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Premises.

What does the space learn to us? Everything I guess, as it seems to be such a box full of hints. We act in a certain context, each time we cross, each time we live in a space. Also, the space itself tells us stories. Like the fabulous Ozu's pillowshots, even silent, even frozen, what is around us is always a decor, that we put in movement.

The following works are selected pieces of my way to practice the space for now. Shapes are not just shapes. Sometimes a gesture that you can feel by seing the object is enough. There is indeed, in the materiality, a narrative energy. These spaces, furniture and objects are founded on the living of a piece by people: the use and the story are inextricably linked.

My way to lead most of my projects is close to create a second skin for the people. I believe spaces and objects have to be both surprising in their appearance and accurate about their function. The function has to be studied, sometimes rethinked, as well. Each detail is not only what it is at its first degree, because it always comes with a practice, a context, a culture.

The luck we have in our area is the short distance we can decide to have with the realization: in my opinion, crafting is the better way to be as close as possible to the need we answer to, by going deeply in the possibilities of the materials because so much can come from it.

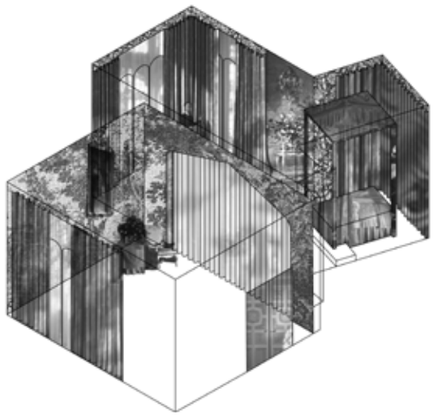
This is also your skin.

Developped with Jessica Brancato
Atelier Decor / Daniel Zamarbide
HEAD, Geneva, 2013/2014, 1 semester

A/

This is also your skin results of the study of the link between the interior architecture and the cinema: the decor. How does the space can narrate? How does a functional space tell a story by itself? Our choosen basis was an extract of *Rebecca* /A/, Hitchcock's film of 1940. We focused our first steps on how does the ornament /B/ is a manifestation of the personnality of the owner of the space. As well, the proximity of the elements composing a bedroom to the ones of a mausoleum was accurate to us. Our following observations about how does the ornament can be obsessive leads us to consider the power of the fullness of ornament confronted to its emptiness: the behind the set. Our model /D/ materialises how a sucession of ornaments, followed by its oposite, can be experienced: mineral, vegetal and animal ornaments sacralize the room and put it alive. From the bed, the view enlights the fact that it is a story the viewer can rewrite by himself. Then came the confrontation to how to realize the bedroom. although the given effect of the mdf was interesting, we had to reconsider it for technical and cost issues. The aim was to realize the bedroom *This is also your skin* to present, in the context of the *internazionale salone del mobile di Milano*, an appartment - Conversation pieces - designed according to decor studies lead in our workshop. We realized, thanks to methodic processes and tools /C/, the 146 layers composing the space, in Tyvek®. The ornament has no more the status of an added element, but is the basis of the spaciality of the room: creating a whole universe full of evolving shapes, as the construction of our dreams.

B/



C/

D/

A/ screenshot: *Rebecca*, A. Hitchcock, 1940
B/ axonometry of Rebecca's bedroom
C/ realization process: Tyvek® cutting
D/ model: 1/20, mdf, laser cutting
E/ entrance, from the inside
F/ detail
G/ ©HEAD–Genève_DylanPerrenoud

G/

F/

E/

The aquarium.

Atelier Domus / Bartosz Hunger
ASP, Lodz, Poland, 2013, 1 semester

A/

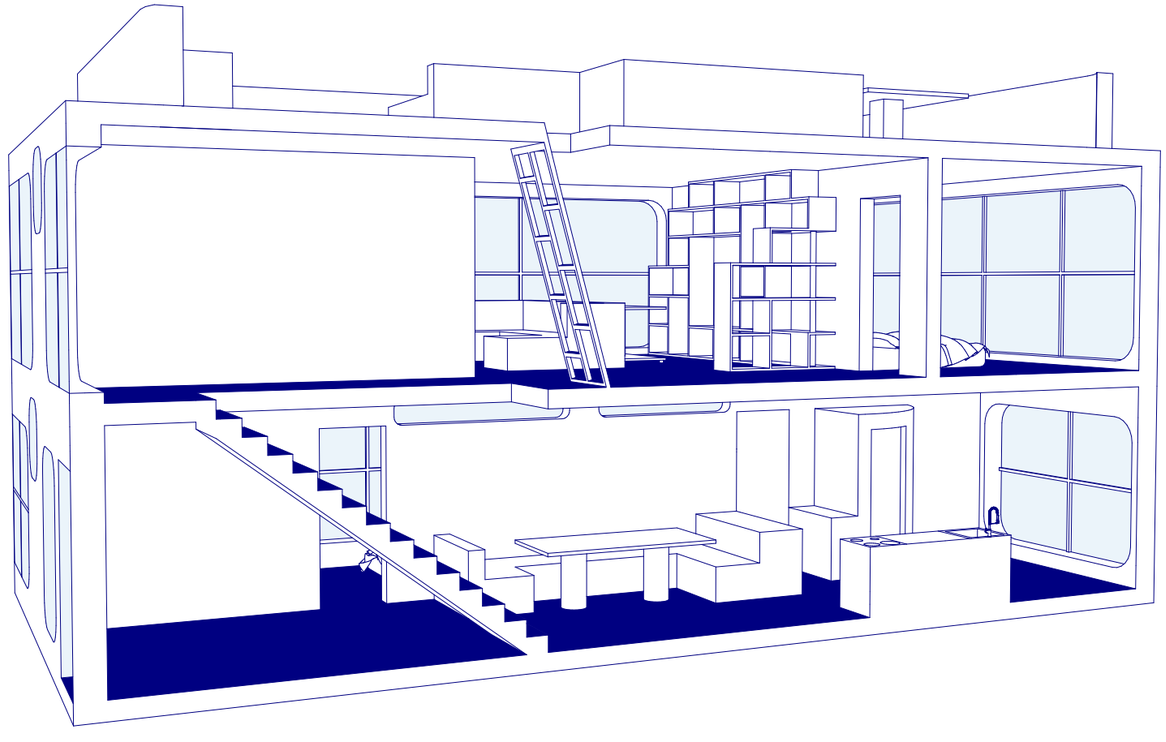
Ulica Krakusa, 31, Lodz, Poland. There is nothing else but empty little storages in this old building located in the back of a courtyard. Here is the project: proposing an accommodation measuring the same dimensions (560 x 1287 x 677 cm) as the existing space.

The first steps lead me to design an housing based on the question of the boundaries between publicity and privacy. This is a matter of time, as well: in a community, it is necessary to develop cores activities dedicated to the commun moments, and personal spaces for the private life of the habitants.

Also, the elaboration of the space has been based on the sun's movement. This house contains four rooms exposed to the South, and four small bathrooms to rationalise the space. three cores activity respond to three needs:

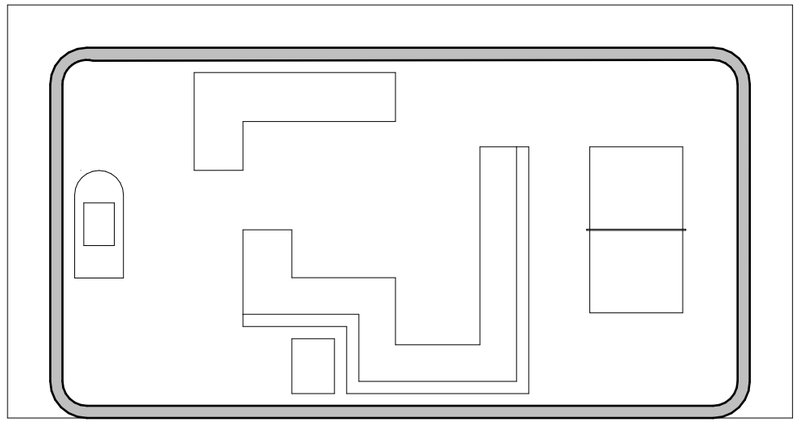
/ food and drink - level 0
/ culture and creation - level 1
/ relax and table tennis - roof.

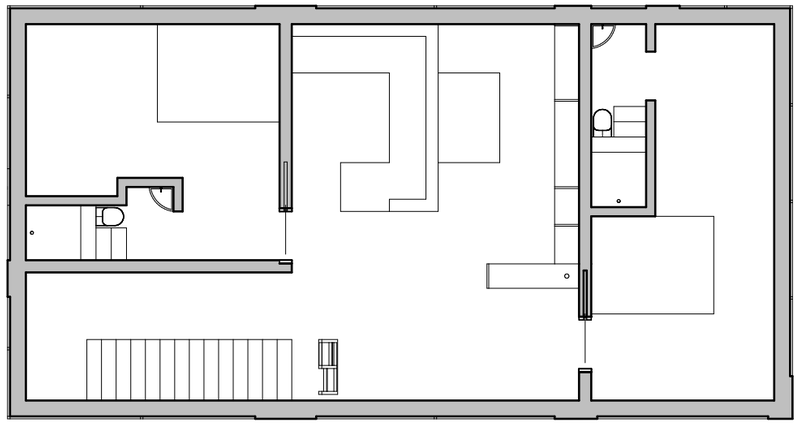
The orthogonal line of the architecture is soothed by the curves of the large openings on the exterior. The spaces are mostly open to each other, creating a continuum on the three levels. The minimalist furniture responds to the basic functions of the living: this simple intervention allows the habitants to appropriate their place in an architectural object which would be empty of history without them.

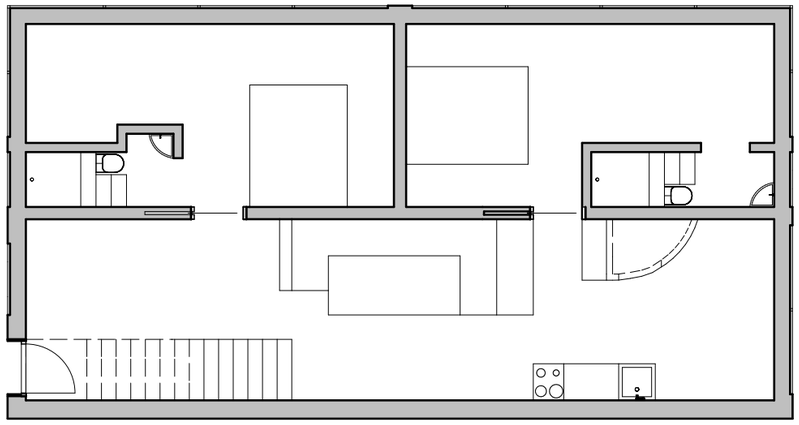


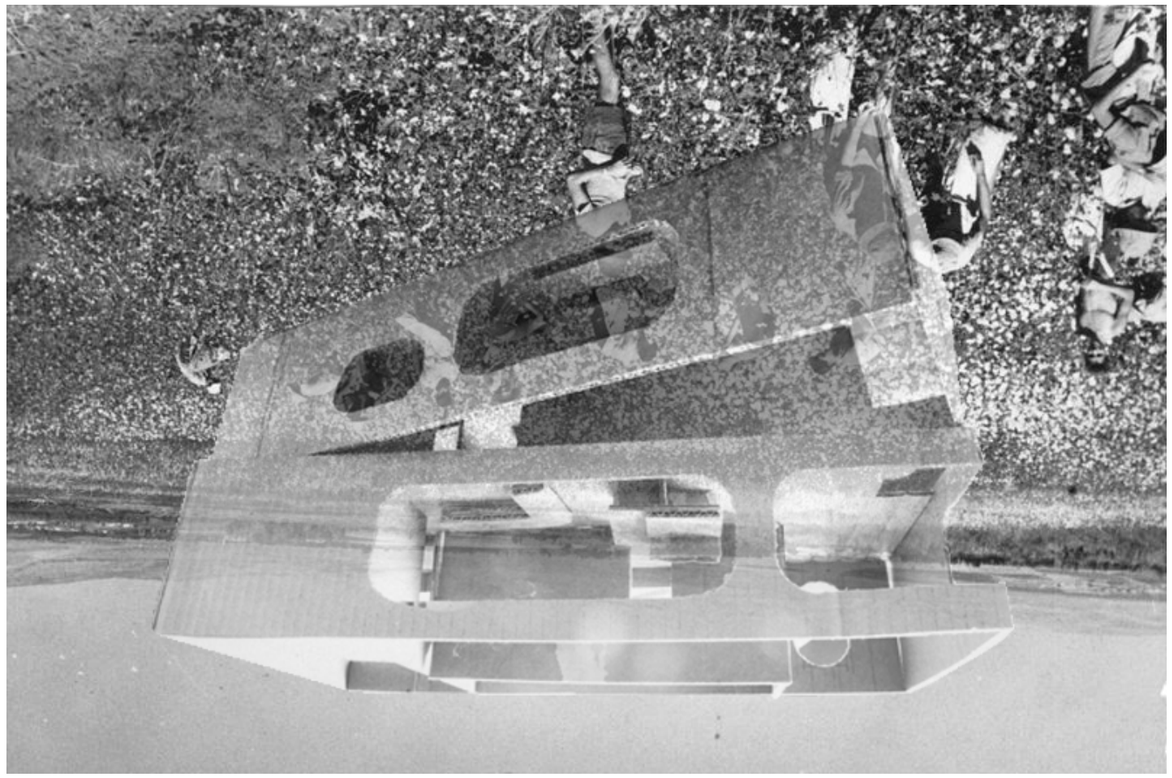
B/

A/ existing space
B/ axonometry, view A/B
C/ study model on collage
D/ plan (levels 0/1/roof) scale 1/100









D/

C/

B

A

N

Goodbye, father.

Outside project
Geneva, 2014, 2 weeks

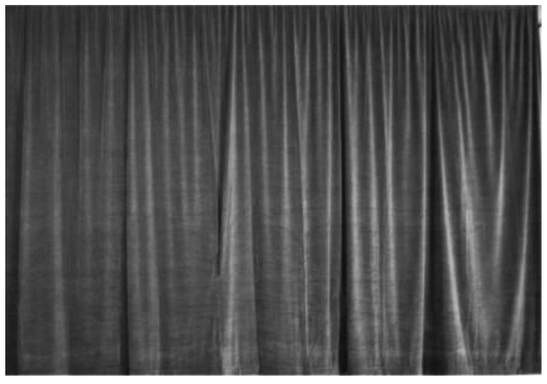
Goodbye, father is the set of one of the scenes of Aurélie Pernet's short film, *Meccarillos*.

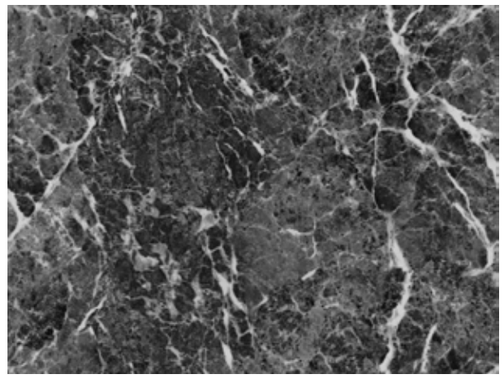
The given task was to create a funeral office: in this scene, a young woman around her twenties, ignored by her mother, has to deal with her father's death, such as the choice of his coffin. It illustrates more generally her way to handle death.

The main line to elaborate the decor was to develop a contrast between the two sides of the desk. The second but complementary idea was to choose symbolic elements of birth and mortality to materialize the accessories of the scene.

The nature of the space and the narration of the objects lead the viewer of the office in the following analysis: lightness, flowers, and celebration on one side ; drama, heavyness, systematism on the other side.

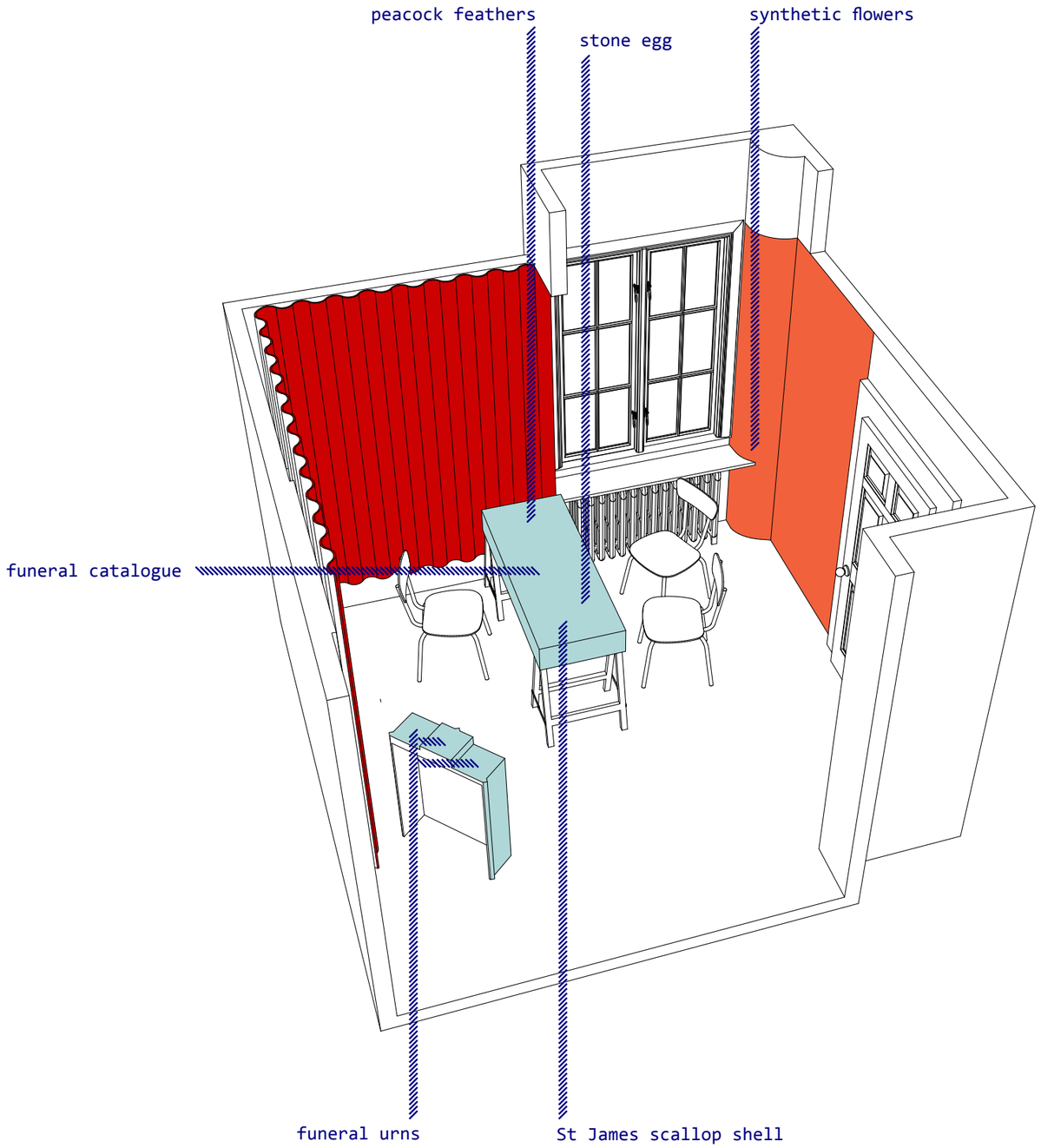
A vase full of peacock feathers, symbol of immortality, links the two atmospheres. The funeral urns are displayed as luxurious relics. The fake marble is like a sea on which an egg, a shell and a calendar, recalling the birth and the time, seem to float.





A/

A/ atmosphere board, mixed images
B/ axonometry of the intervention
C/ pictures of the final version


peacock feathers
stone egg
synthetic flowers
funeral catalogue
funeral urns
St James scallop shell

B/

C/

Where is the vacuum?

Impromptu task
Paris-Geneva, 2014, 1 week

What, for you, is the main design feature of a "good room"? I will interpret *good* as ideal. *Good* in which goal? In my opinion, the essential qualities of a space are about how does it deals with its environment, how can it constitute an intimate space, a shell.

The urban context appears to be the most problematic context of our present way of living. In the vibrant city, to the point of being tiring for the human health, I am looking for a piece of insularity. A place in which the user can create his own vacuum, in definitive, a kind of cave.

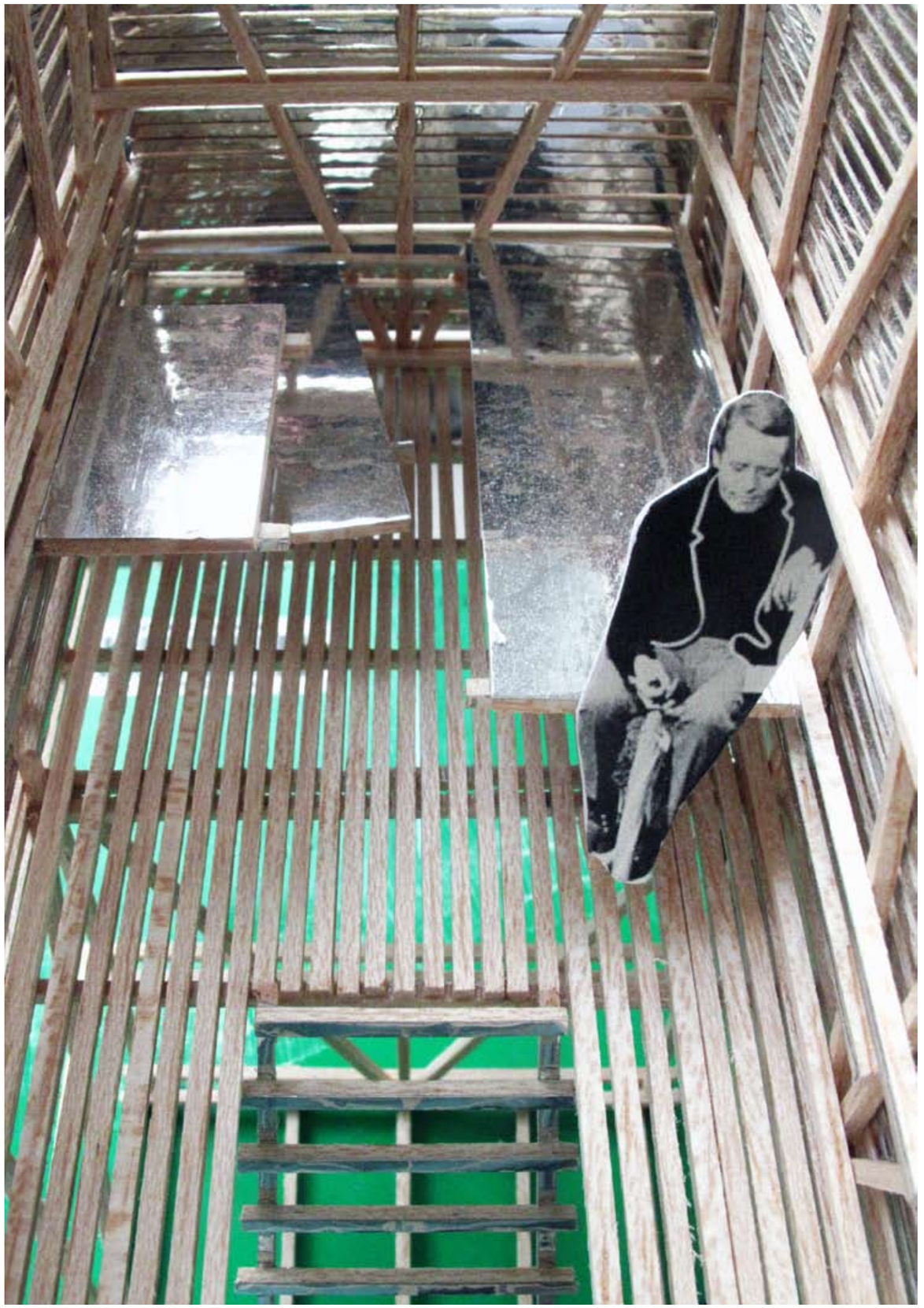
This vacuum room would not be completely disconnected from its moving location in all the city: between the joists, you can always be an invisible witness of the surrounding environment.

A/ *Where is the vacuum?* consists in a simple construction of joists, measuring 16 m^2, reamovable wherever it can be necessary. At the ground floor, there is nothing else but a ladder: covered by mirror, lights will reflect on it, like an invitation to climb. At the top and unique floor, a seat, a desk and a bed: a total unit space, made of joists and mirror, which will be a reflection of the user, but especially a reflection of what is above the micro-architecture: a piece of building, maybe trees, and above all, the sky, hint of the passing time.

B/

A/ screenshot: *La chamade*, A. Cavalier (1968)
B/ collage
C/ model: scale 1/32

C/



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