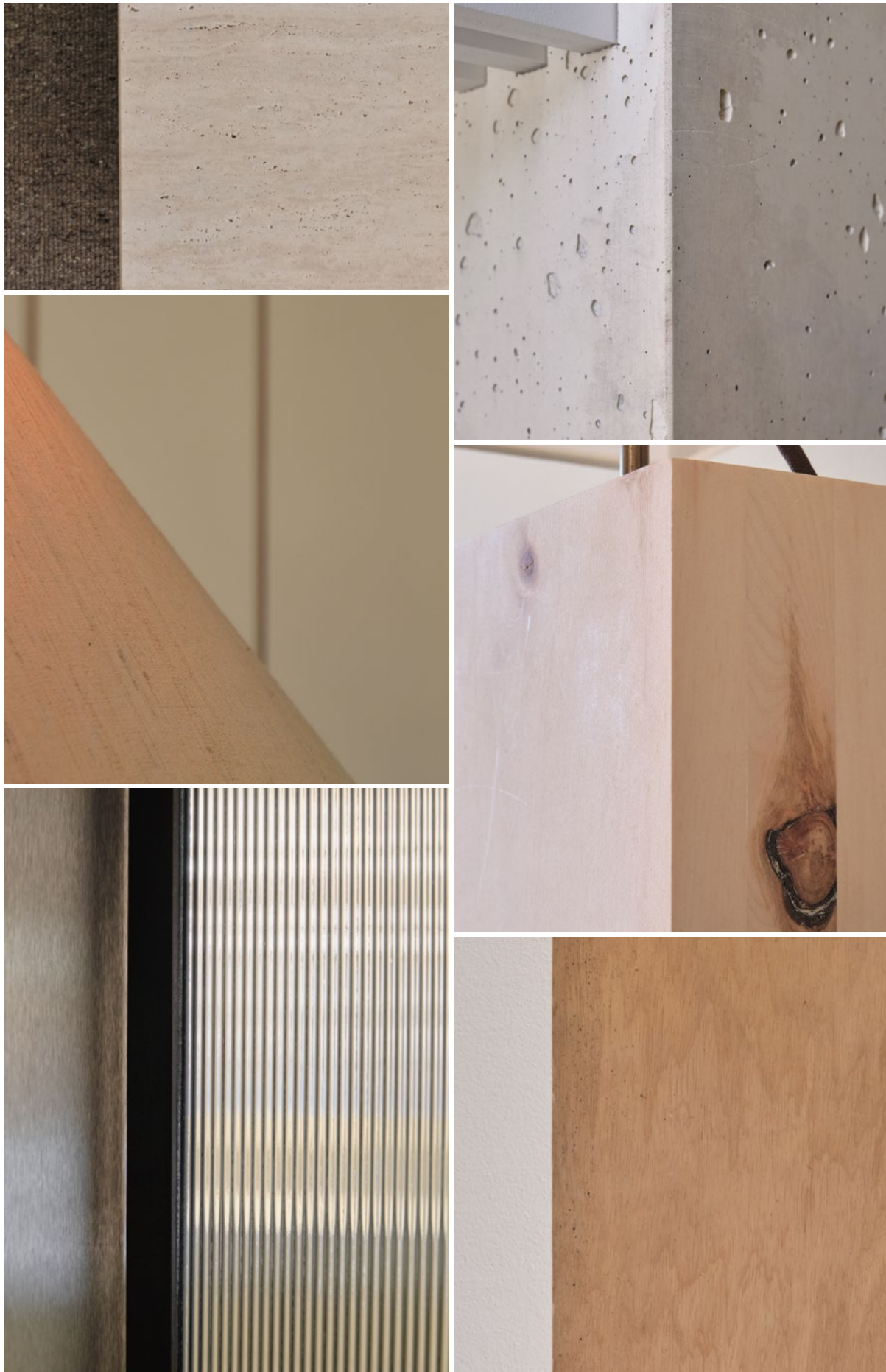
- New full-length wall unit in the dining room
- A more spacious kitchen
- Reorganised bathroom access
- Renovated children's bedroom and entrance
- FF&E

Left: Construction site

Right: Renovation plan







## COLOURS AND MATERIALS

The colour and material concept is based on existing atmospheric patterns, and was formulated as a coherent process moving from room to room. A brownish-grey carpet sets the tone in the living and dining rooms. A lacquered wood panelling gives a sense of enclosure when seated at the dinner table. Earthy tones and local materials, such as Swiss pine wood, create a calm and comfortable mood. Brass details on the furniture serve as subtle ornaments. By incorporating these existing characteristics, and contrasts, the project develops a new sense of harmony throughout the apartment.







## LONG EVENINGS IN THE DINING ROOM

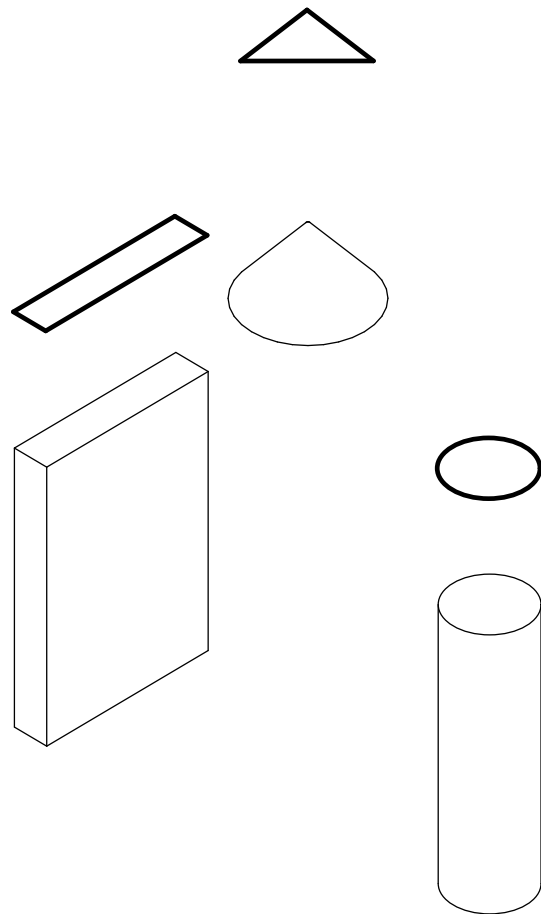
The dining room is at the heart of the apartment, serving as a nexus between the kitchen and the living room. This is where paths cross and movements circulate. Walls and ceilings are covered with daylight-reflecting lacquered timber, which, while not essential structurally, creates a distinctive ambiance. A wall cupboard unit separates the dining area from the kitchen and frames the setting – an inviting atmosphere for late night conversations after a day on the slopes.











## THE DINING TABLE

The dining table was given special attention. It is made up of various elements, including a 150-year-old tabletop crafted from Swiss pine wood, bespoke table legs and a 1950s-era lamp. Balancing functionality with aesthetic minimalism, the design focuses on essential features, using three geometric shapes: a circle, a rectangle, and a triangle. Inspired by Olgiati's 'contextualised column', the circular table leg alludes to the remarkable architecture already found in Flims. The dining area is seamlessly connected to the kitchen through a bespoke folding window made out of textured glass and steel profiles.



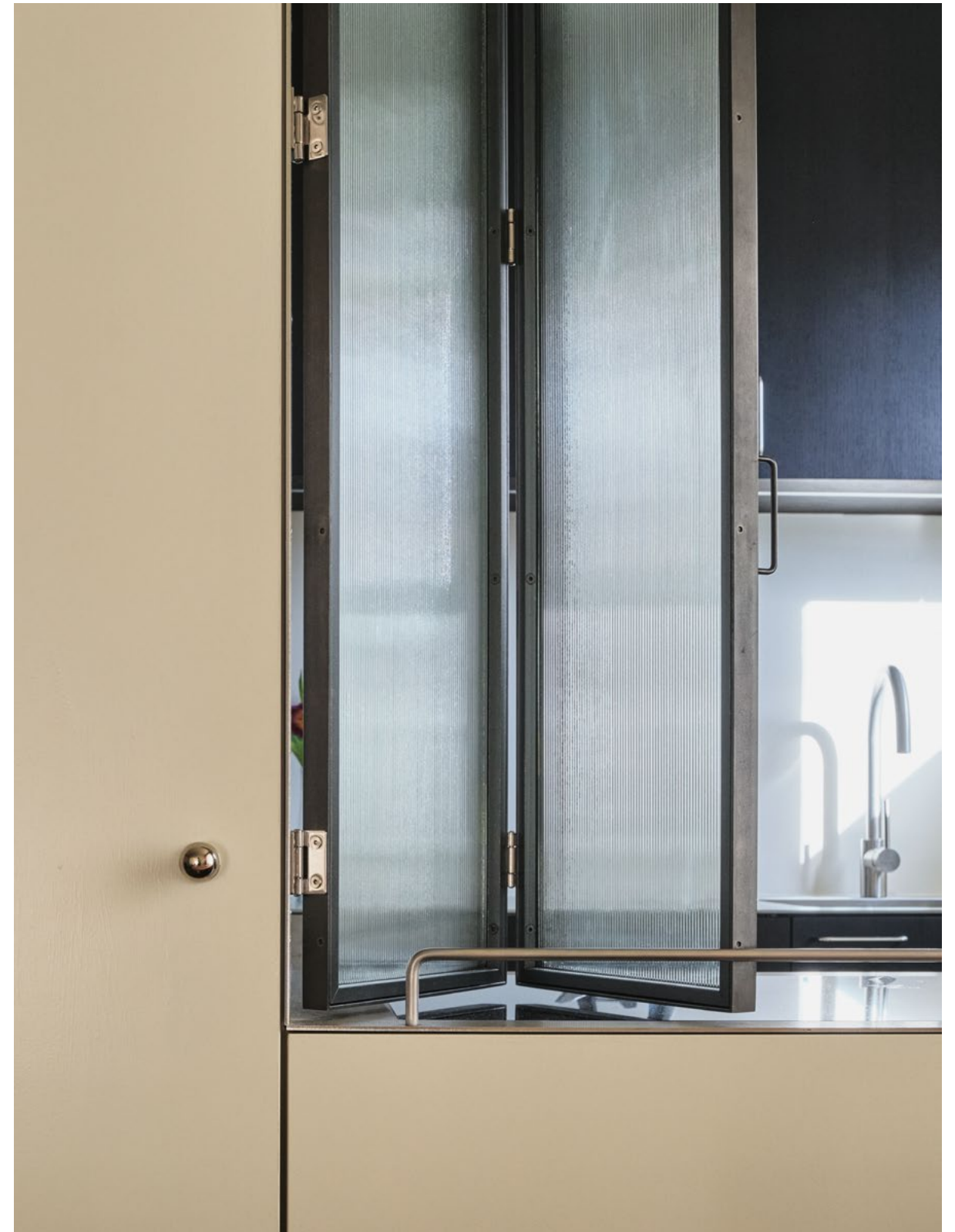






## TWENTIETH CENTURY KITCHEN THEORY

The purpose and concept of the kitchen evolved significantly over the course of the twentieth century. One milestone in this development was the Frankfurt Kitchen of the 1920s, which aimed to maximise space and efficiency. The position of every shelf, utensil, and ingredient was designed to optimise the sequence of the cooking process. As social norms shifted in the second half of the twentieth century, the kitchen transitioned from a primarily functional space, relegated to the back of the home and designed solely for cooking, to a central gathering place.







## THE KITCHEN

Inspired by the modernisation of the twentieth century, the kitchen is placed at the centre of the home. Yet, the concept is elaborated: a folding screen allows for direct communication between the kitchen and the dining room, though they can still be separated when needed. Both separation and communication are possible. In the Frankfurt tradition, the kitchen is small, but designed efficiently to keep everything within reach and simplify the workflow. Besides being a practical place to work, the kitchen is now a beautiful object to look at and is no longer hidden in the back of the home.









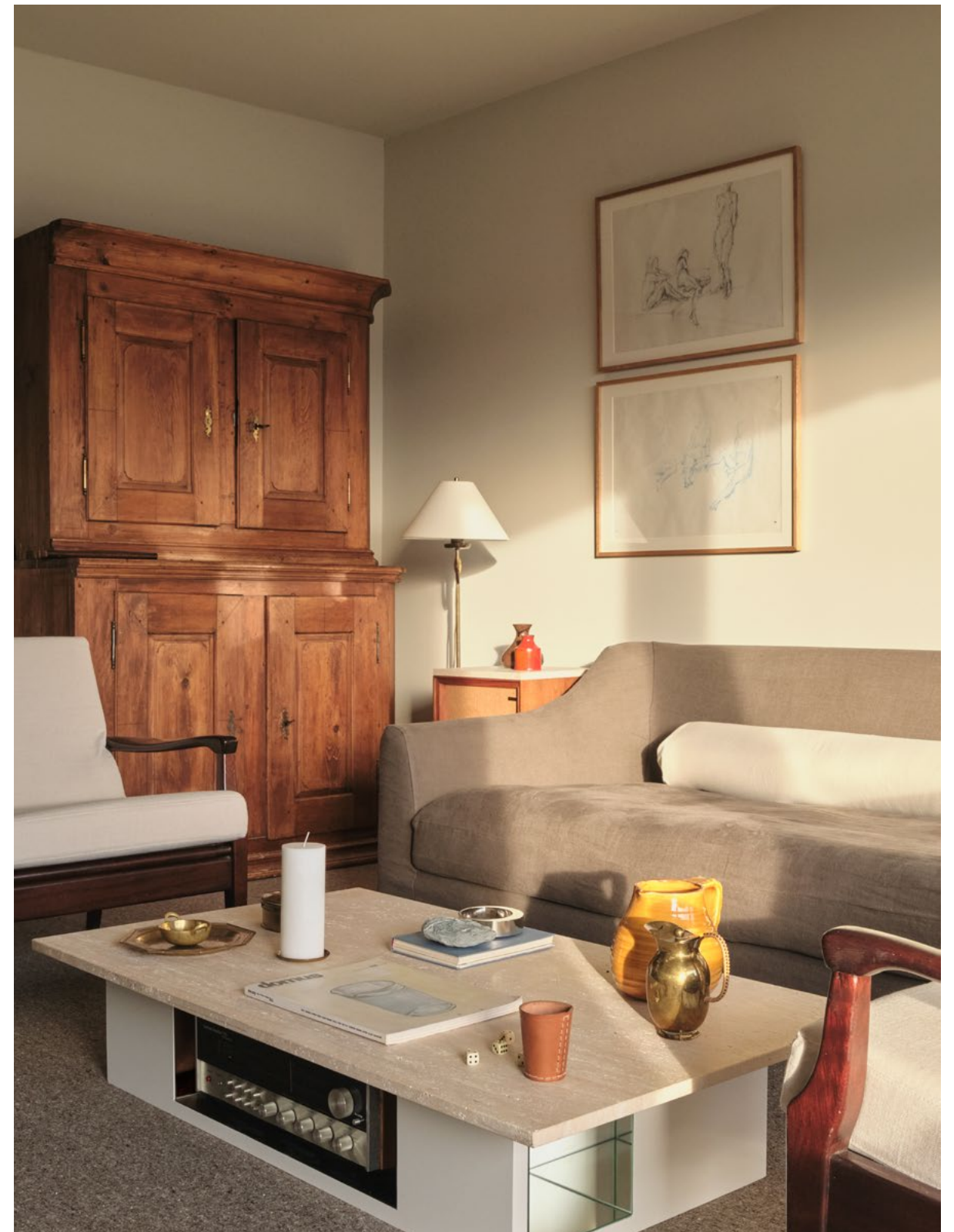






## BUILDING CHARACTER AND ATMOSPHERE

Although the dining room and living room are separated by a wall, the carpet and wood panelling make them feel as one. Thanks to these elements the living room feels warm and inviting. Building on this atmosphere, the room was curated using some existing family furniture as well as carefully selected vintage objects and bespoke new items. Together, these further define the comfortable atmosphere and give the living room a unique character.

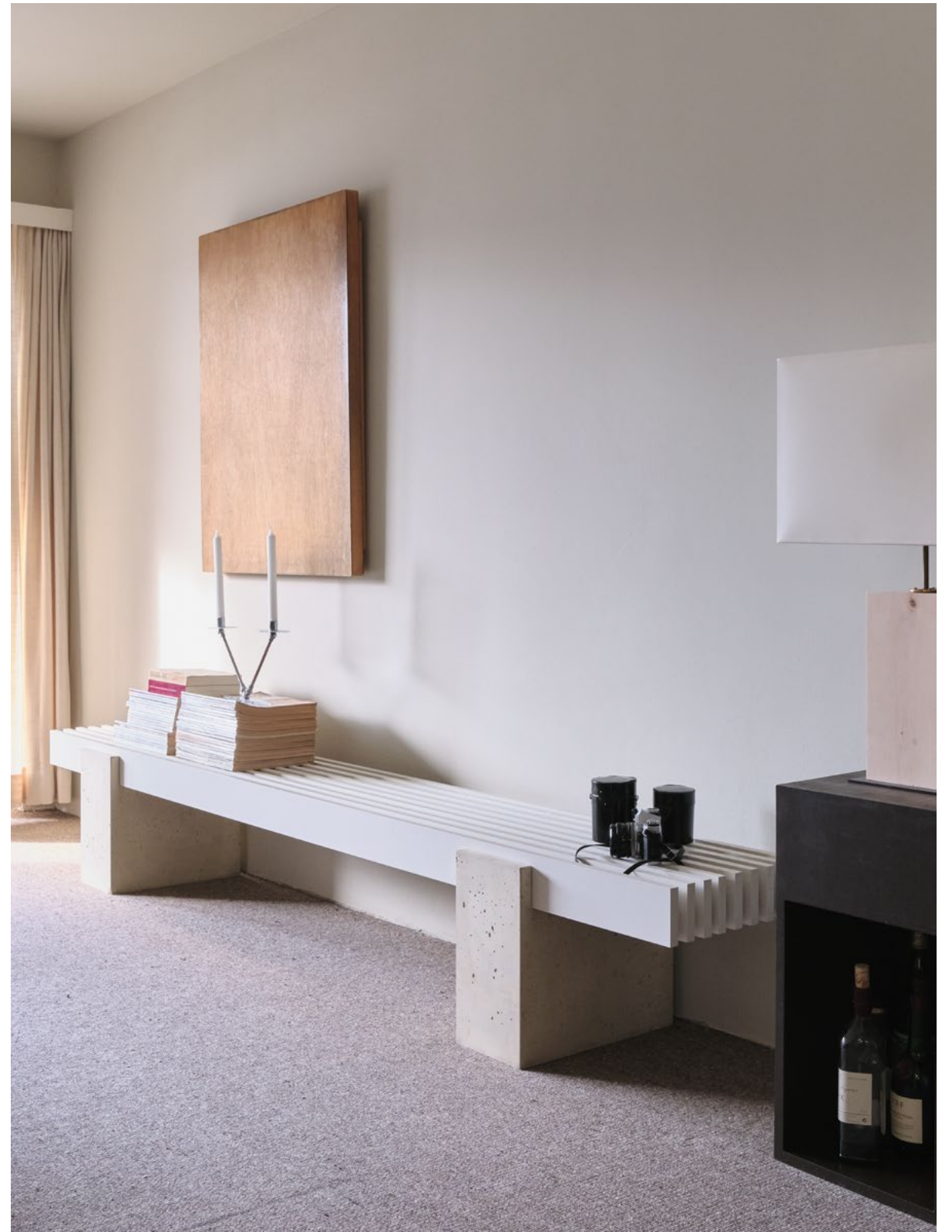




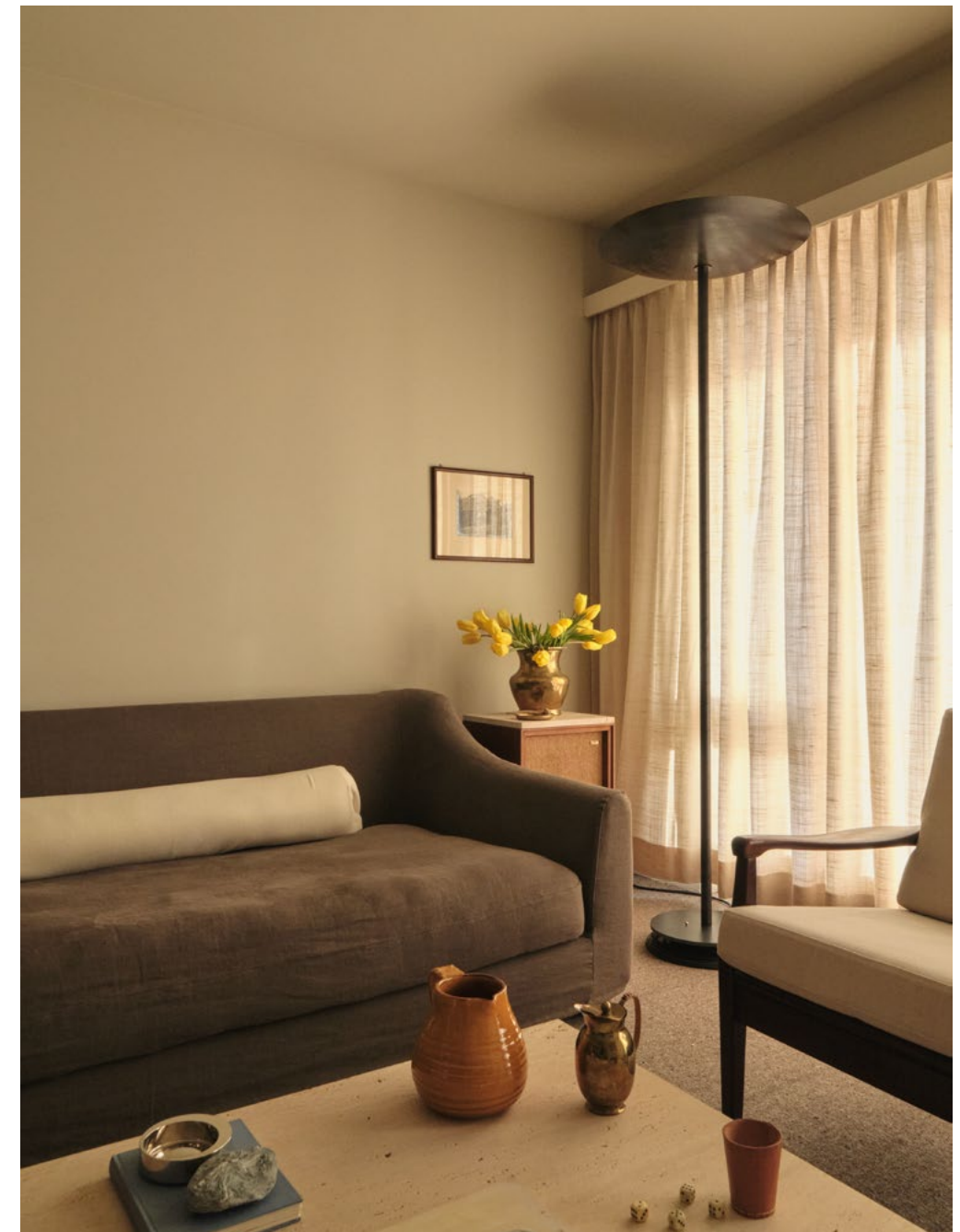


## FINDING BALANCE

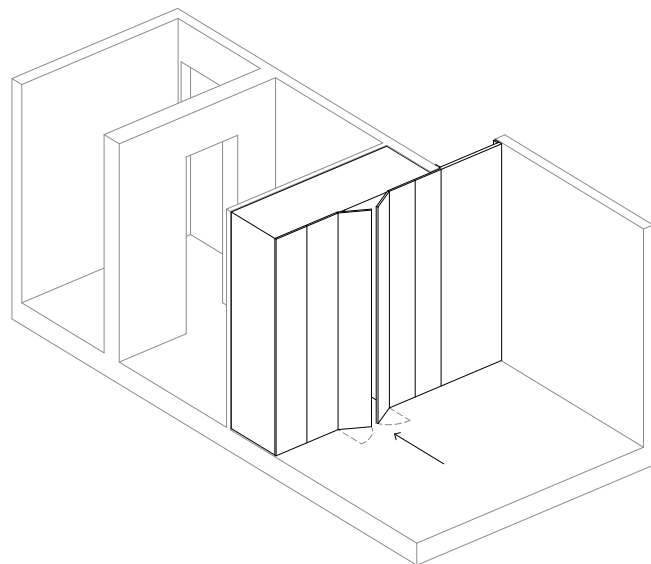
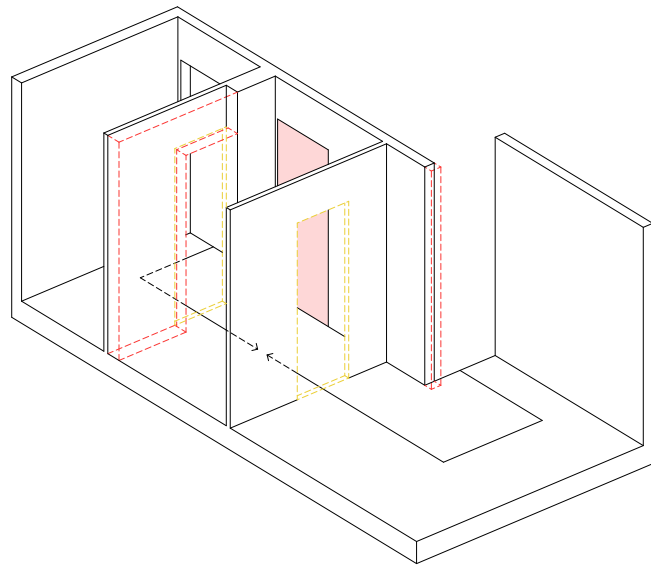
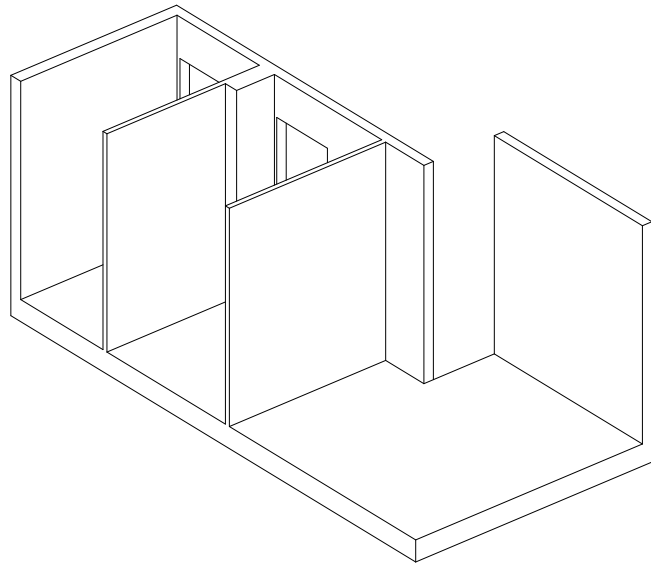
To design a harmonious, yet visually striking living space, the existing family furniture was newly staged and complemented with carefully selected vintage furniture and bespoke design pieces. Through a floor-to-ceiling window, daylight enters the living room and diffuses along the walls. A bespoke bench, made of recycled, CO2-negative concrete and varnished wood, lines the wall. Next to it, atop a custom wine shelf, sits a bespoke lamp made of Swiss pine wood. The rectangular lampshade and an abstract wooden artwork are carefully positioned to create a striking balance in the composition.











## WALKING THROUGH WALLS

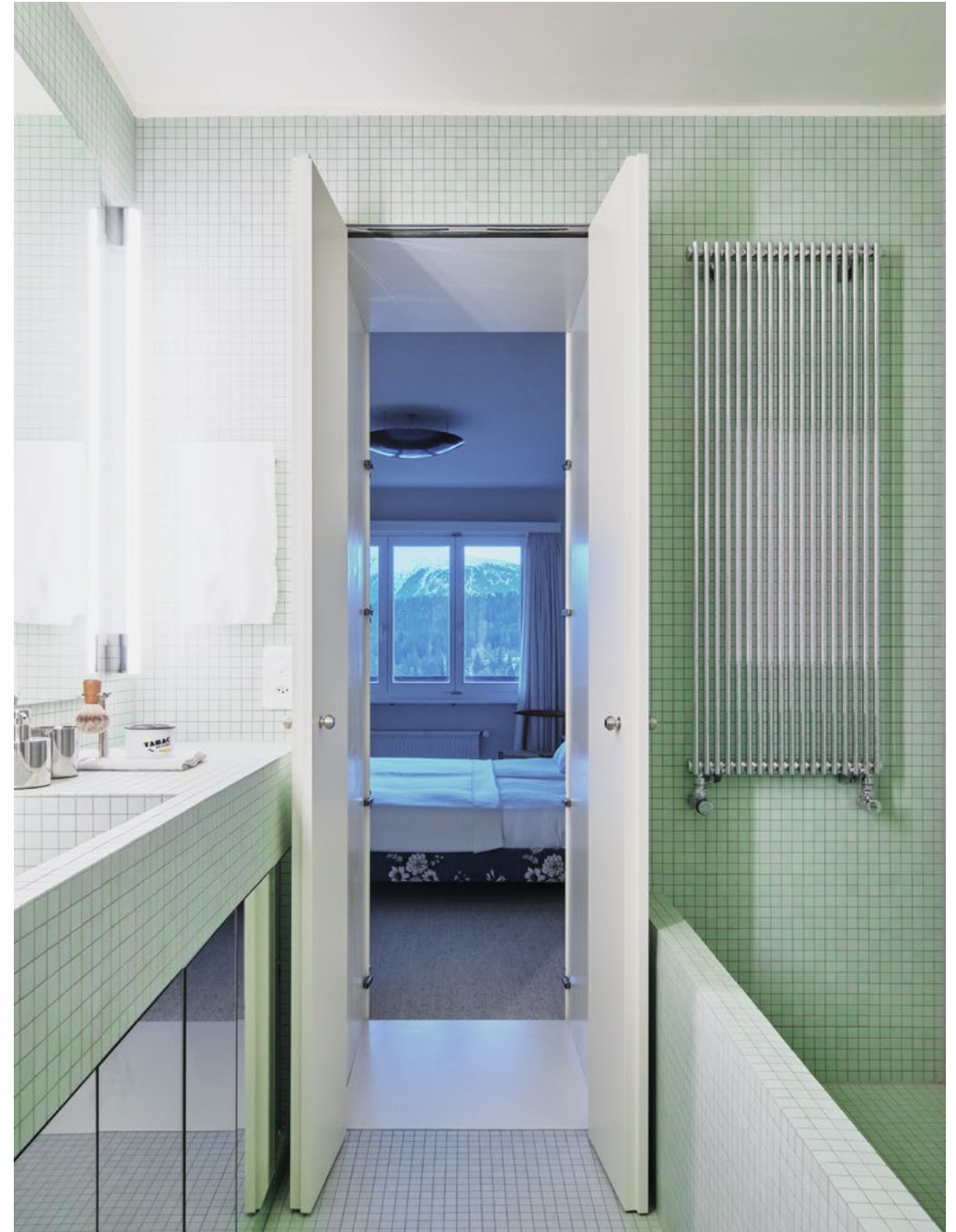
The major transformation of the project is the creation of an en-suite bathroom for the master bedroom. By re-thinking the built-in cupboard, it is now possible to walk through two pairs of double doors leading into the bathroom. In the bedroom, the original Edelweiss-patterned upholstered bed was kept in place, now complemented by carefully chosen, distinctive furniture pieces: a steel ceiling lamp, 1950s-style brass table lamps, and one of Starck's early chair designs. This bold combination of furniture gives the impression of almost floating in the softly shaded white environment.









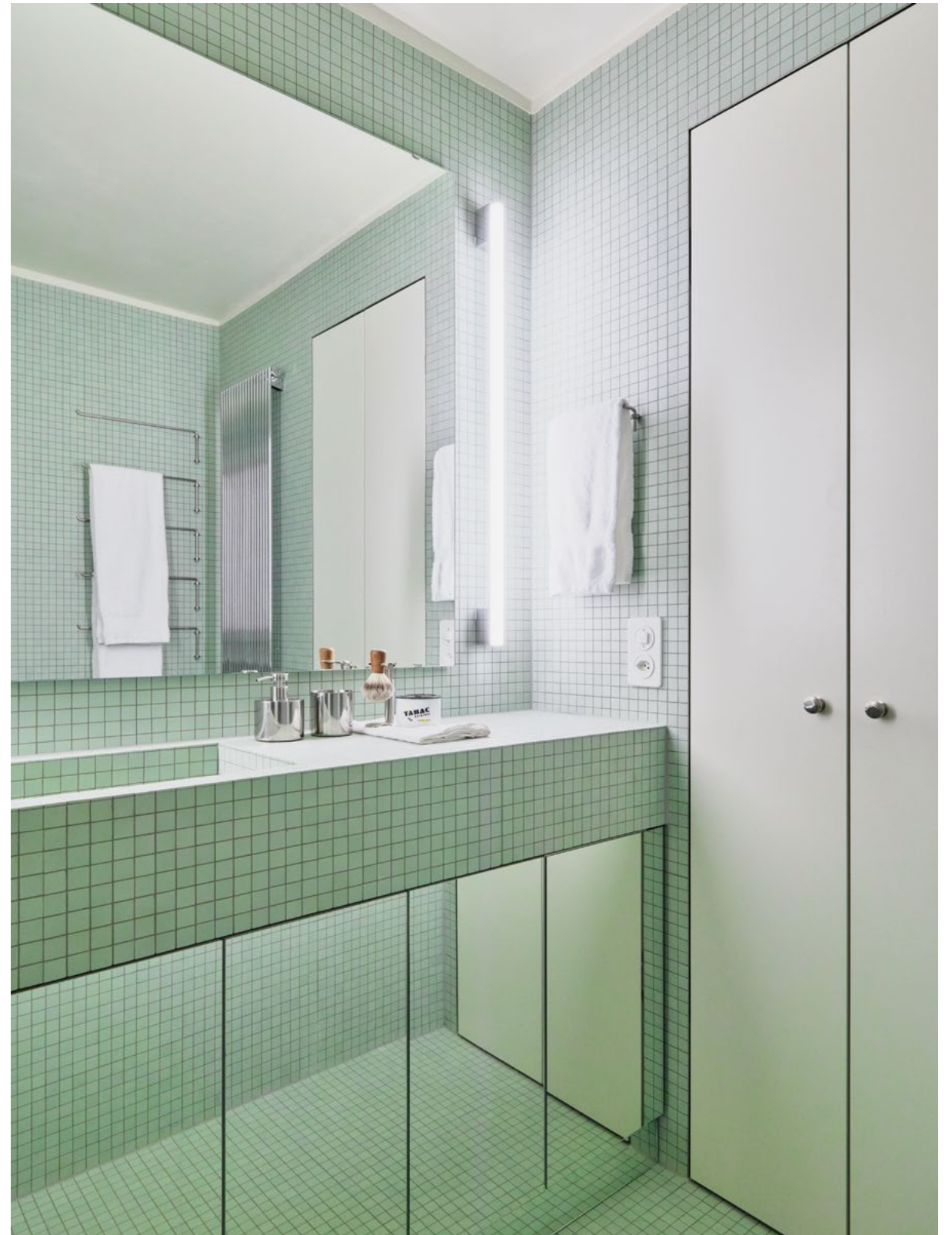






## THE BATHROOM

In addition to serving the master bedroom, both the guest and children's bedrooms have access to the bathroom via a second entrance. The bathroom is conceived as one monochrome space adorned with a stoned mosaic, which references a mosaic wall found in the original kitchen, as well as a mosaic theme typical of the 1970s. All other surfaces and objects in the bathroom are either reflective or off-white. Mirrored cupboard surfaces create a spacious feeling. The bathtub, formed by a simple tiled wall, is generously sized and feels like a small pool.



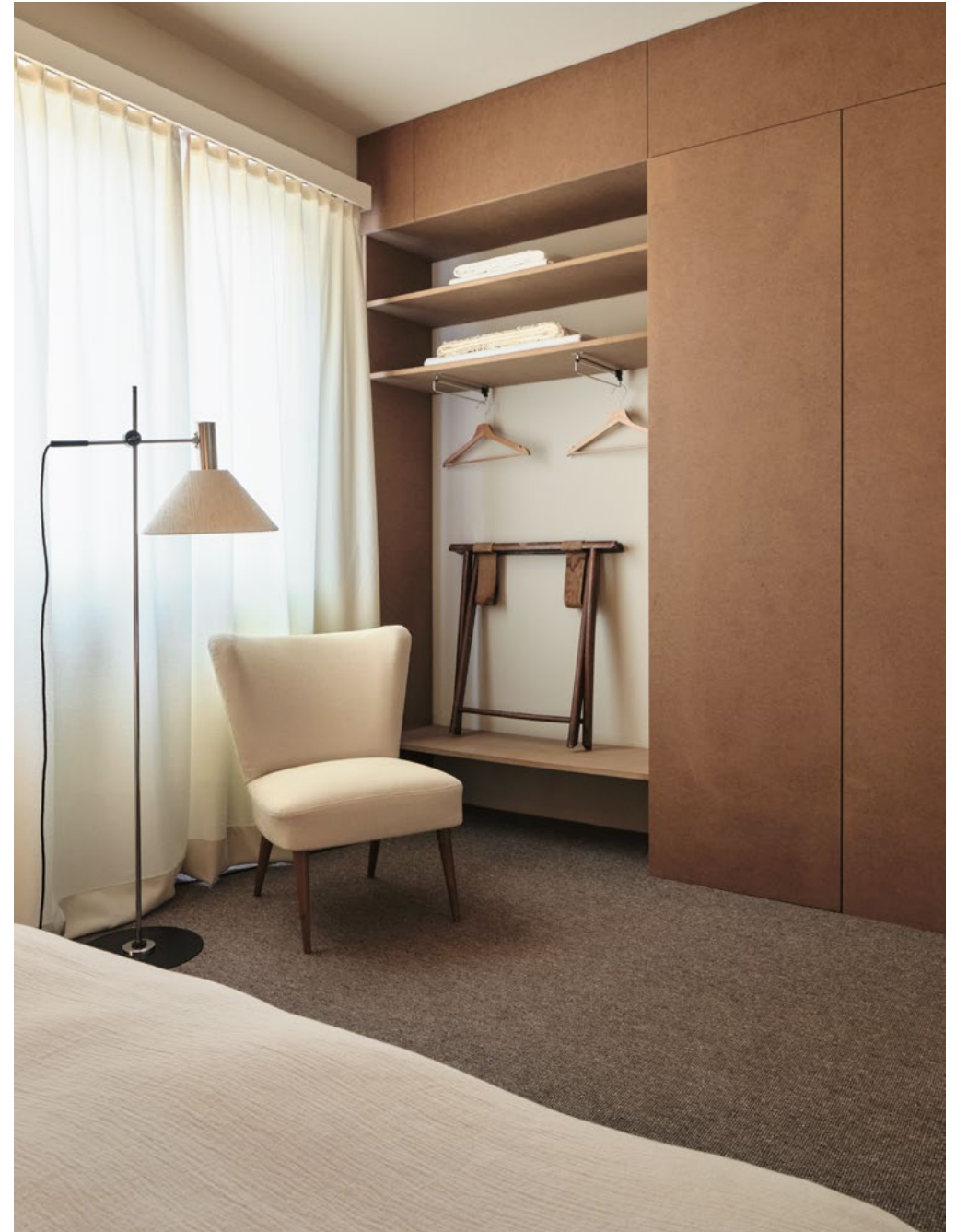




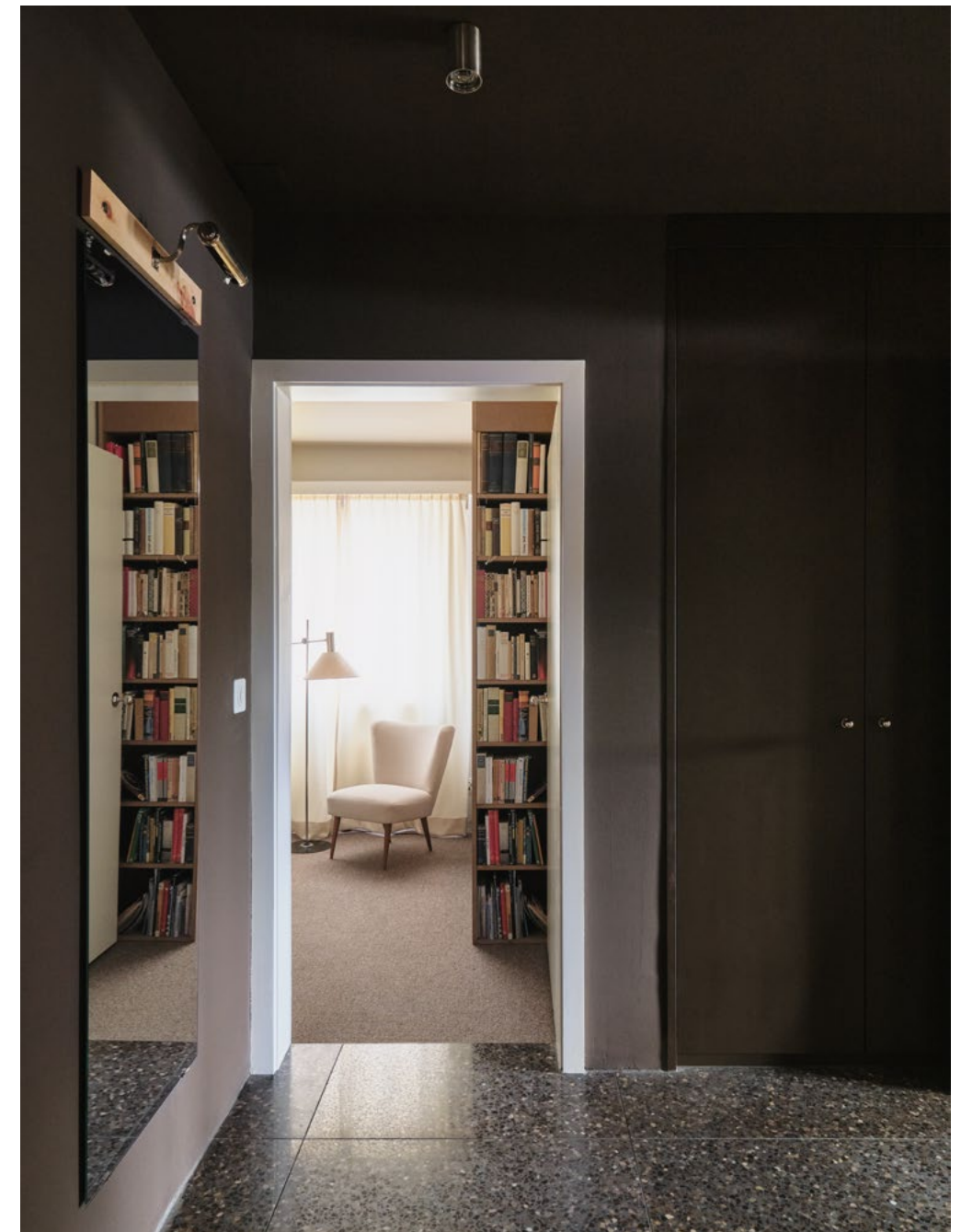




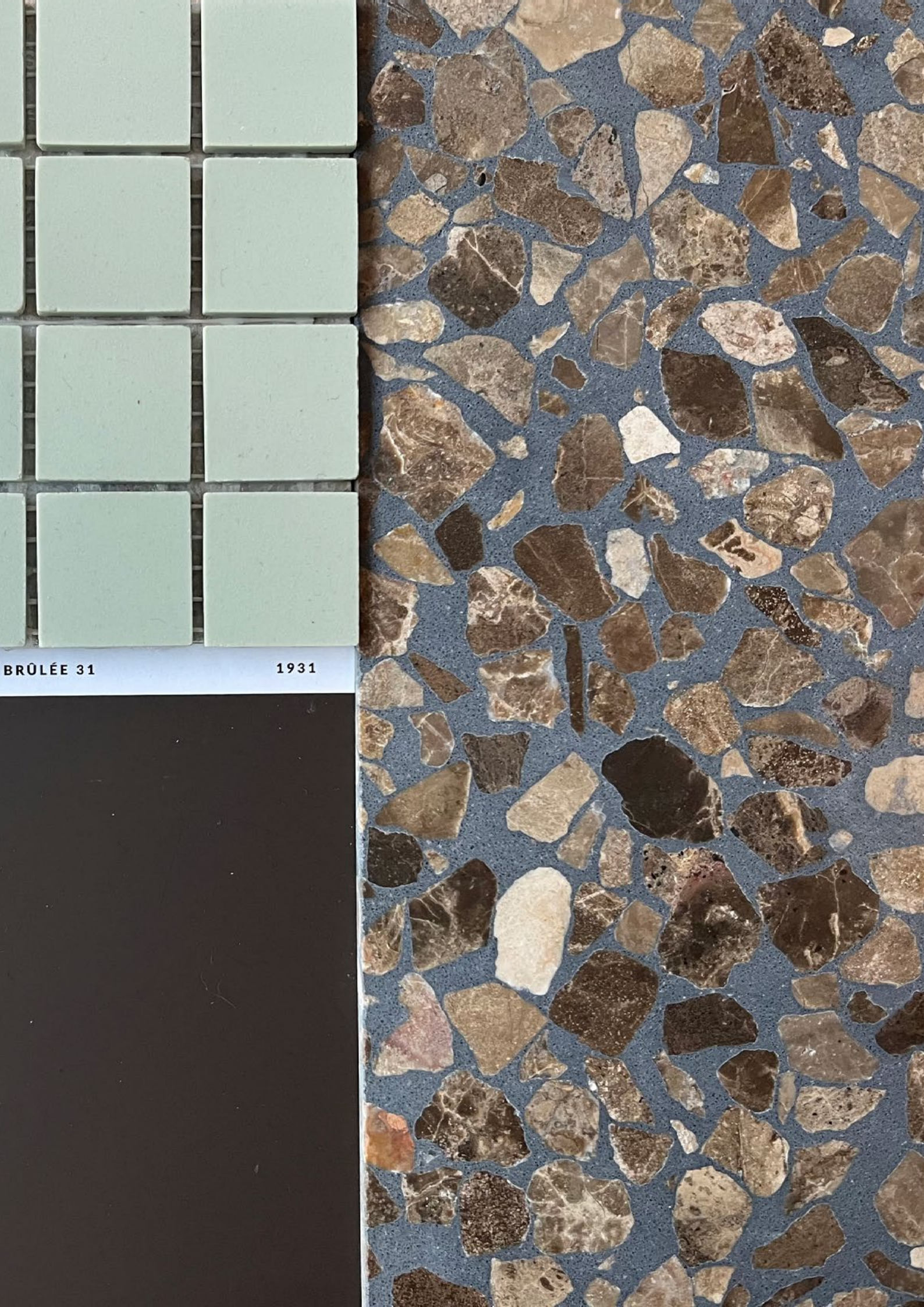






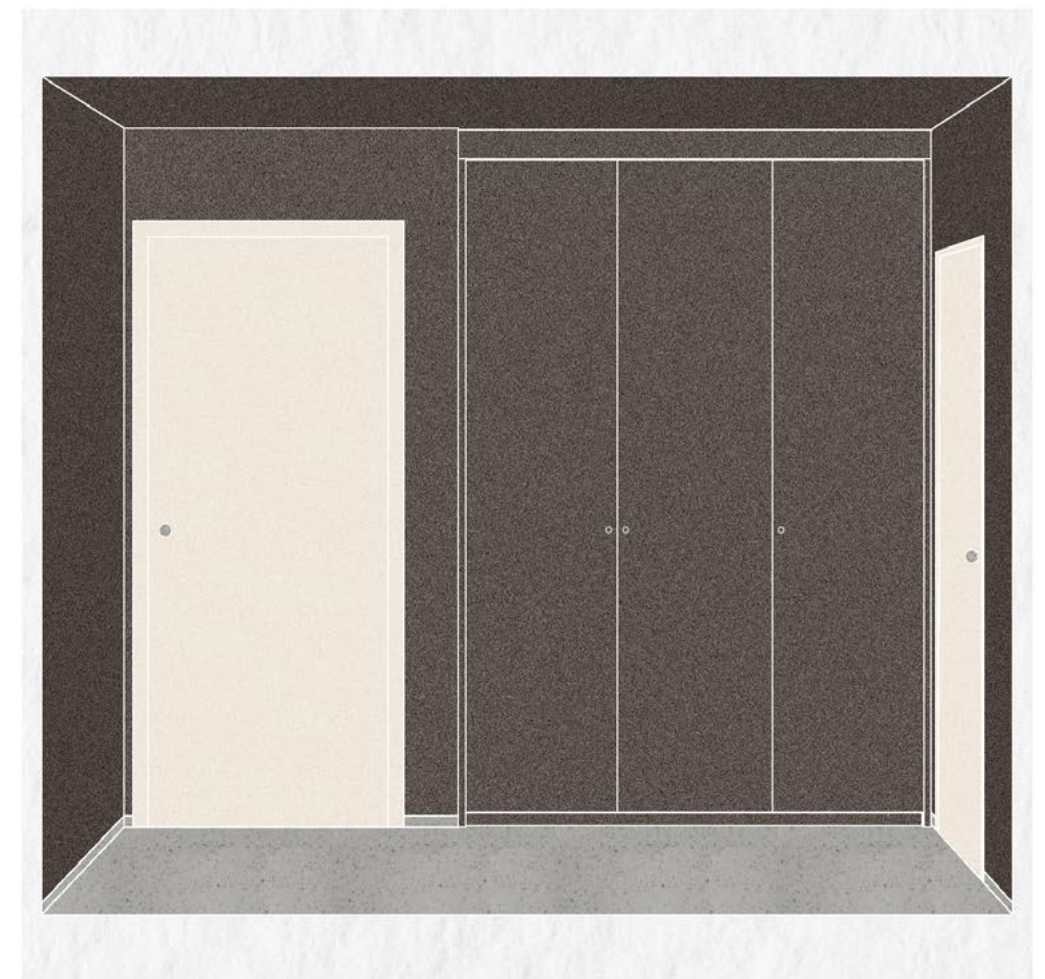






BROLÉE 31

1931

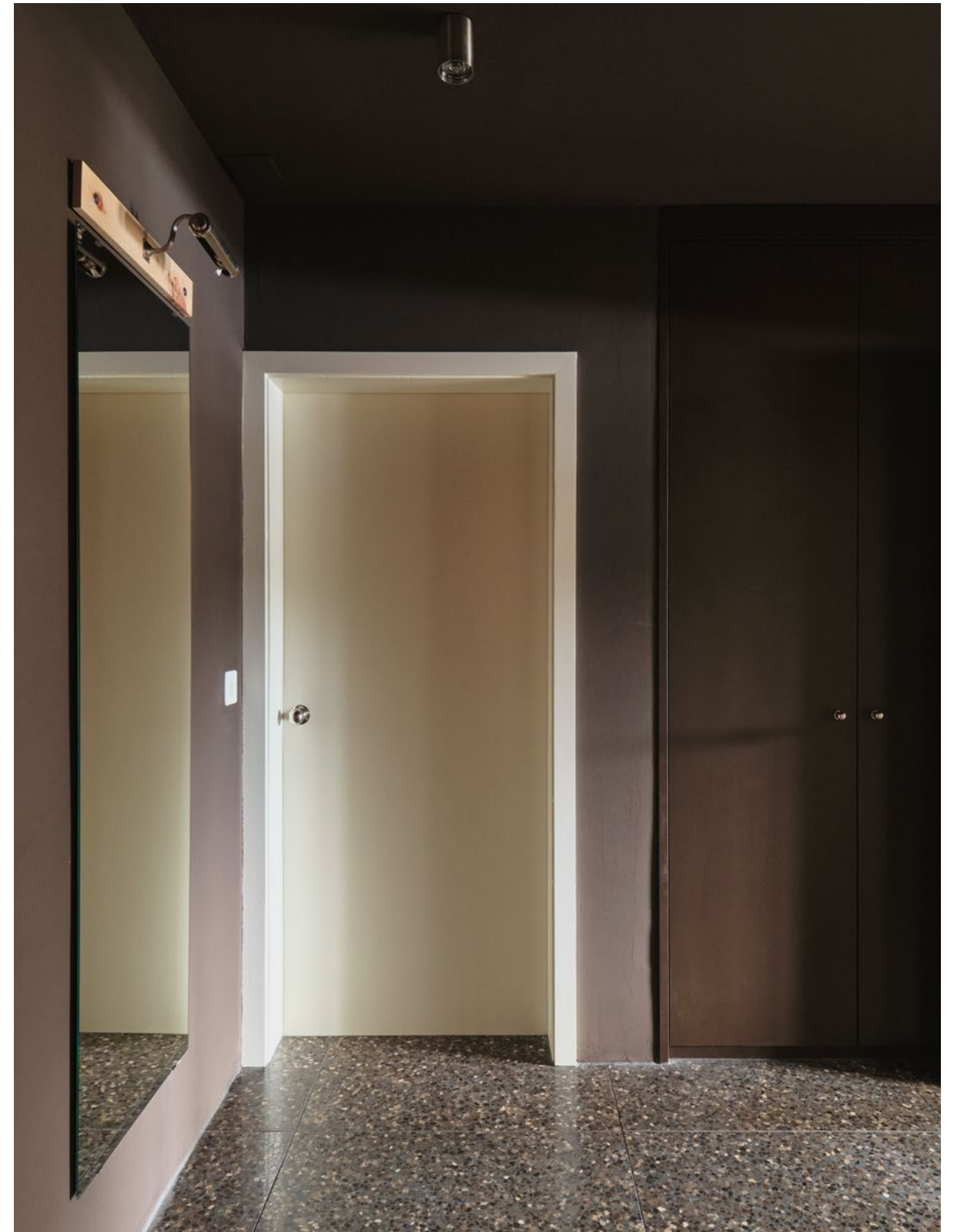






## THE ENTRANCE

A dimly lit room with limited natural light serves as the entrance hall and transitional centre. The contrasts in light and shadow when moving between rooms are like movements in music or theatre. Rooms without daylight tend to benefit from darker, warmer colours and lighting, fostering a sense of intimacy and depth. Here, the floor is made out of large bespoke terrazzo tiles. The walls, ceiling, and cupboard doors are kept in dark brown, accented by subtle touches of Swiss pine. Thanks to its simplicity, this small room absorbs the atmosphere of the adjoining spaces and connects to the apartment as a whole.







## THE CHILDRENS BEDROOM

The children's room is compact, with a small window that offers no exceptional view. The size of the room cannot accommodate much beyond a bed and a cupboard. The aim was to create a room that invites you to stay; a space that offers the comfort of a nest. The light, warm colours catch and diffuse daylight into the room. Merging the bed and the closet created a simple niche, which is upholstered with a light wool fabric. The light of two decorative wall lamps further enhances the warmth and comfort of this corner.



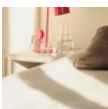

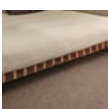
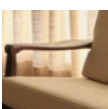
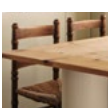
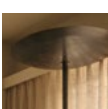
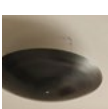
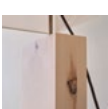

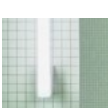
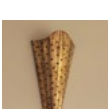


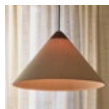
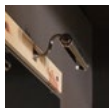
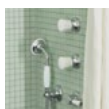
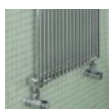

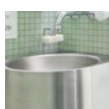
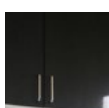
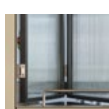


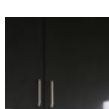
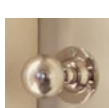
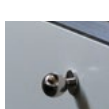






LIST OF RELEVANT ITEMS

	FURNITURE	S01 SITZBANK	TONIKA
	FURNITURE	T03 KAFFEETISCH	TONIKA
	FURNITURE	BESPOKE SIDETABLE	AADA
	FURNITURE	BESPOKE DINING TABLE	AADA
	FURNITURE	BESPOKE BED	AADA
	FURNITURE	ARMCHAIRS	VINTAGE
	FURNITURE	CHAIRS	VINTAGE
	LIGHTING	L01 STEHLEUCHTE	TONIKA
	LIGHTING	L01 DECKENLEUCHTE	TONIKA
	LIGHTING	L04 TISCHLEUCHTE	TONIKA
	LIGHTING	CIELING LAMP, CAGNOIS	VENLETTETTELIN
	LIGHTING	WALL LAMP, LINESTRA	MAWA
	LIGHTING	WALL LAMP	VINTAGE, STUDIO KIEWIET

	LIGHTING	HANGING CEILING LAMP	VINTAGE
	LIGHTING	WALL LAMP	VINTAGE
	BATH	TAPS, MORRIS	DEVON & DEVON
	BATH	HEATING, BASICS 14	TUBES
	BATH	TOWEL HOLDER	STAHL UND FORM
	BATH	SINK, FACIL	DELABIE
	KITCHEN	SMOKED OAK	REFORMCPH
	KITCHEN	BESPOKE STOVE	AADA
	SURFACES	0348 JADE GREEN	CINCA
	SURFACES	BESPOKE DESIGN	MOSAIC FACTORY
	APPLIANCES	HANDLE 7353 128, NICKEL	SKANDINAVISCH GRIFFE
	APPLIANCES	EDWARDIAN KNOBS	VINTAGE
	APPLIANCES	KNOBS 1349 25, NICKEL	SKANDINAVISCH GRIFFE



## AADA Atelier for Architecture, Design and Atmosphere

Belgian interior architect and German architect, Olivia Sommer and David Gössler strive for strong and specific atmospheres. They develop consistent design concepts down to the last detail. Olivia and David curate and combine objects from all styles and eras creating enduring interiors. Nothing is to be hidden. They reflect on the nature of space, volumes, and materials. The rooms and objects they design are balanced. There is no excess, yet nothing is missing.





## AADA Atelier for Architecture, Design and Atmosphere

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### Casa Muttabella

Team: David Gössler, Olivia Sommer, Seida Feldheim

Begin of planning: 05/2022  
Construction time: 05/2023 - 11/2023  
Contract: HOAI Phases 1-9  
Living space: 79 m<sup>2</sup>  
Volume: 160.000, - CHF  
Client: private

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