

2022>

>2026



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# Portrait

Stéphanie Hemidi (Fany) is currently pursuing a Master of Arts in Interior Architecture (MAIA) at HEAD, to further her research into the integration of biodiversity into interior spaces.

Its ambition is to transform existing architecture into a tool for the regeneration of living things, by developing ecocenic, inclusive and cross-species solutions in the heart of cities. Sensitive to the environment, she combines ecological responsibility with architectural creation, taking a pragmatic approach to each project to balance human needs with respect for living things. This approach leads her to design solutions, while opening up space to biodiversity, thereby contributing to a more sustainable and respectful future.

Over the three years of her Bachelor's degree, Fany benefited from enriching training with well-known architects and designers such as KOSMOS Architects, FALA Atelier, Line Fontana, COCI Studio, Simon Husslein and Apropâ. These different workshops have forged a vision of architecture that questions certain habits, proposing solutions from interior architecture in response to social, environmental and political issues. These exchanges have fuelled his positioning through responsible approaches, focusing on inclusivity and the reuse of materials.

Prior to her immersion in interior architecture, she worked in graphic design and visual communications in Geneva and Lausanne. There she developed a particular sensitivity to graphic composition and colourimetry.

In 2020, driven by the desire to deepen her spatial thinking, Fany decided to broaden her creative field by exploring the complementarities between graphic design and architecture. This led her to pursue her creative training full-time at HEAD.

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workshop work — HEAD

# Projet

## *Renovating architecture to regenerate and safeguard biodiversity*

*architecture - ecocene - biodiversity - reuse - inclusiveness*

*The project aims to give concrete form to a new vision of coexistence between humans and non-humans in an urban environment by transforming an existing building, initially earmarked for demolition or rehabilitation, into a place for the regeneration and safeguarding of living things. By integrating spaces dedicated to biodiversity and meeting the needs of traditional housing, this project is part of an inclusive and sustainable approach to the city. It's not just a question of renovating, but of rethinking the function of buildings to accommodate and enhance living things.*

*The aim is to transform an Anthropocene architecture, focused solely on human use and the exploitation of resources, into an Ecocene architecture. The latter is inspired by the concept of the Ecocene, a hypothetical geological era when humanity adopted sustainable lifestyles in harmony with ecosystems. In practice, this means regenerating biodiversity, restoring ecosystems and integrating living things into all aspects of urban space.*

*In concrete terms, this project will reorganise the building's spaces to accommodate individual growing areas accessible to each dwelling, creating a direct link between residents and nature. Each resident will be able to cultivate their own green space, encouraging enriching interactions with living things. This approach aims not only to reconnect city dwellers with nature, but also to strengthen their resilience in the face of the challenges of climate change. The creation of these green spaces helps to reduce urban temperatures, improves air quality and offers a sustainable solution to the heat island effect.*

*Beyond the ecological aspect, the project aims to transform the relationship between residents and their environment. By incorporating practices that respect biodiversity and encouraging mutually caring relationships, the building will become a truly integrated ecosystem. This initiative also responds to social issues by offering residents a better quality of life and an opportunity to reconnect with a harmonious way of life.*

*The project is not limited to functional or aesthetic considerations: it seeks to initiate a paradigm shift in which architecture becomes a lever for regenerating biodiversity and restoring the balance between species. Each redesigned space will embody this symbiosis, where humans, plants and animals live together in complementary ways. In this way, the renovated building will become a concrete model for illustrating how urban construction can contribute to a sustainable future based on solidarity.*

*By carrying out this project, we can offer a response to today's environmental and social challenges while providing an inspiring example of resilient architecture. This transformed building will embody the transition to a city where man and nature coexist in harmony, paving the way for a future where every urban space becomes a player in ecological and social regeneration.*

# Motivation

*After three years' experience studying for a Bachelor's degree in Interior Architecture at the Haute École d'Art et de Design (HEAD), I want to use my knowledge and skills to further my social, activist and ecological commitment.*

*I'm inspired by many things, but there are two major issues that stand out, both of which redefine the way we use our interior spaces in the face of contemporary challenges.*

*The first question explores the way in which we arrange and share our living spaces, highlighting the tendency to fix our living spaces in a single function when they could evolve throughout the day. By adapting spaces according to need, residents can reconfigure their flats to make life more comfortable. This means designing structures that can evolve and be adapted, as well as a bespoke furniture system, so that the same space can be used for a variety of purposes. These arrangements would respond to changing needs over the course of a lifetime: a life that begins as a shared flat, which can evolve into a life as a couple, extend to a life as a family, and then transform into sharing spaces to care for one's loved ones as life changes. The problem of lack of space in urban centres opens the way to innovative solutions for planning and sharing space. By making private spaces modular according to the time of day, city dwellers could adapt their homes to their needs in a flexible and functional way. This same idea of modularity could be applied to commercial spaces, which are often locked into a single function and unused for long periods of time. These spaces could host a variety of activities at different times of the day: a morning café becoming a fast-food stand in the afternoon, then a bar in the evening. Using modular structures and furniture, these approaches would maximise the use of space, contributing to optimal management of urban resources, while promoting a sustainable housing policy and encouraging new ways of sharing and living together.*

*The second question concerns the inclusion of living things in the interior spaces of our cities, and even more so, in our living spaces. Reorganising these spaces in a sustainable way by welcoming living things would be a response to two of today's major crises: the extinction of biodiversity and the precariousness of land tenure, which accentuate the disconnection between residents and nature. This approach would strengthen social ties, raise ecological awareness and encourage the sharing of knowledge, such as seeds and gardening, while creating a dynamic around biodiversity.*

*Over the last three years of my Bachelor's degree in interior architecture at HEAD, various workshops have highlighted the importance of including biodiversity as an essential*

*response to contemporary issues. For example, during the 'Forced Reuse' semester, supervised by Léonid Slonimskiy, I developed the 'Terrapolis' project, a reserve dedicated to biodiversity, where human access is forbidden. Another project, Passagg, used plants as part of a therapeutic approach to personal reconstruction for migrants who had crossed the Mediterranean Sea. My dissertation, entitled 'Geneva Natural History Museum: the legacy of the anthropocene years', explores the issue of human control over living things. Finally, as part of a semester with Aproprå, where reuse is a response to a current crisis, the 'Enchanted Forest' project led me to question the principles of modernist architecture and the domination of humans over nature through aseptic green spaces.*

*HEAD's Master of Arts in Interior Architecture (MAIA) represents a unique opportunity to deepen my knowledge and practice around circularity, interdisciplinarity and new ecological paradigms. This programme, which tackles crucial issues such as the loss of biodiversity, the circular economy and the regeneration of spaces, by combining research and design, fits in perfectly with my ambition to transform interior spaces into tools for the preservation and regeneration of living things, while developing furniture design that makes optimal use of spaces.*

*Joining HEAD's Master of Arts in Interior Architecture (MAIA) represents an exceptional opportunity to further my research into the interactions between humans, non-humans and interior spaces. Thanks to an interdisciplinary framework focused on innovation, this master's degree will enable me to explore hybrid approaches integrating emerging technologies, in order to design modular, adaptive and inclusive spaces.*

*These themes resonate deeply with my background, which has enabled me to develop an ethical approach centred on the relationships between humans, animals and the built environment. MAIA will enable me to give concrete form to a project that is still theoretical, while refining an idea that is dear to me: proposing inclusive and ethical solutions that promote inter-species cohabitation. For me, this step represents an essential advance in helping to build a better future.*

# Curriculum vitae

## contact

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 5 rue de villereuse  
 1207 Genève/Suisse  
 + 41 (0)78 808 38 49  
 info@interieur.archi  
 www.interieur.archi

## born

**Paris on 6 september 1974**

## nationalities

**Swiss and French**

## languages

**French** – mother tongue  
**English** – good knowledge

## in brief

Currently studying for a **Master of Arts in Interior Architecture (MAIA) at HEAD**  
 - Geneva University of Art and Design.  
 My ambition is to transform existing architecture into spaces that **protect biodiversity** and living organisms by reintegrating these major issues into the heart of the built environment.  
 As a graduate and freelance graphic designer, I value **conceptual creativity** as much as **visual representation**.

## programs

**Plans:** Archicad, AutoCad, Sketchup  
**3D:** Archicad, Rhino, Sketchup, Blender  
**2D:** Illustrator, Photoshop, Lightroom  
**Graphic design:** InDesign, Quark Xpress  
**Web:** WordPress, Flash, Dreamweaver  
**Office software:** Acrobat, Suite Office  
**Editing:** Permière, FinalCut, iMovie

## master, bachelor and cfc

### **HEAD – Haute Ecole d'Art et de Design**

+ Master Interior Architecture  
 sept 2025 - currently

### **HEAD – Haute Ecole d'Art et de Design**

+ Bachelor Interior Architecture  
 sept 2022 - June 2025

### **EAD – Ecole des Arts Décoratifs**

+ CFC graphic design  
 August 1989 - June 1995

## formations

### **Interior Architecture - IPAC Design**

+ Diplomas years 1 and 2 -  
 evening classes  
 sept 2020 - june 2022

### **Karine Poulaud**

**Interior architecture- Stage**  
 march 2019 – august 2019

### **Institute of design - online**

+ Interior design courses 2019

### **Sketchup Certificate- CAD School**

+ Diploma 2019

### **Webdesigner Certificate- IFAGE**

+ Diploma webdesigner 2008

### **Dreamweaver CS3 - IFAGE**

+ Diploma 2007

### **Multimedia - IFAGE**

+ Multimedia diploma 2002

## freelance

### **RSarchitectes sàrl**

July 2024

### **Simon Husslein**

June 2025

## interests

Architecture, art, design, graphics, film, illustration, photography, video, animation, exhibitions, swimming, cycling, running, triathlon, walking.

## workshop head

Pets

Workshop led by:

**Youri Kravtchenko (YKRA)**

**Creatures**

september 2025 - january 2026

Baylon 2 bis - PAV

Workshop led by:

**David Fagart & Line Fontana  
(Fagart & Fontana)**

**Naturarium**

february 2025 - july 2025

Forced Reuse

Immeuble Clarté - Le Corbusier

Workshop led by:

**Léonid Slonimskiy (K.O.S.M.O.S.)**

**Terrapolis**

september 2025 - january 2025

The decorative house

Workshop led by :

**Ahmed Belkhodja (FALA atelier) &  
Camille Bagnoud (COCI studio)**

**Janus**

february 2024 - june 2024

The alchemy of atmospheres -

Inside virtual architecture

Workshop led by :

**Simon Husslein (atelier Simon Husslein)**

**Upslie down**

september 2023 - january 2024

Redécouvrir

Workshop led by:

**Manon Portera et Valentine Maeder  
(apropå)**

**La forêt enchantée**

april 2023 - june 2023

Réanime

Workshop led by:

**Valentin Dubois - Bertrand Van Dorp**

**Modul**

february 2023 - april 2023

Et vogue le navire...

Workshop led by:

**Léonid Slonimskiy (K.O.S.M.O.S.)**

**Projet Passagg**

october 2022 - january 2023

Kick off

Workshop led by:

**Léonid Slonimskiy (K.O.S.M.O.S.)**

**Projet Lina Bo Bardi - Casa de vedro**

september 2022

## exhibitions - figuration

Notti Future by Maria-Clara Castioni

**Nocturnal city piece**

october 2024 - Lugano

New artists

exposition street culture

**Black and white**

illustrations + photos

1994 - Paris

The strange, the foreign EAD

**Awele**

exhibition for the Geneva School of  
Decorative Arts

1993 - Bern

## graphic design competition

**Visual identity competition**

Department of Territory

DALE / DT - State of Geneva

Competition won in 2016

**Visual identity competition**

**of Greater Geneva**

Cross-border conurbation

franco-valdo-genevois

Call for entries won in

2024 – 2020 – 2016 – 2012

— HEAD



# Terrapolis

*Forced Reuse - Immeuble Clarté by Le Corbusier*

*Workshop directed by: Léonid Slonimskiy (K.O.S.M.O.S.)*

*Assistant and photo on the right: Manuel Rossi*

*September 2025 - January 2025*

*Working in tandem with Mister Théophile Matton*

Faced with the biodiversity crisis, the residents of the Eaux-Vives district have decided to reinvest the abandoned space of the Clarté building.

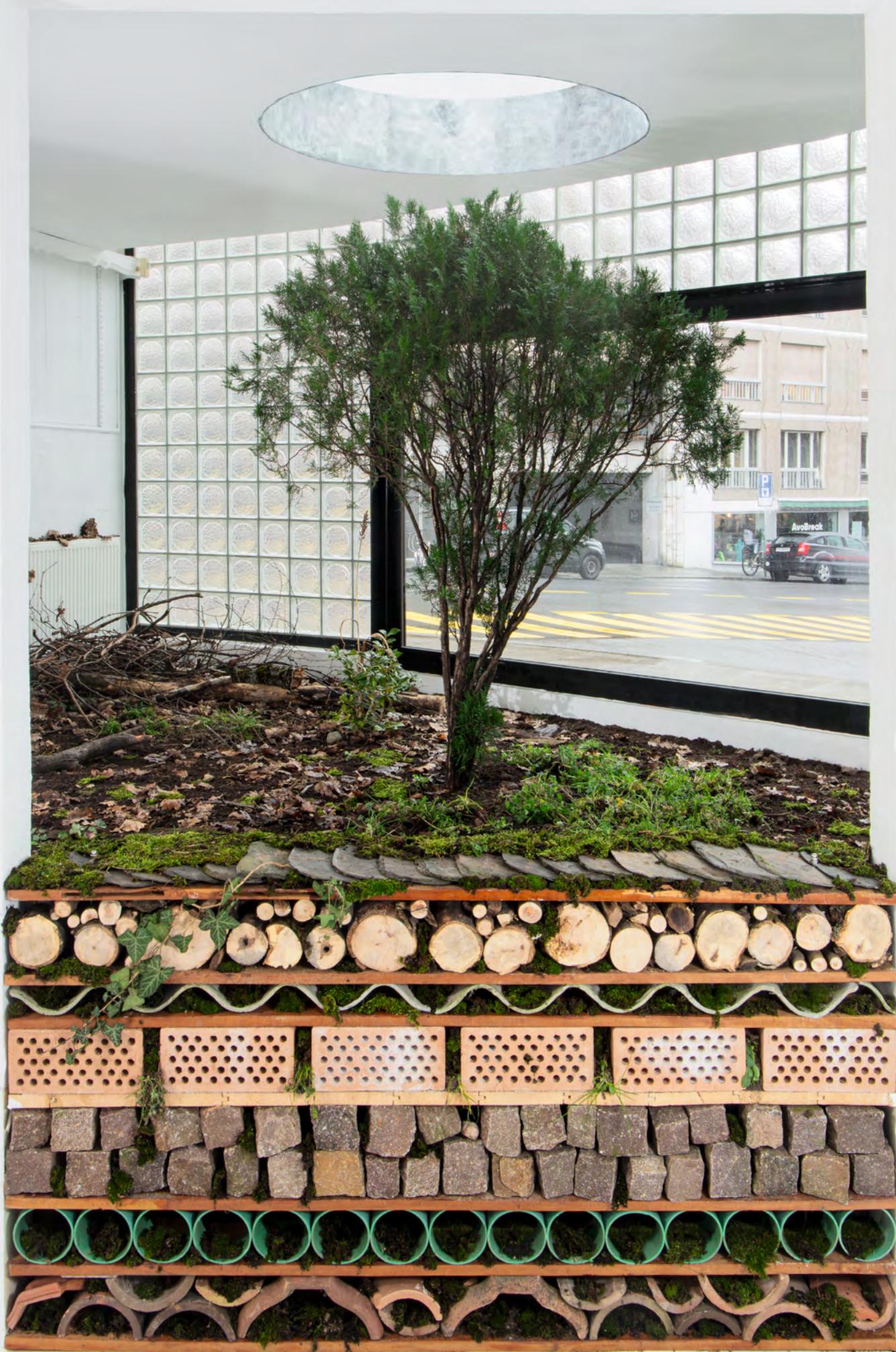
Their ambition is to transform the site into a biodiversity reserve and agro-ecology area, reconnecting the community with nature. Committed to this approach, the residents themselves drilled holes in the concrete slab, symbolising a form of citizen rebellion against rampant and destructive urbanisation. Through this action, they are reinjecting life and greenery into this neglected space, challenging current urban practices and reaffirming the importance of biodiversity in the urban environment.

The project is structured around two timeframes: during the day, one area is accessible to humans, while another is strictly reserved for flora and fauna. At night, this reserve becomes a refuge dedicated exclusively to animals, offering them a suitable habitat thanks to adapted soil and vegetation. In the area accessible to humans, the inhabitants grow fruit and vegetables using permaculture. The crops are then preserved, either by canning or dehydration, and distributed to local residents.

The project also encourages the sharing of knowledge and growing practices, notably through seed exchanges and educational workshops.

Many activities complete this ecological microcosm: shared gardens, community events, gardening workshops, collective composting, and educational visits involving schools. Initiatives such as compost sorting and dry toilets reinforce the sustainable approach.

Trees and shrubs saved from felling are replanted in this reserve, while reused materials are used to build the low wall that protects biodiversity. This unifying project offers both a refuge for biodiversity and a place for residents to live and share, helping to raise ecological awareness.

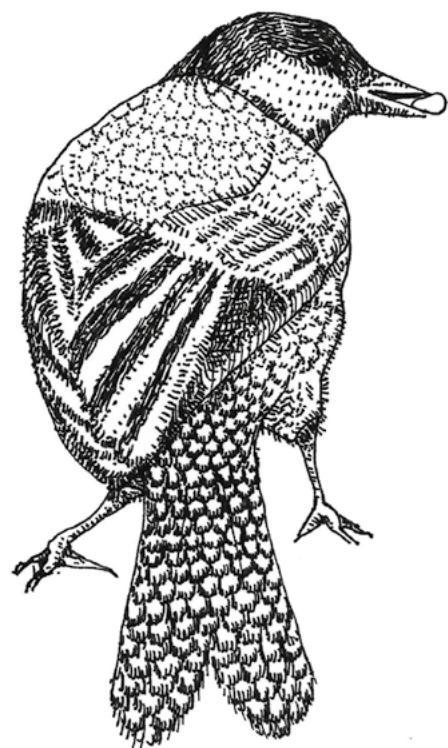
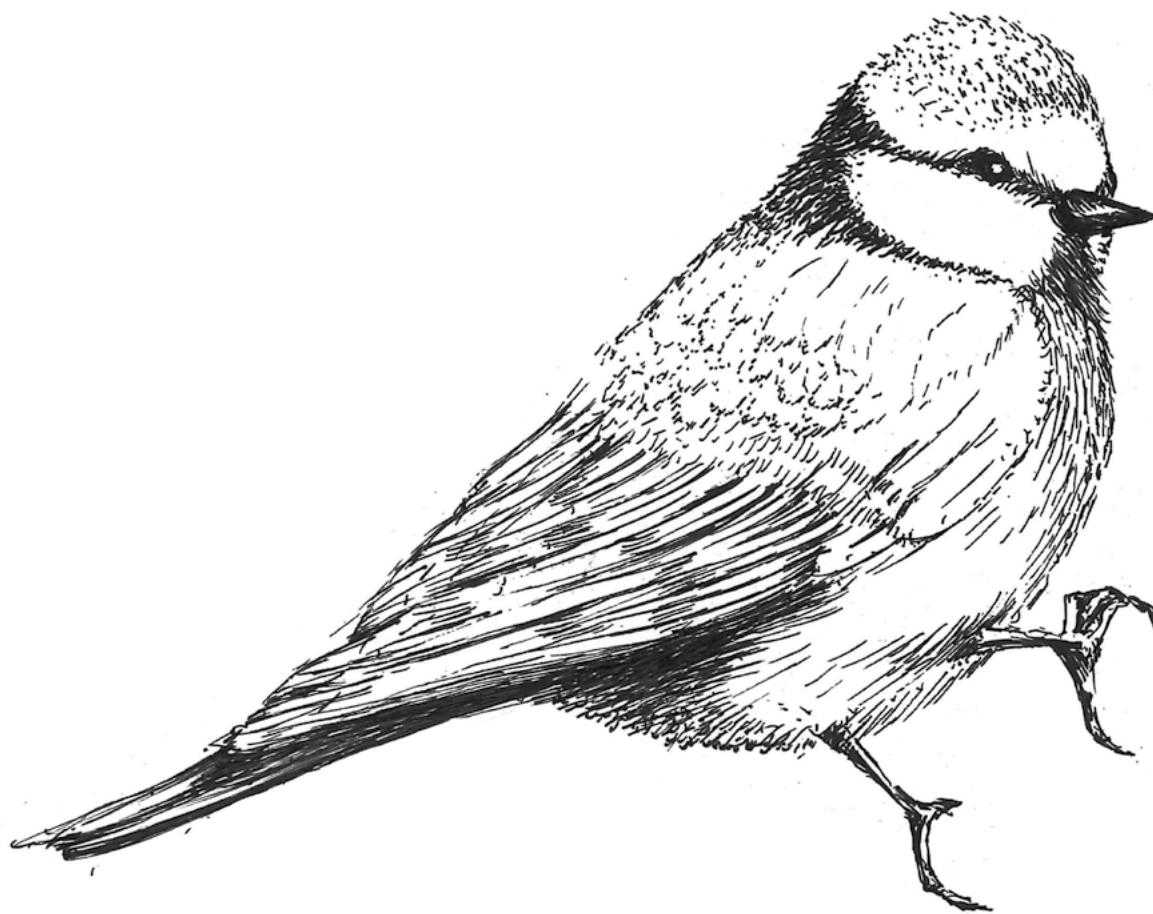


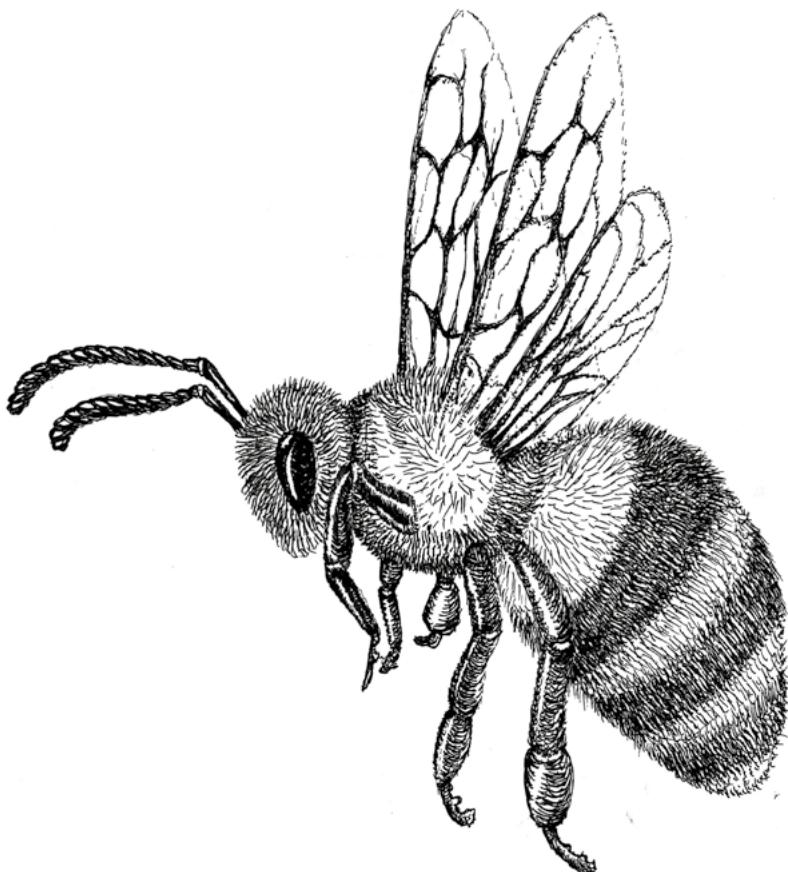
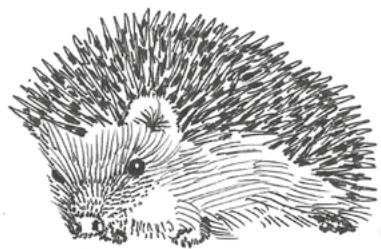
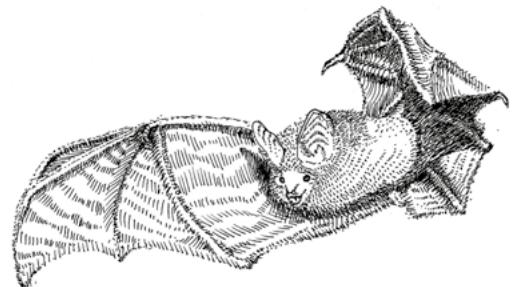
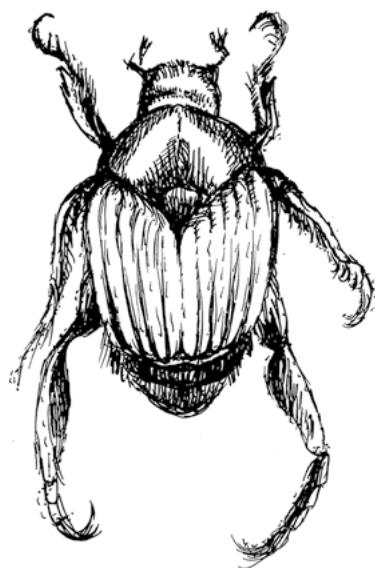


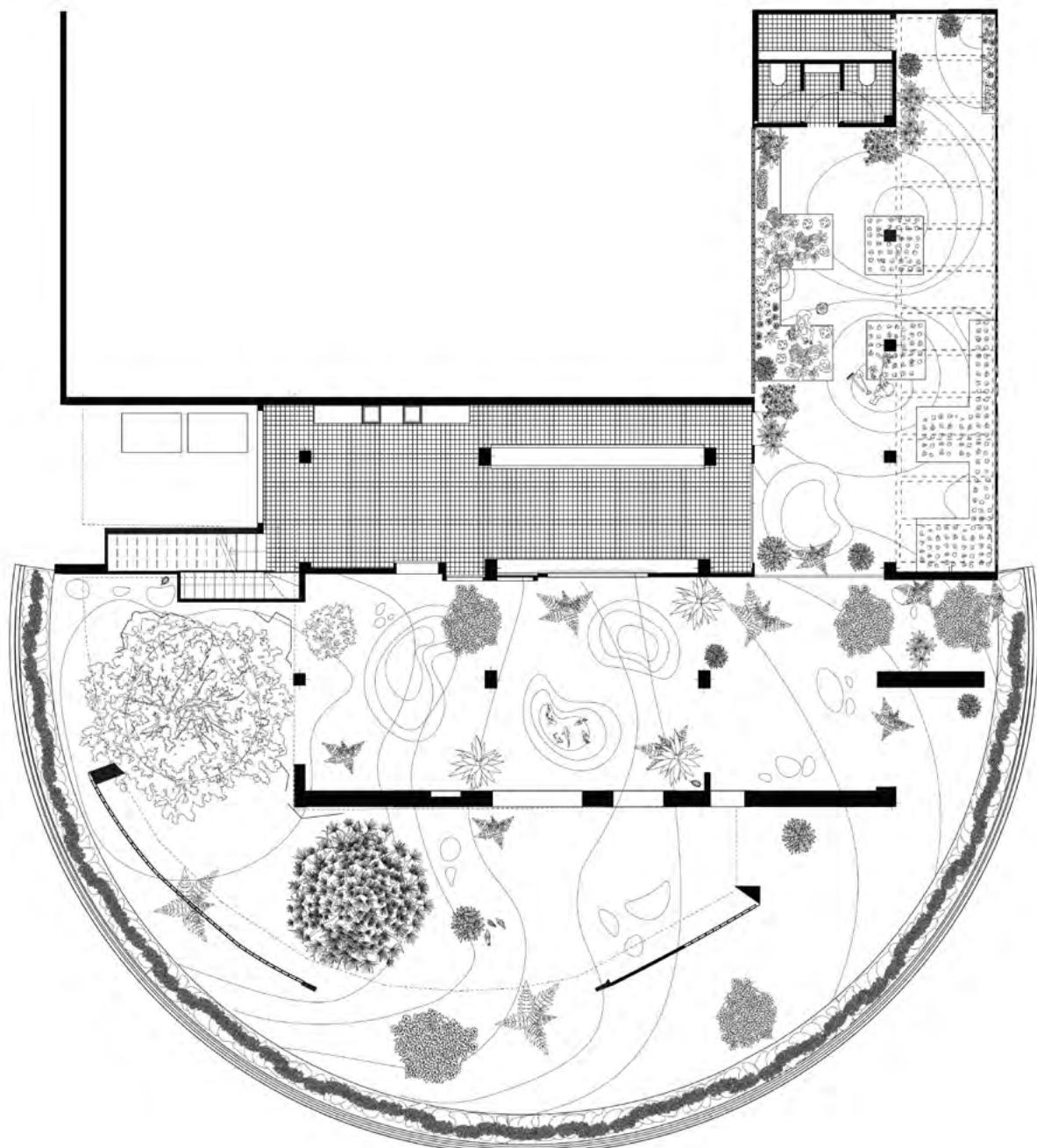


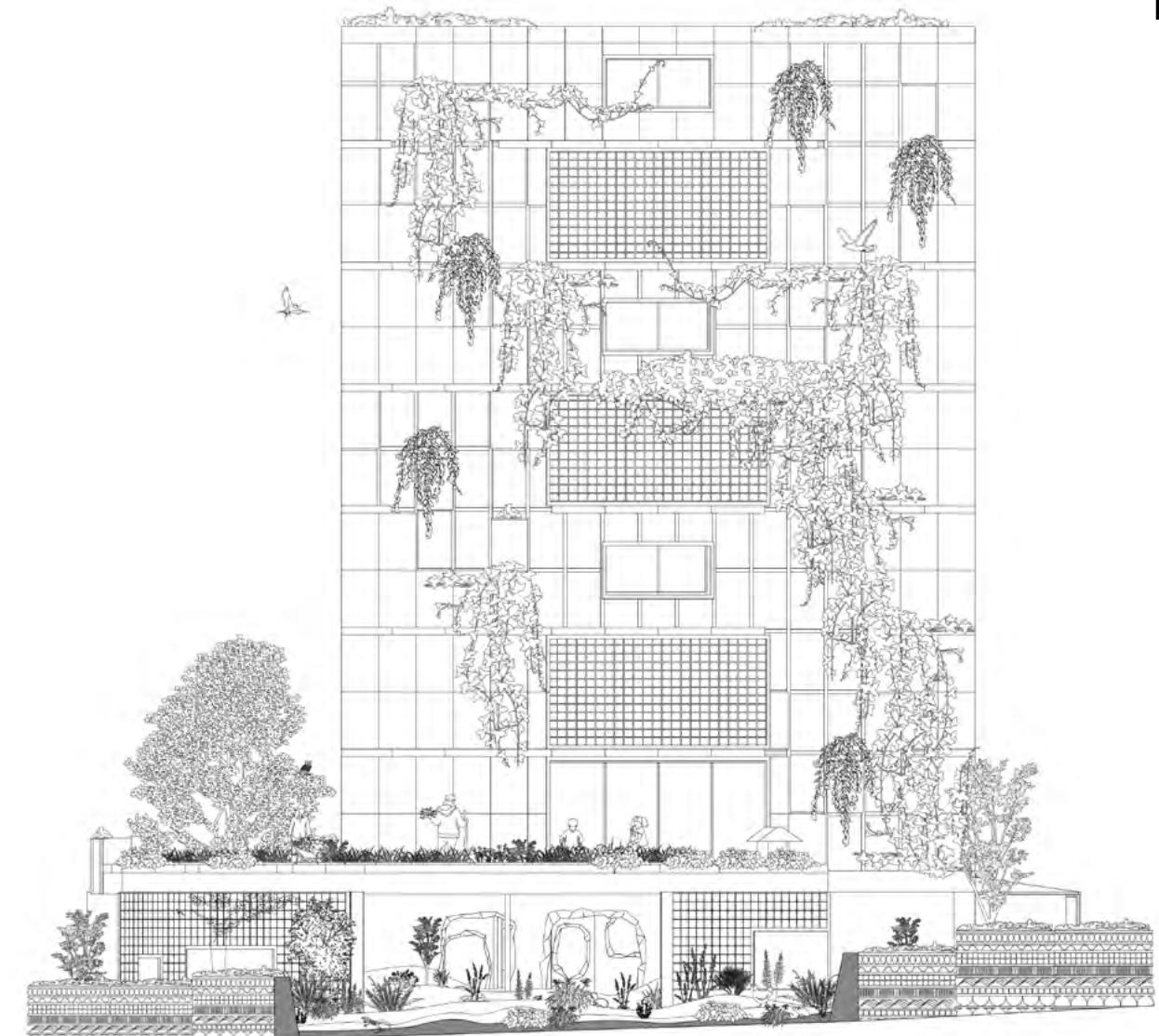
workshop work — HEAD

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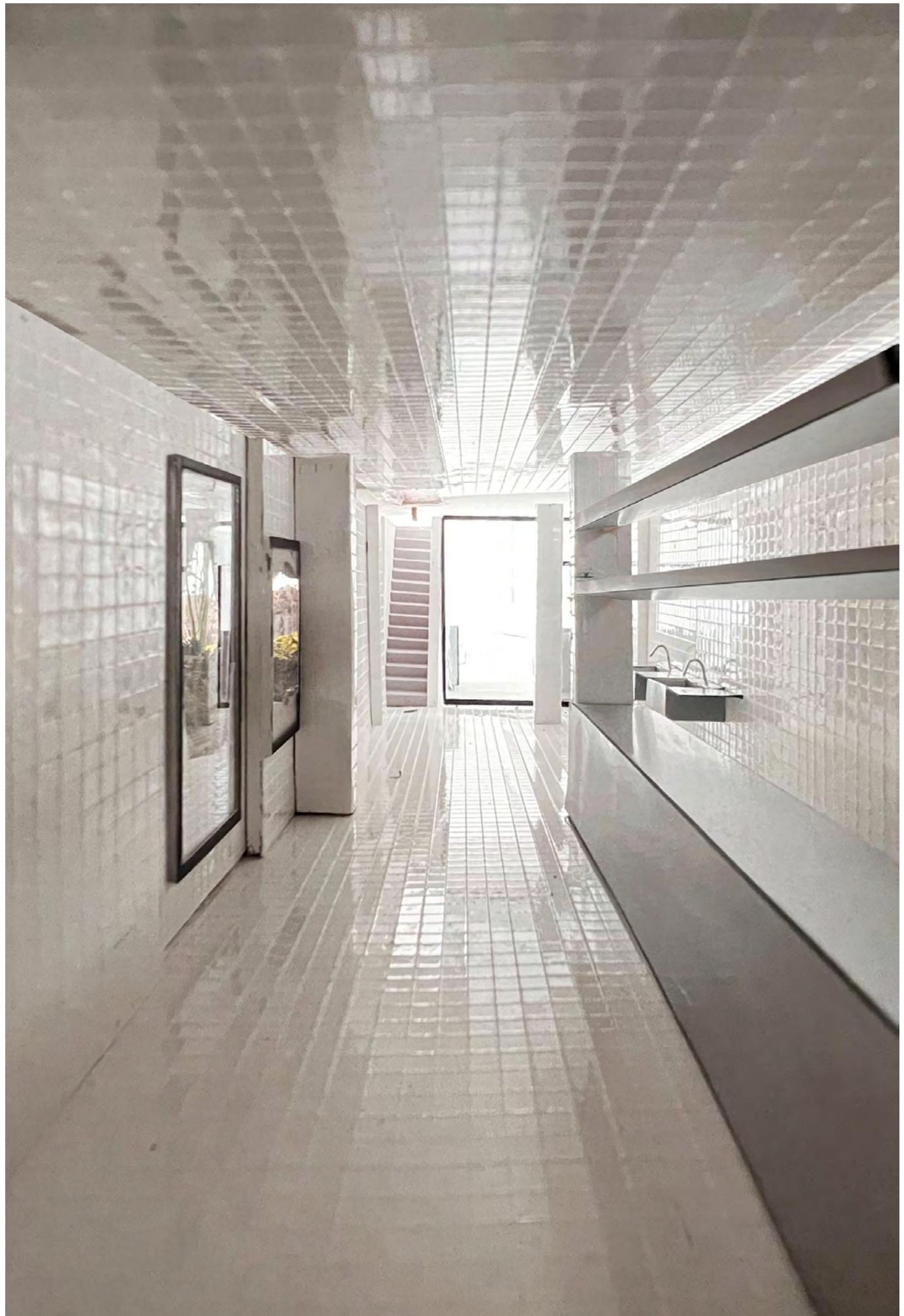






workshop work — HEAD





# Naturarium

*Workshop directed by: Line Fontana & David Fagart of Fagart & Fontana*

*Assistant: Lola Jutzeler*

*Photo of model: Romain Lusser*

The Naturarium, located in the PAV redevelopment area, is an experimental space dedicated to education and observation of living organisms. It is organised on two levels, each offering a complementary approach. The basement level, partially filled with earth, has been transformed into a place for observing living organisms evolving according to a natural timeline.

This former car park has become an experimental space, inviting visitors to become spectators of living organisms and observe their evolution, including humans, who are part of the biodiversity cycle. The opening on the north façade of the building connects directly to a green corridor created by the opening of the Drize. Thanks to the diversity of environmental conditions—light, darkness, humidity, and heat—different biotopes emerge, providing material for observation and reflection.

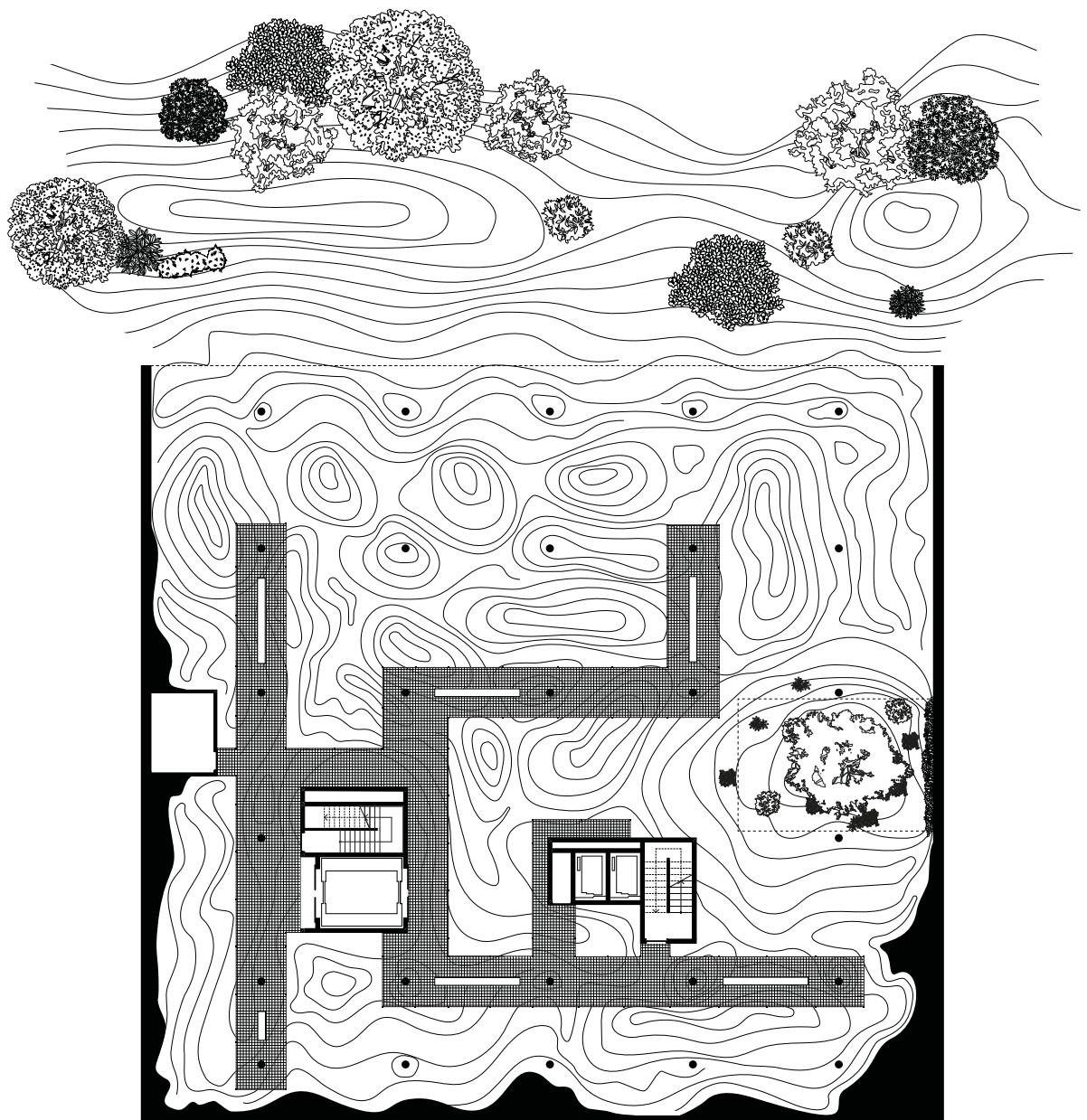
The basement of the Naturarium is also a place of study during heatwaves, offering refuge for flora and fauna, as well as a cool space for humans and non-humans alike. This space openly embraces the presence of humans, reminding us that we are an integral part of biodi-

versity. We are not mere spectators, but actors in this ecosystem. Recognising this reality is essential if we hope to restore balance in the face of current disruptions. The ground floor is dedicated to the exchange and transmission of knowledge about living things. It houses a library specialising exclusively in biodiversity and living things, as well as a screening and conference room.

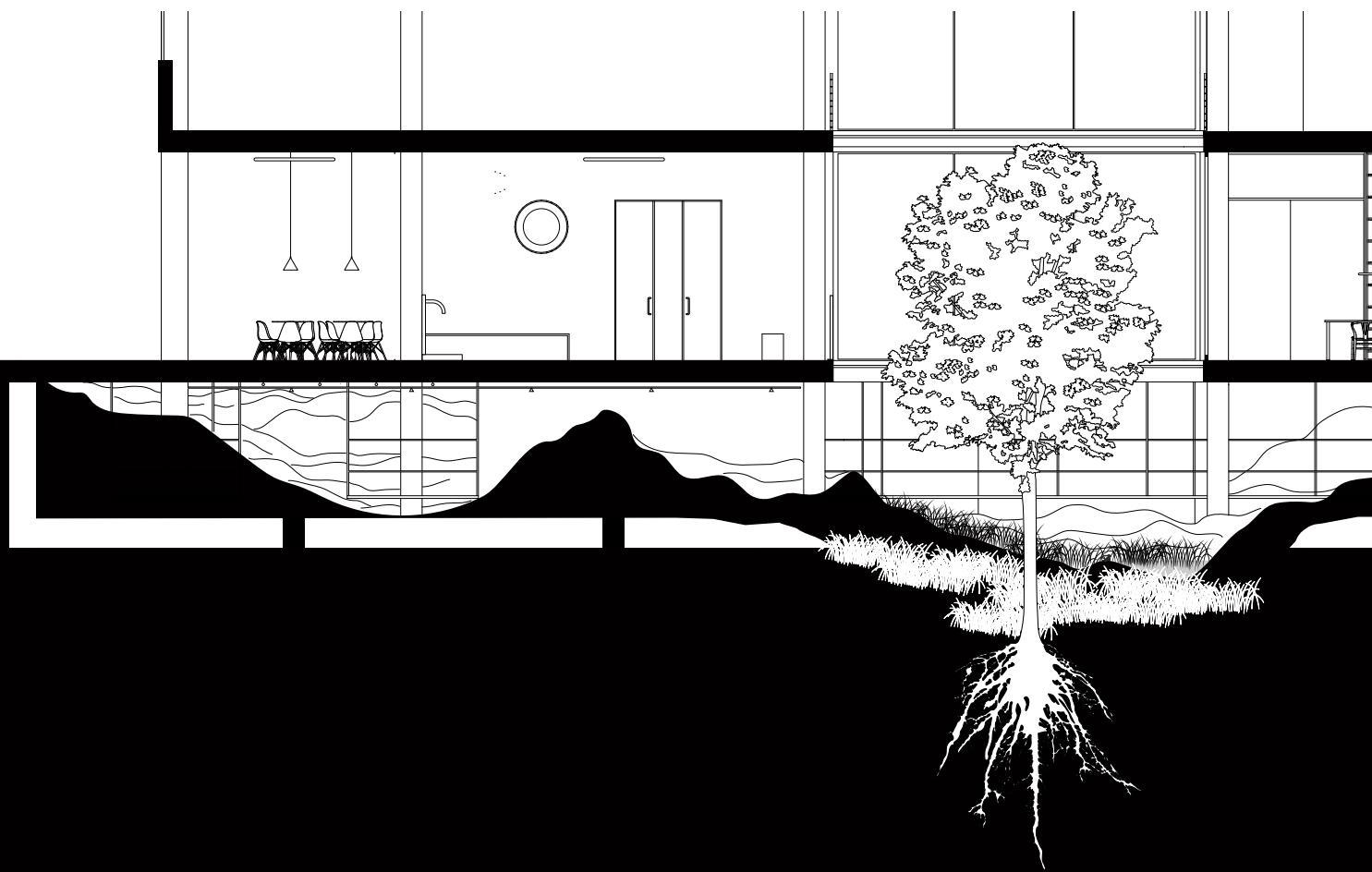
The Naturarium, a new educational space, aims to question our relationship with non-humans and raise public awareness of the sixth mass extinction currently underway. This space is an extension of the research carried out as part of my thesis. It questions our relationship with living organisms and the way in which educational institutions can sometimes give humans a feeling of superiority over the rest of the living world. Thesis: The Geneva Natural History Museum, the Anthropocene legacy through classification, staging and interior architecture.

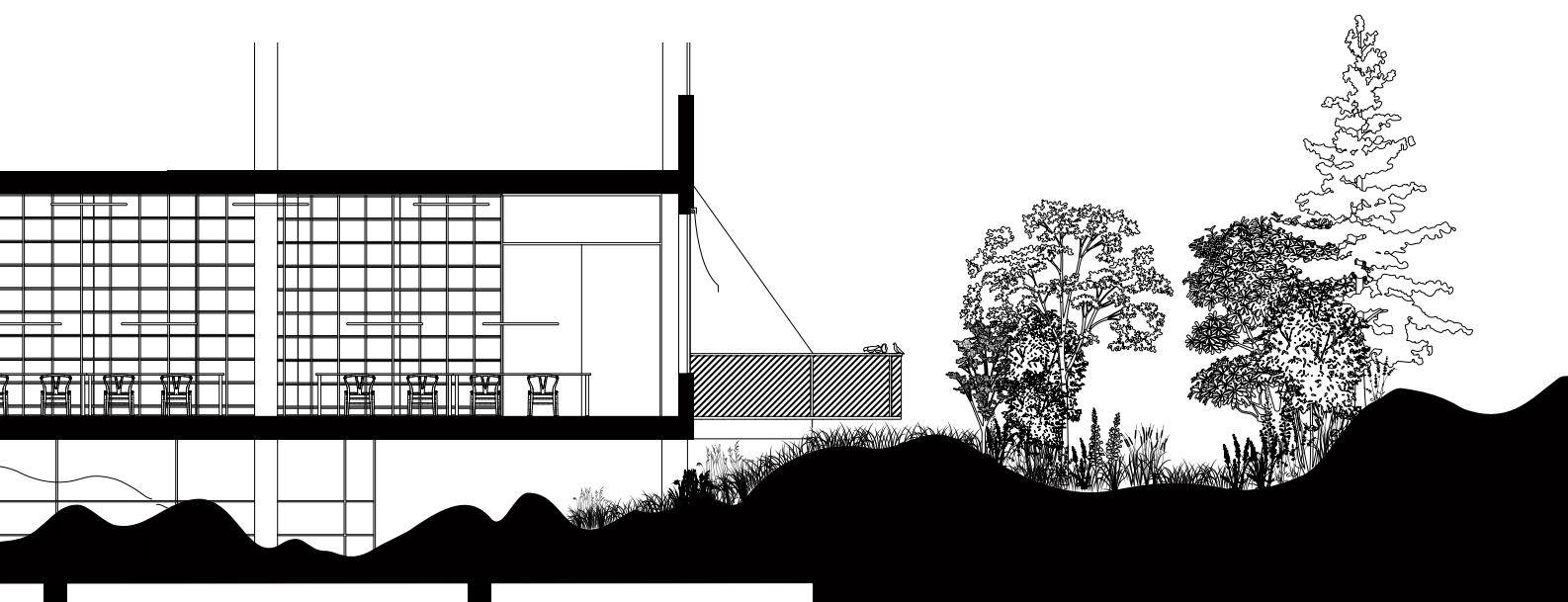






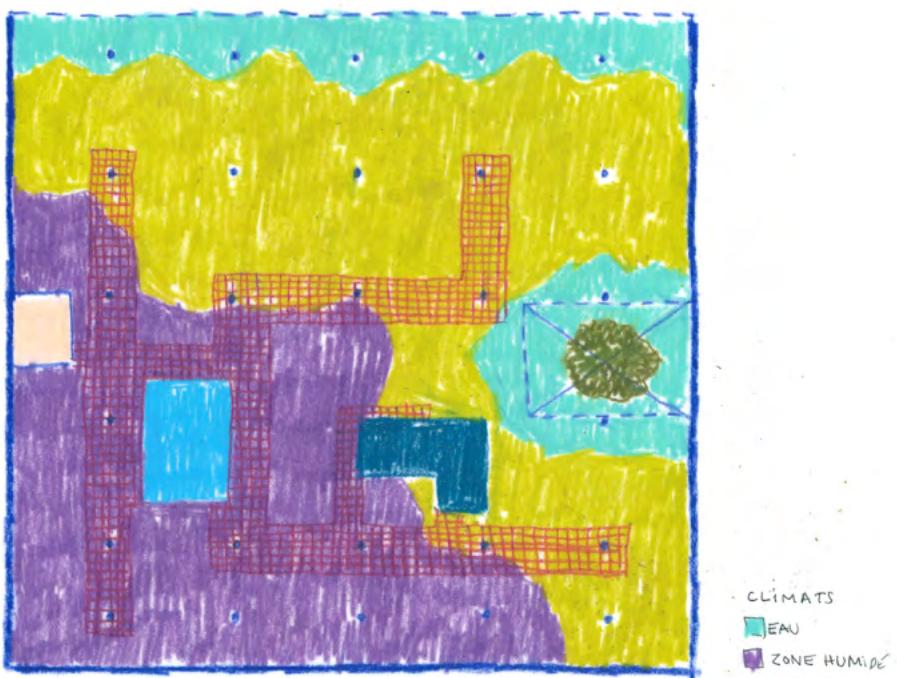
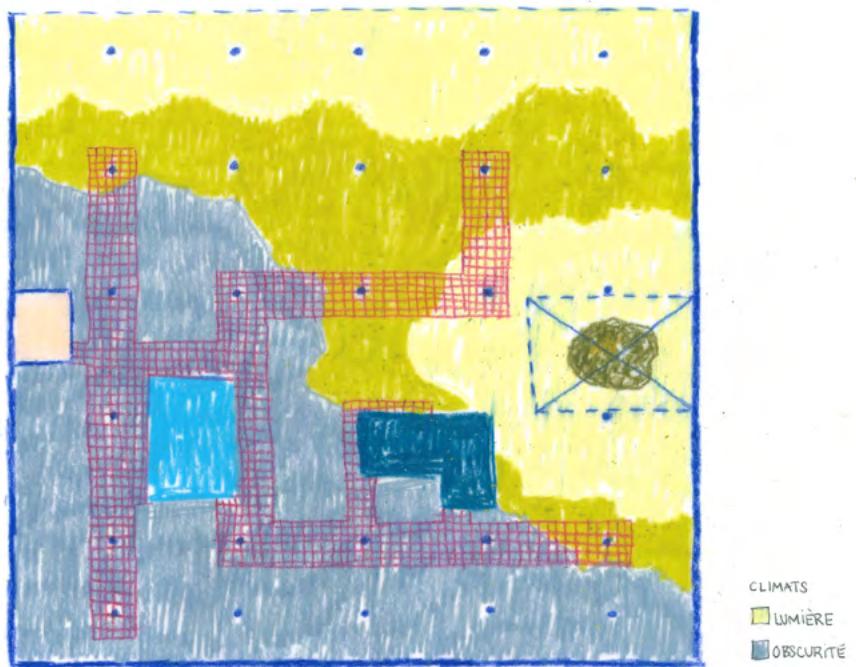
workshop work — HEAD





# 30







CHAEROPHYLLUM  
TEMULUM



BRACHYPODIUM  
BROME



DACTYLIS  
GLOMERATA



SALVIA  
PRATENSIS



RANUNCULUS  
ACRIS



MALVA  
SYLVESTRIS



CENTAUREA  
SCABIOSA



BETULA  
PENDULA



CORNUS  
MAS



FRANGULA  
ALNU SCALED



CRATAEGUS  
LAEVIGATA



LIGUSTRUM  
VULGARE

PLANTES ÉVOLUTION

NATURELLE



BRYOPHYTES ÉVOLUTIONS  
 ARTIFICIELLE



CEPAEA NEMORALIS



DENDROCOPOS  
MAJOR



EUCERA  
NIGRESCENS



CALOPTERYX  
SPLENDENS



COCCHINELLA  
SEPTEMPUNCTATA



VESPERTILIO  
BICOLOR



SALAMANDRA  
LINNAEUS

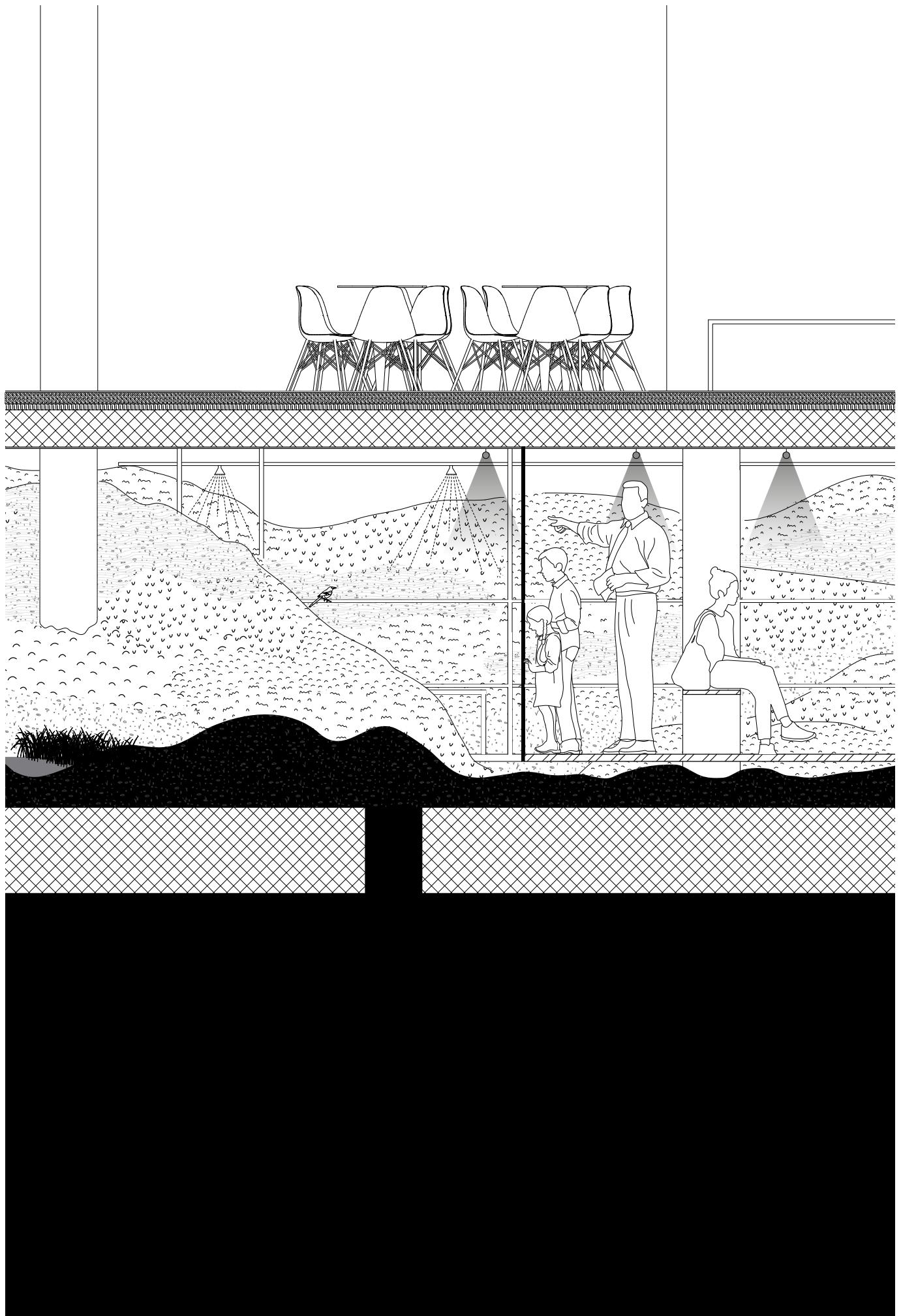


ERINACEUS  
EUROPAEUS

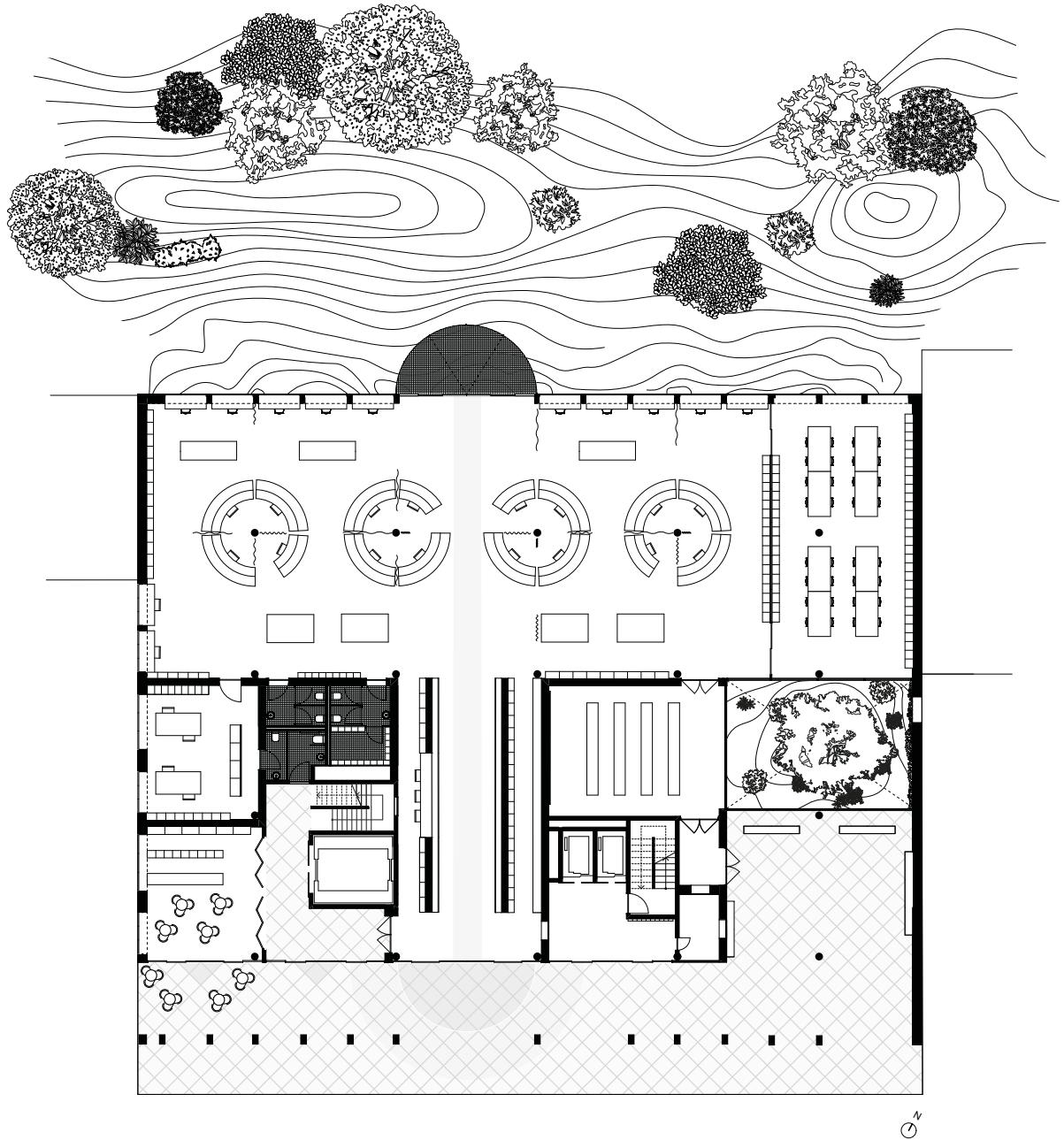


PARUS MAJOR

FAUNE LOCALE

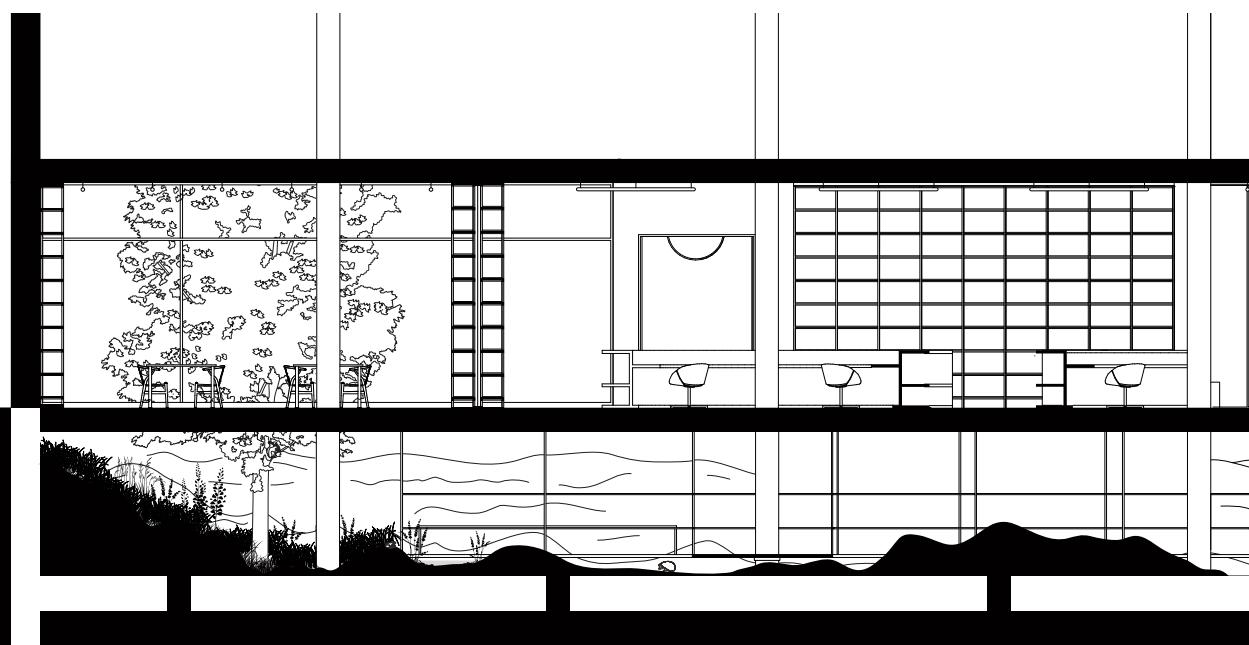


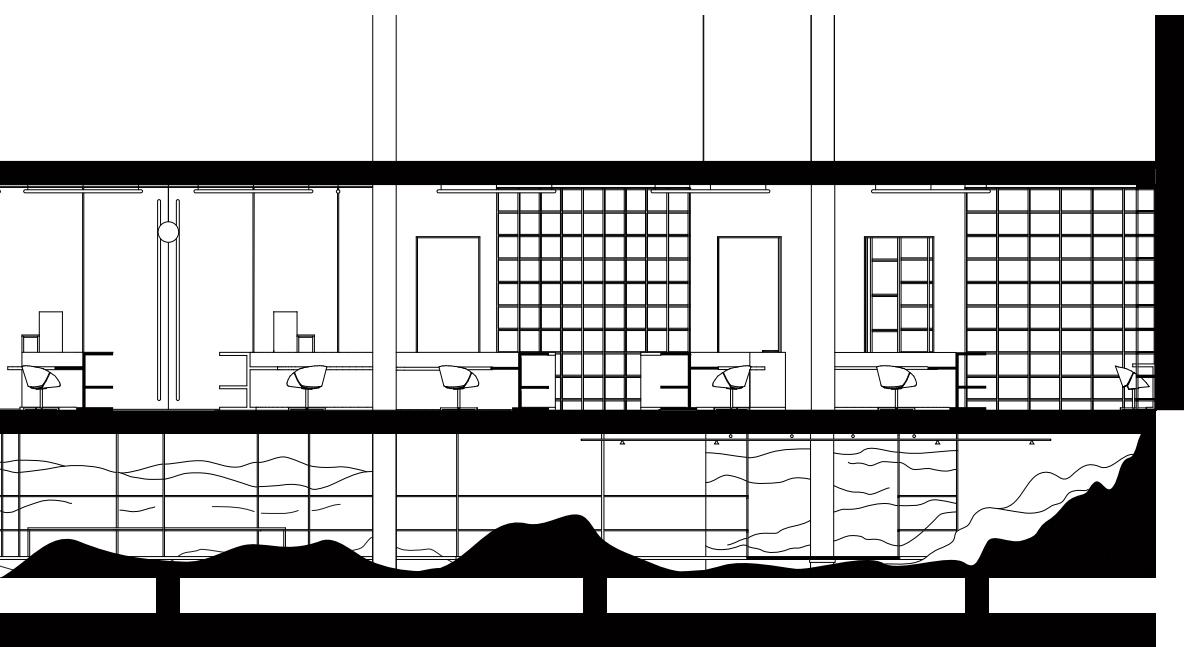


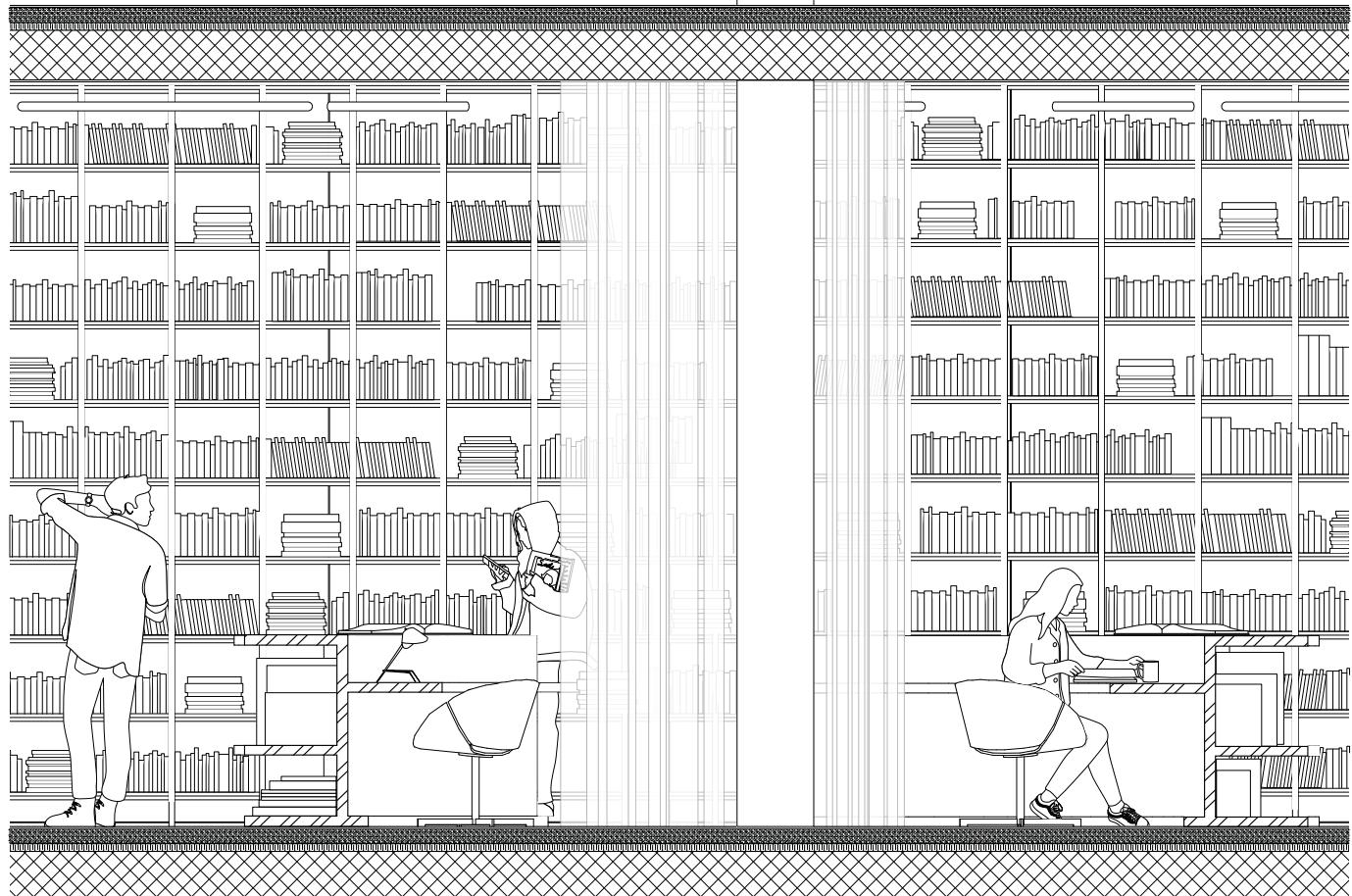














workshop work – HEAD

# *The enchanted forest*

*Rediscover*

*Workshop led by: Manon Portera and Valentine Maeder (apropå)*

*april 2023 - june 2023*

The project is located at no. 20 Pont-de-Ville, in the commune of Chêne-Bougeries, on the ground floor. The Codha building is to be renovated to accommodate a six-member shared apartment.

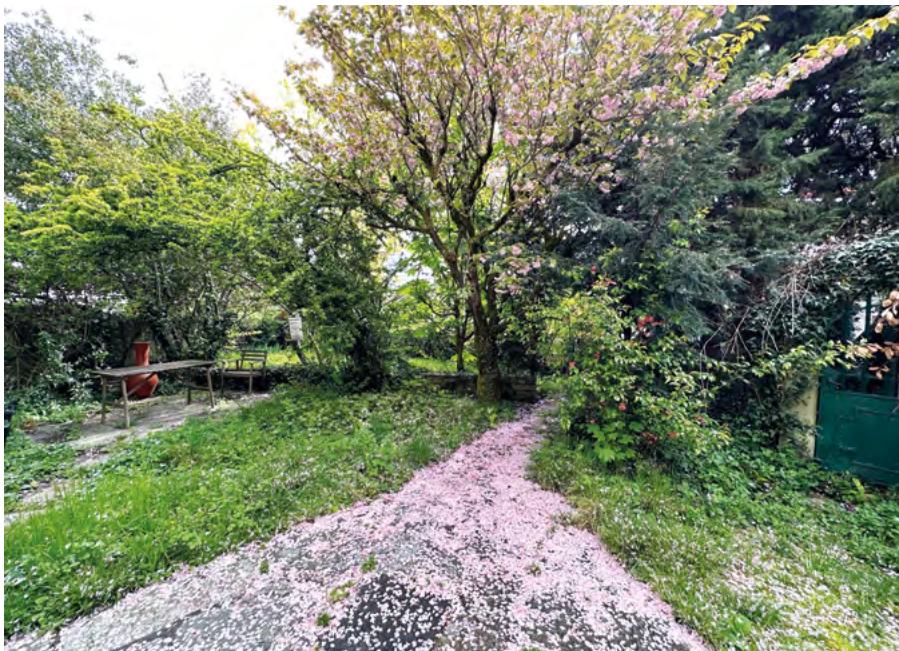
When we visited the site, I was immediately amazed by the little house's garden. Cherry blossom petals lined the pathway through the garden, creating a vibrant mini ecosystem of greenery and birdsong, nestled in the middle of the big, stuffy, ugly buildings.

As part of this ecological project, where reuse is the answer to over-consumption and saving materials, it seemed essential to me not to destroy this micro-forest and its ecosystem, but on the contrary to give it even more freedom. This proposal

aims to create a utopia between exteriority and interiority. This is reflected in the large windows that give access to nature. The treatment of the floor is a key element in blurring the boundaries between indoor and outdoor spaces.

The terrace area will be protected by a pergola, where plants such as vines, wisteria and two trees will contribute to the protection.

wisteria and two trees will help to regulate the temperature in summer, while letting in the sun's rays in winter. Outside, the micro-forest will be a sample of wild nature, with no human intervention, allowing biodiversity to flourish.









LAURIER



RHODODENDRON



CHÊNE



SAÏN



BOSTON-LIERRE

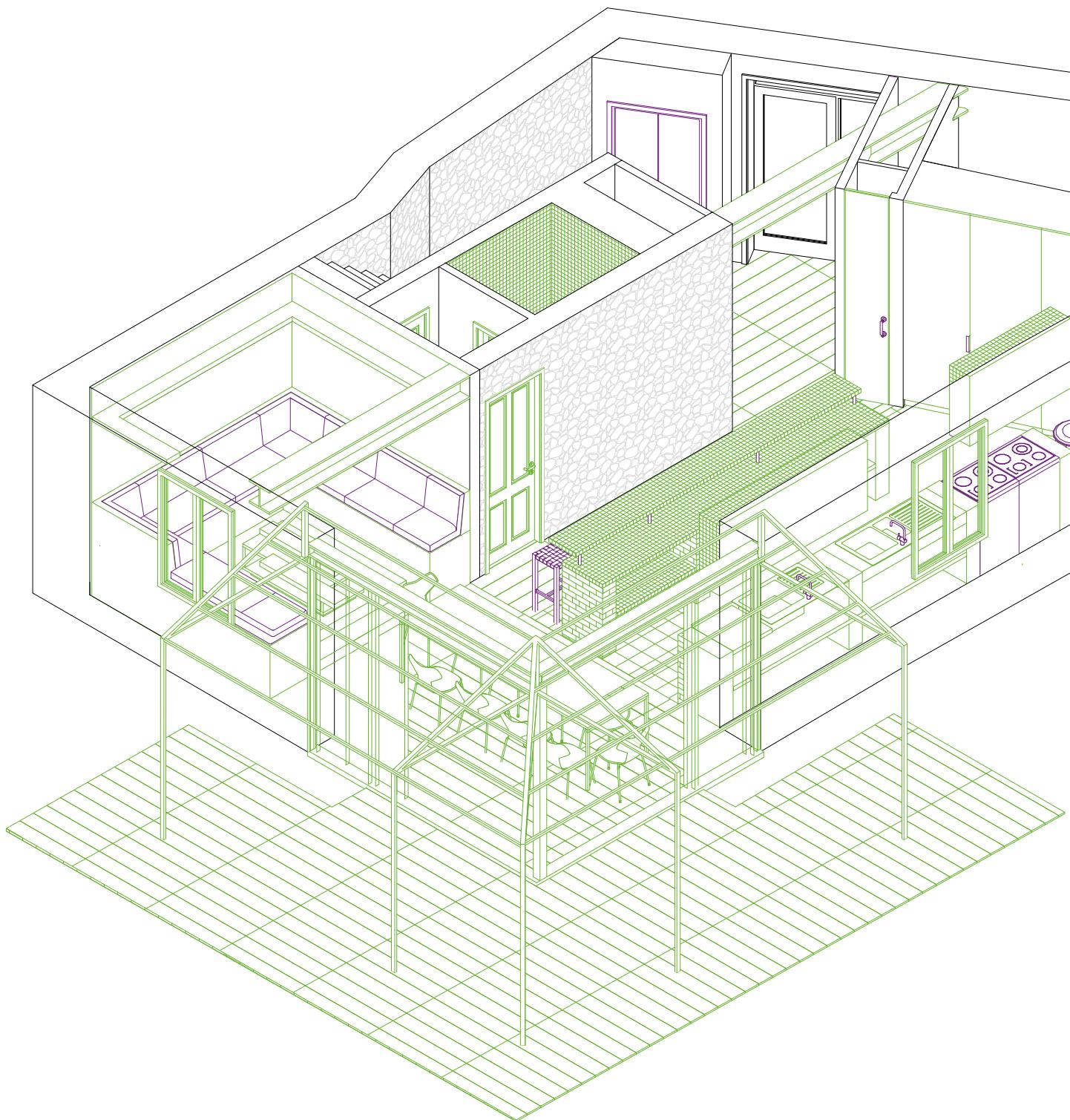


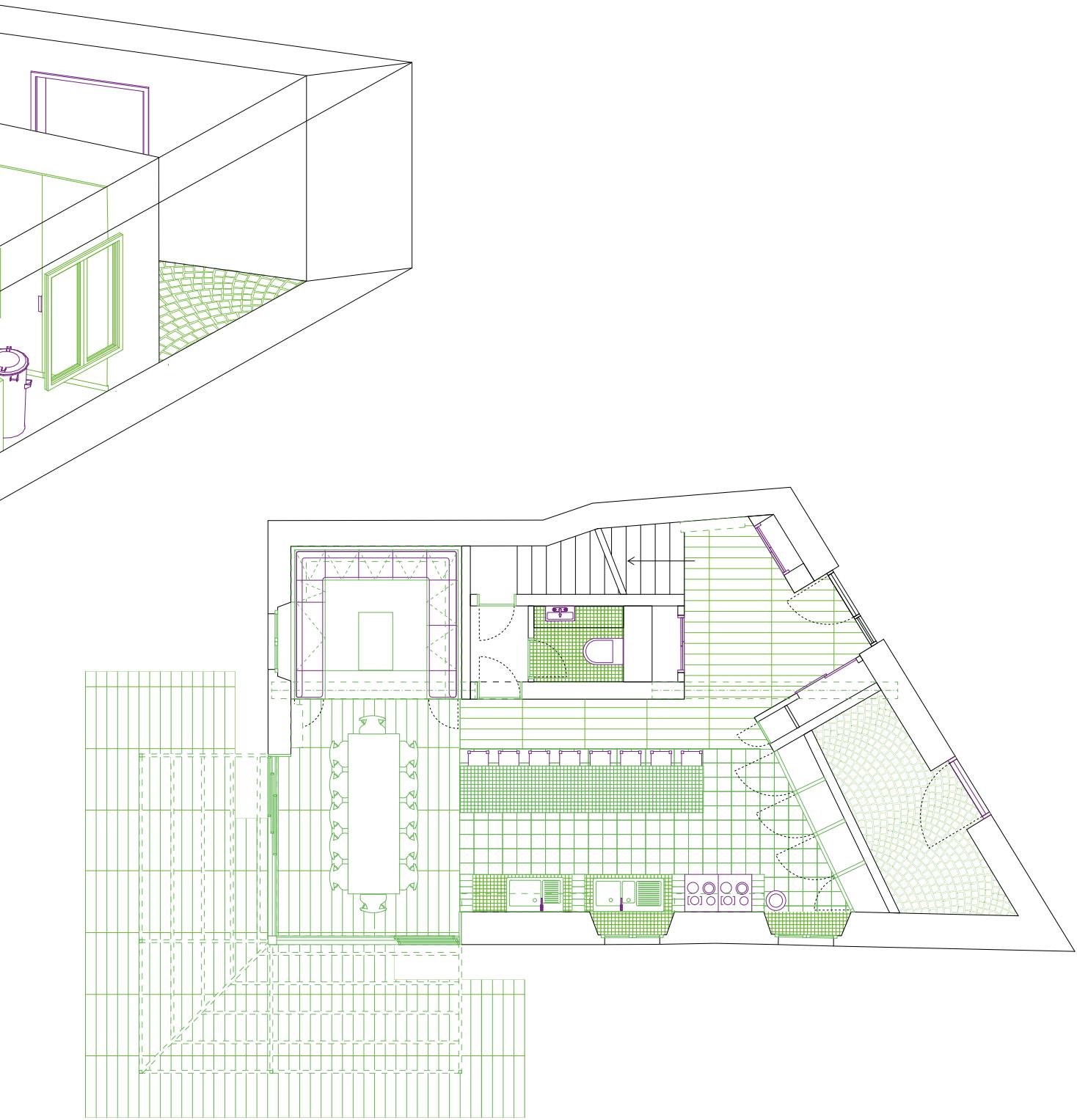
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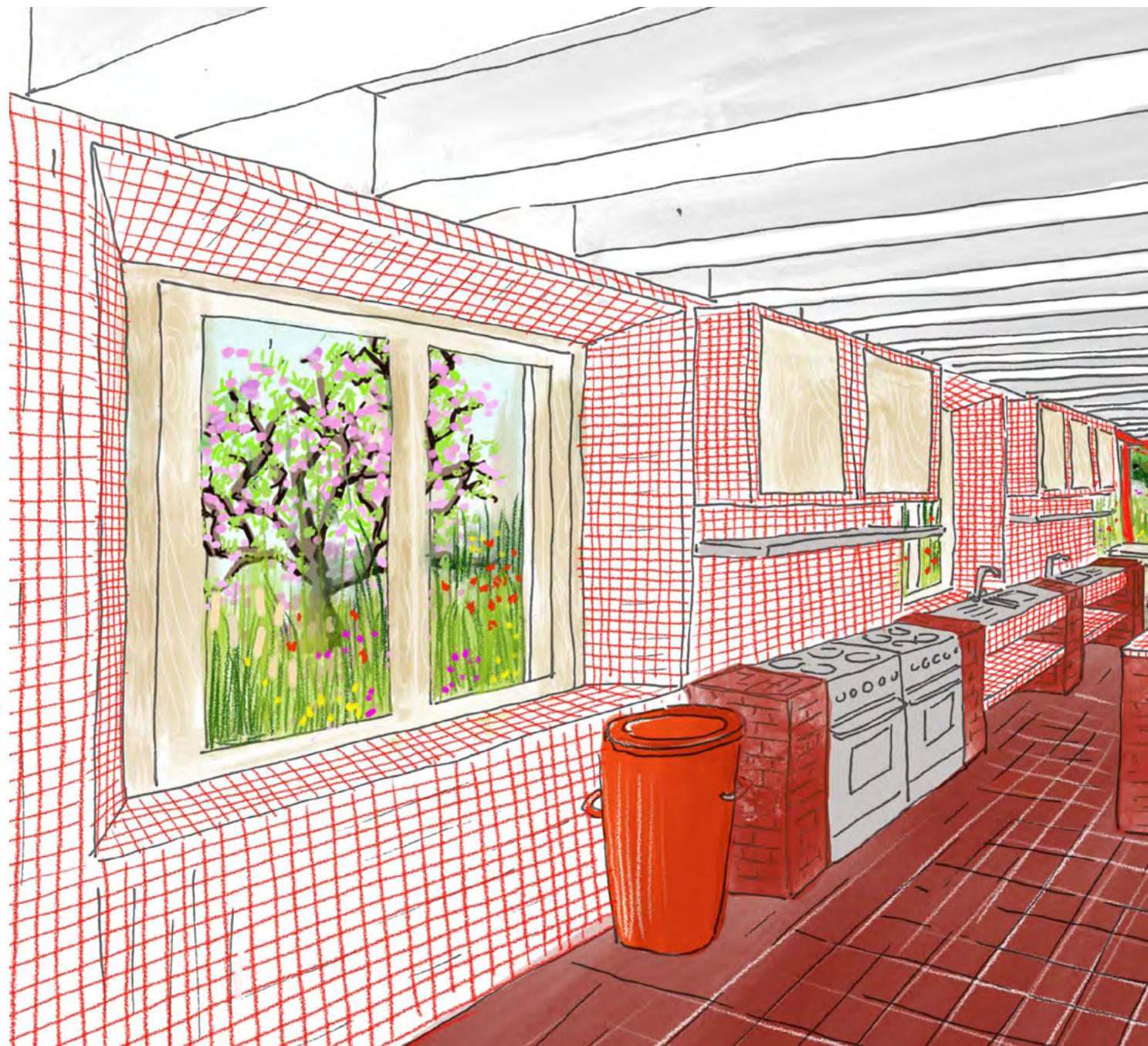
ÉPINE-VINETTE  
GAULTHERIE

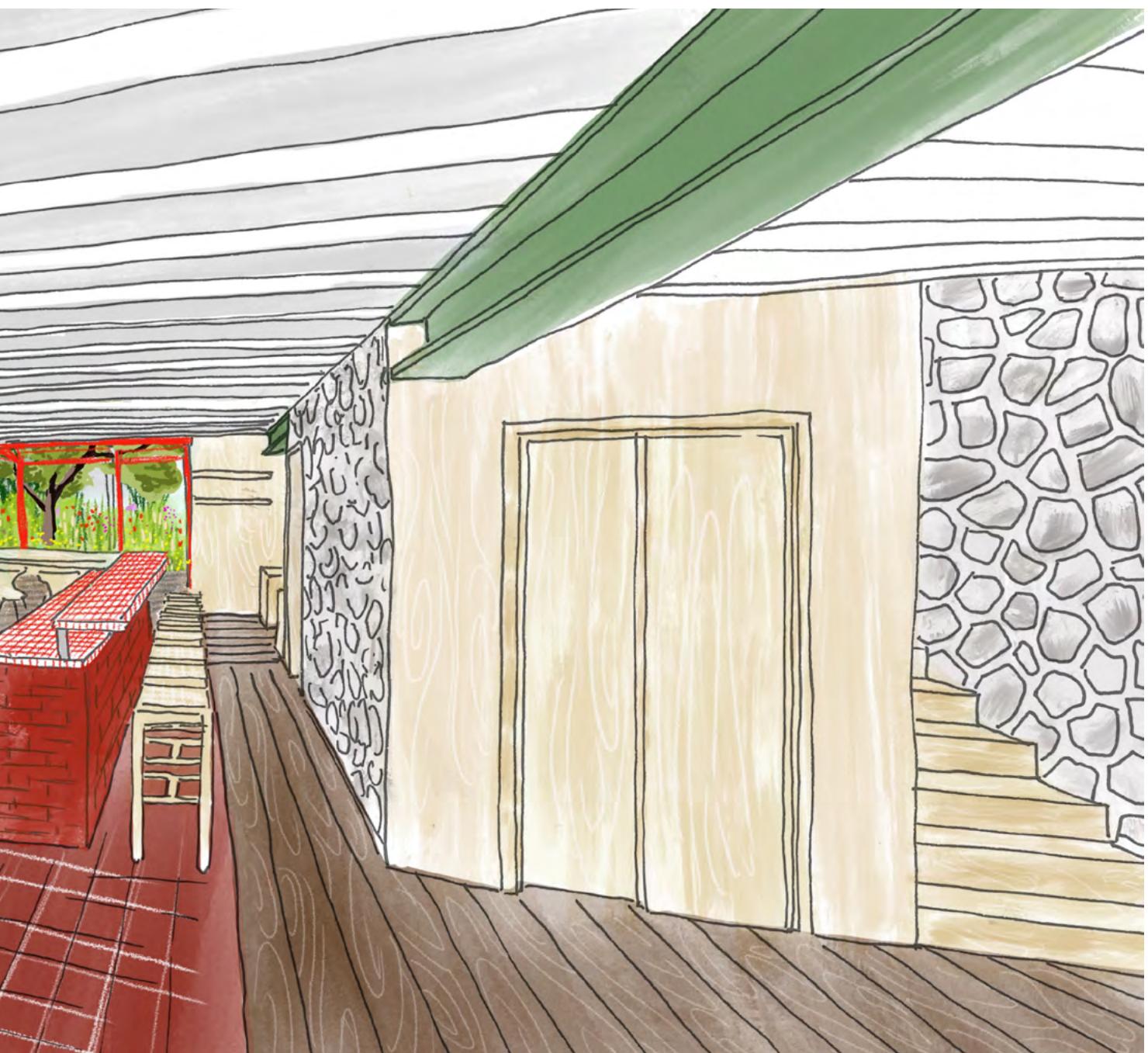
MARRONNIER

COGNASSIEN  
DU JAPON









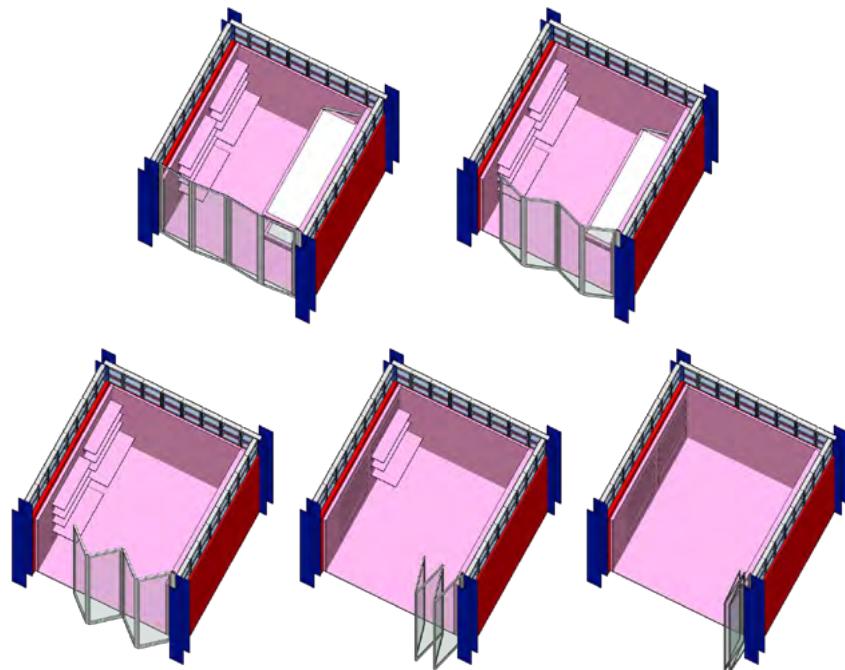
# Passagg

*Et vogue le navire...*

Workshop led by: Léonid Slonimskiy (K.O.S.M.O.S.)

Assistant: Paul Perron

October 2022 - January 2023



Passagg is a ship designed to take in refugees from the Mediterranean Sea.

People rescued from dilapidated and overcrowded boats are welcomed on board Passagg. Mostly from East Africa (Somalia, Eritrea, Ethiopia, Egypt, Yemen, Sudan and Libya), these refugees are often young, alone or with their children, and have only the bare necessities.

Docked in Valletta, Malta, Passagg is strategically located in the Mediterranean, with a mild climate of between 10° and 25° Celsius. The ship offers tem-

porary emergency accommodation for 2 to 6 months, until a European country takes them in.

Each floor offers 12 individual or family spaces for 12 to 24 people.

The 6 m<sup>2</sup> units are multi-purpose, with fold-away beds, tables and shelves to optimise the space according to need.

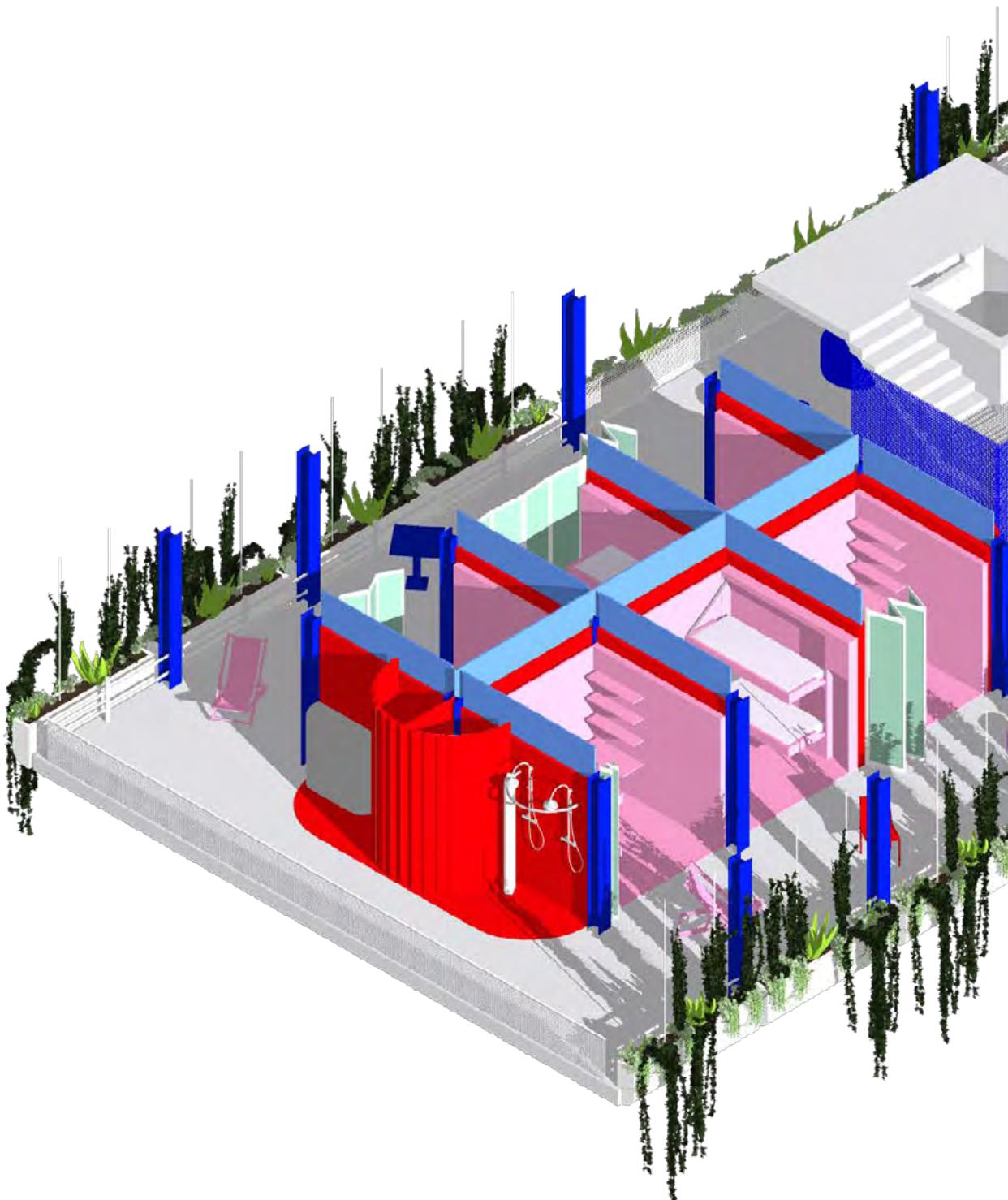
Glass patio doors open to the outside and curtains provide privacy.

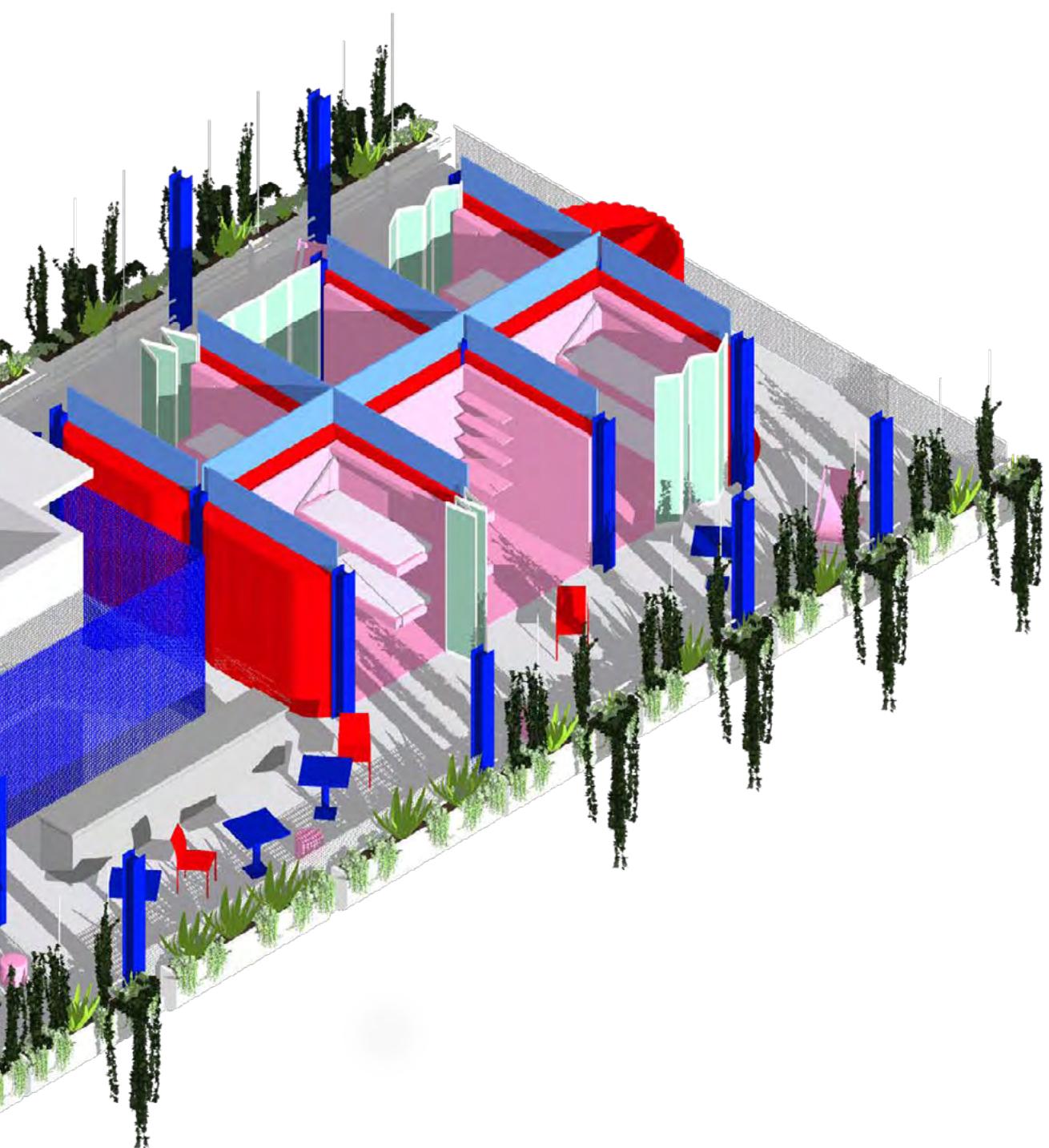
The communal areas include a kitchen, sanitary facilities and a central walkway for easy circulation.

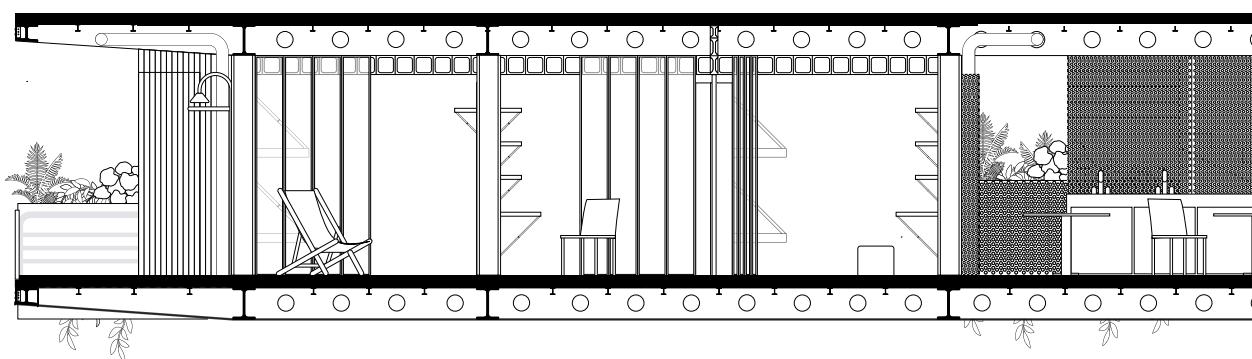
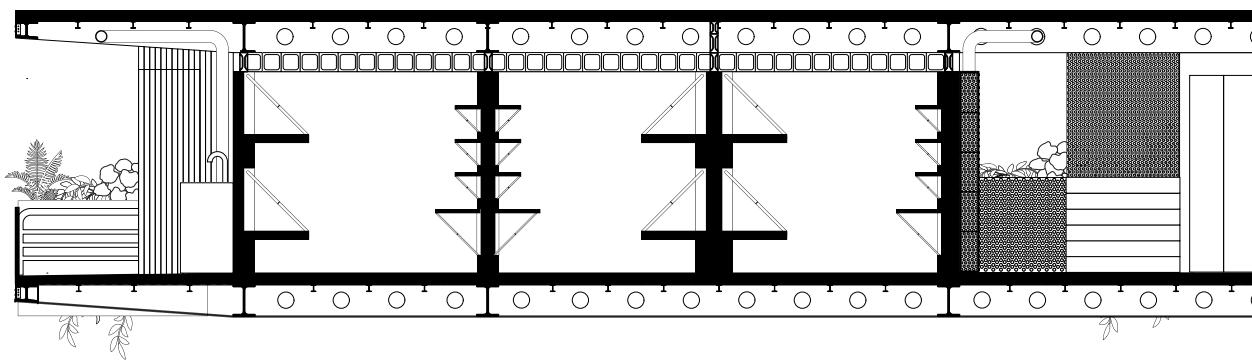
To filter the sun and wind, planters will be installed on the outside of the first floor, on the north and south sides. Composed of climbing and falling plants, flowers and aromatic herbs, these plants will be adapted to the uses of each space.

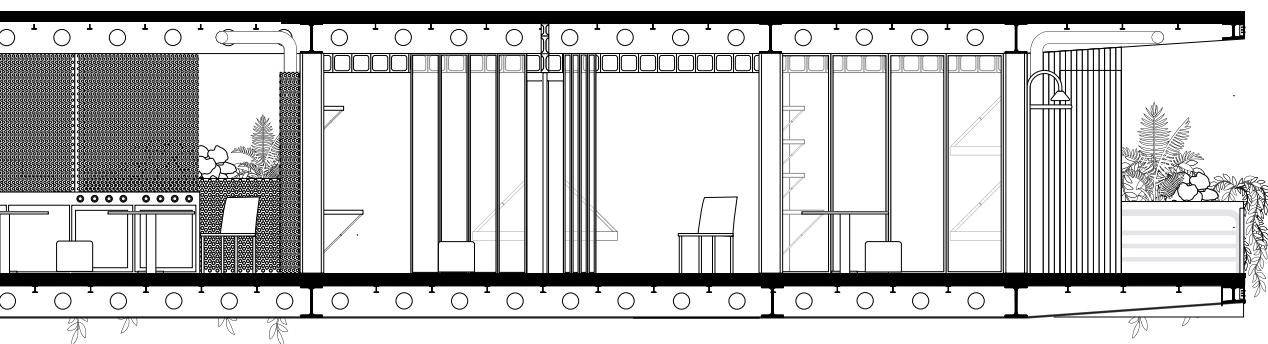
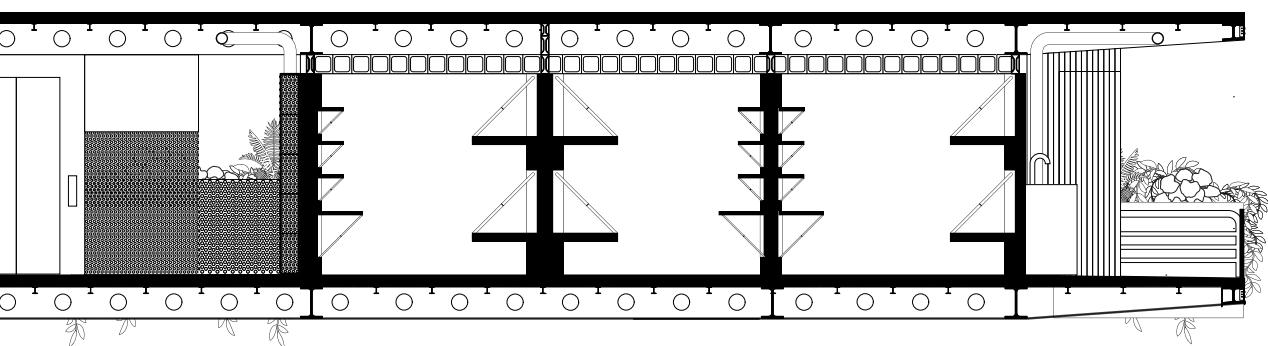
They will also contribute to the healing process for those who need them.

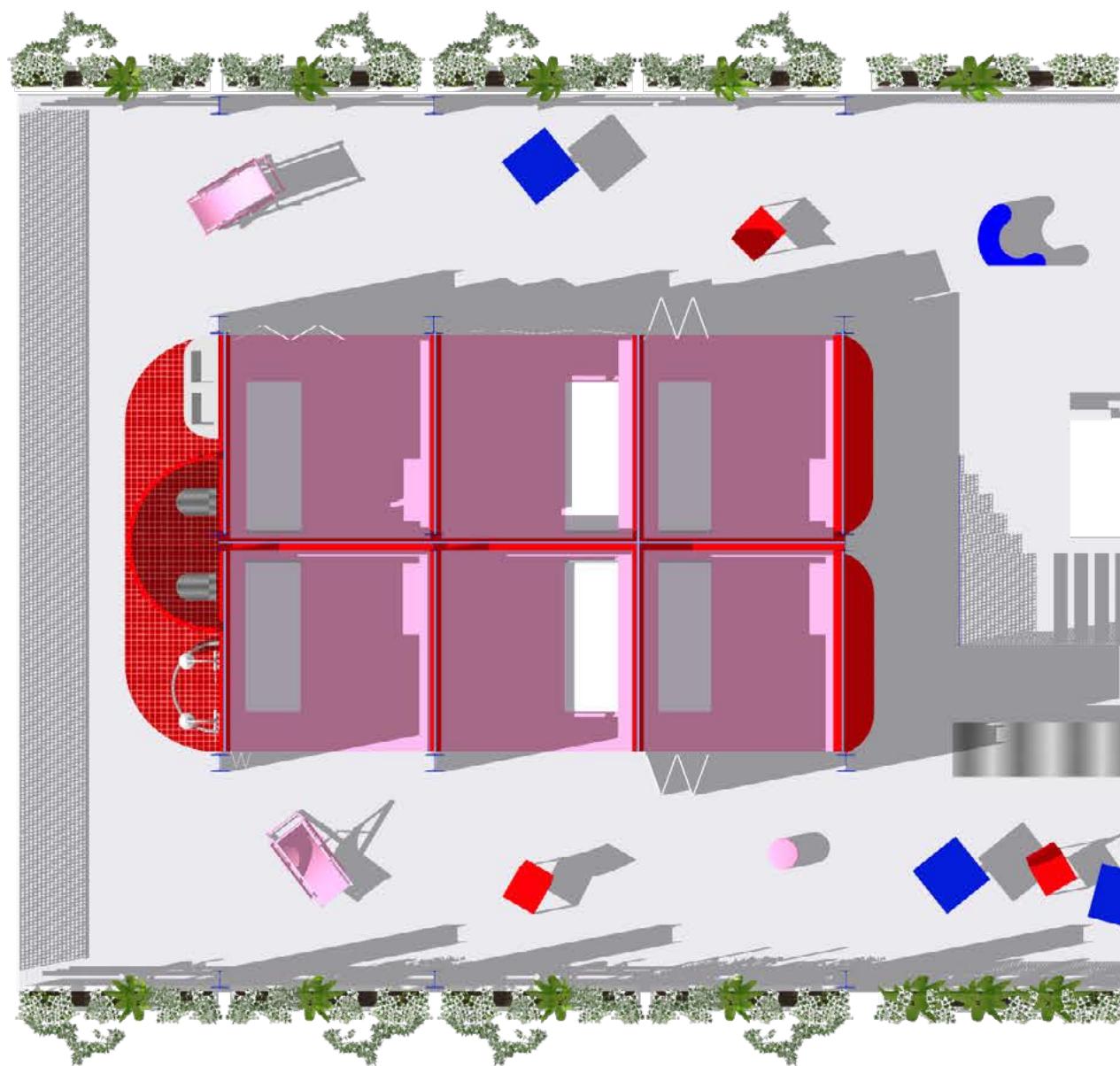


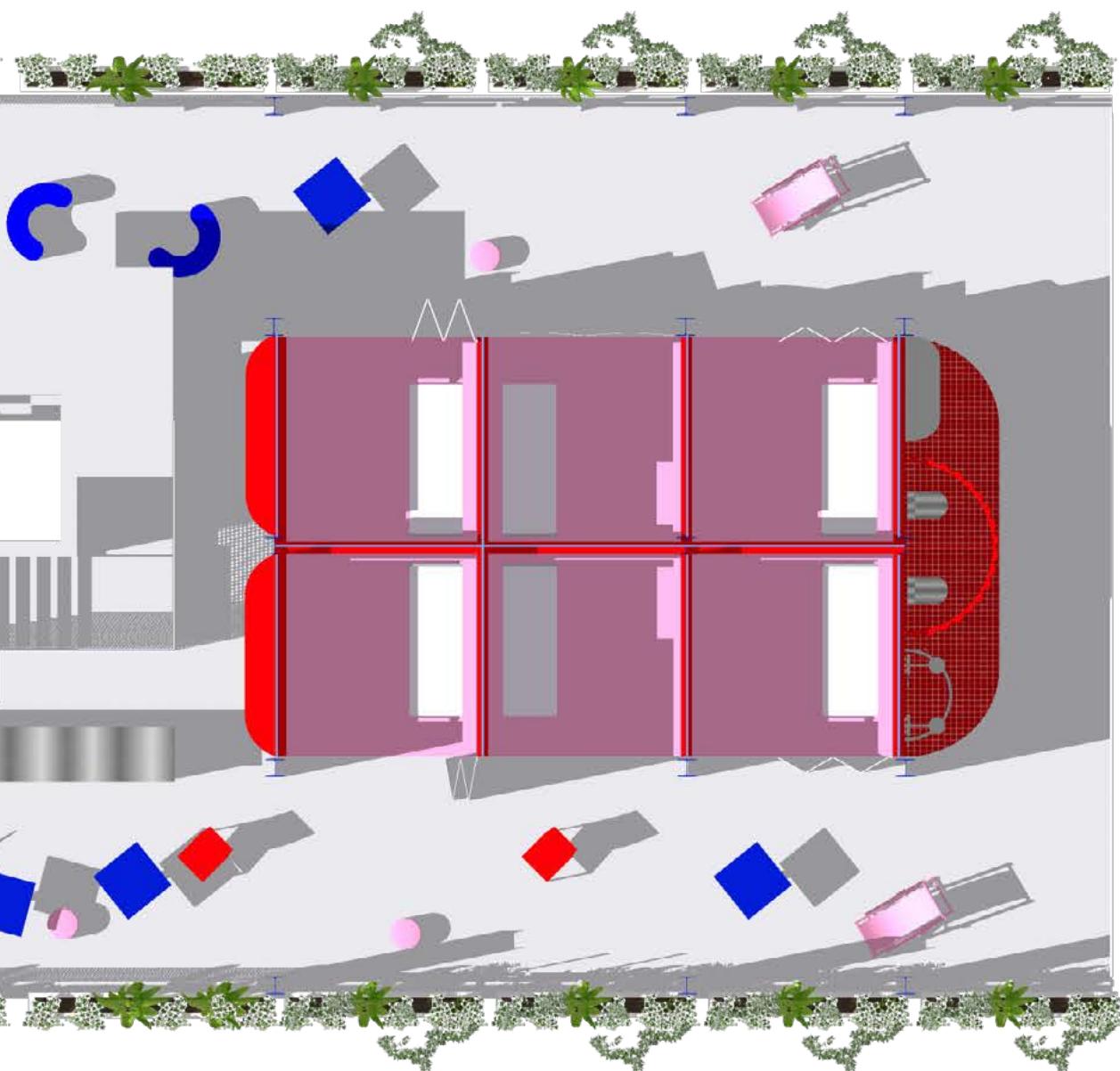




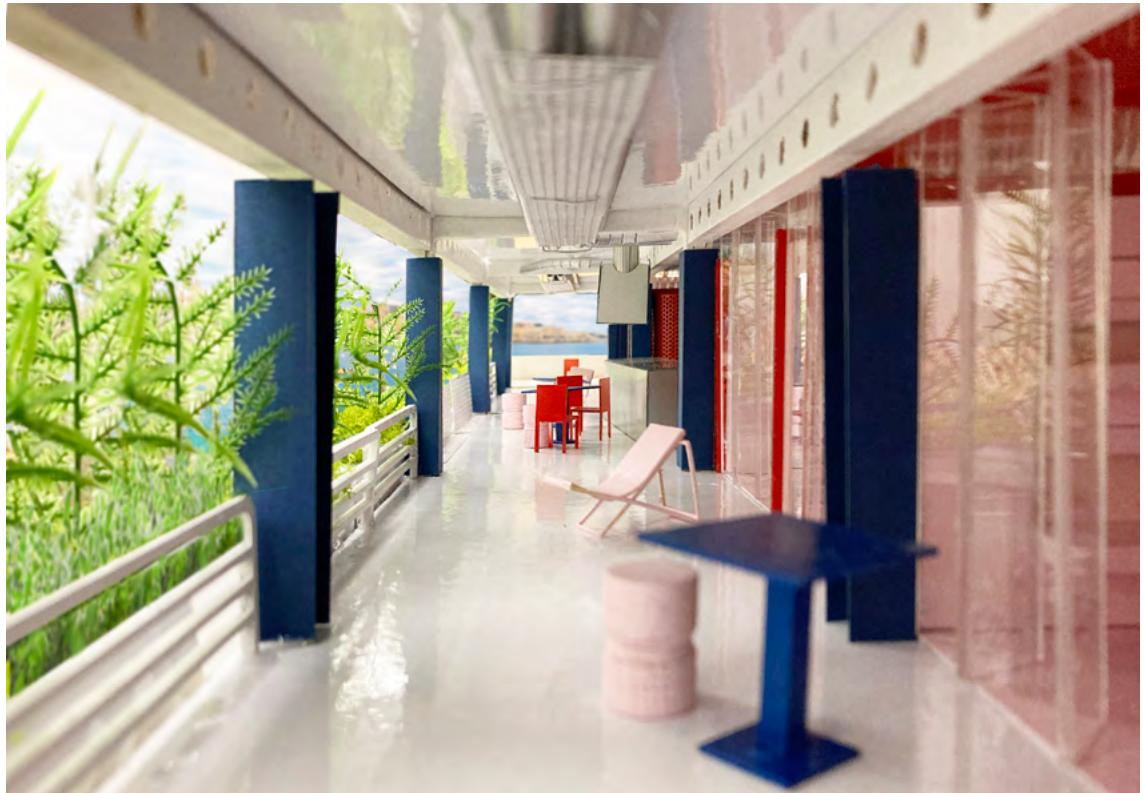












# Janus

*The decorative house*

*Workshop led by : Ahmed Belkhodja (FALA atelier) & Camille Bagnoud (COCI studio)*

*Assistant : Robin Delerce*

*February 2024 - June 2024*

Janus is a project that invites us to rethink the nature of the boundaries between private and communal within the domestic space.

Two flats on the same landing have a unique configuration that challenges spatial boundaries

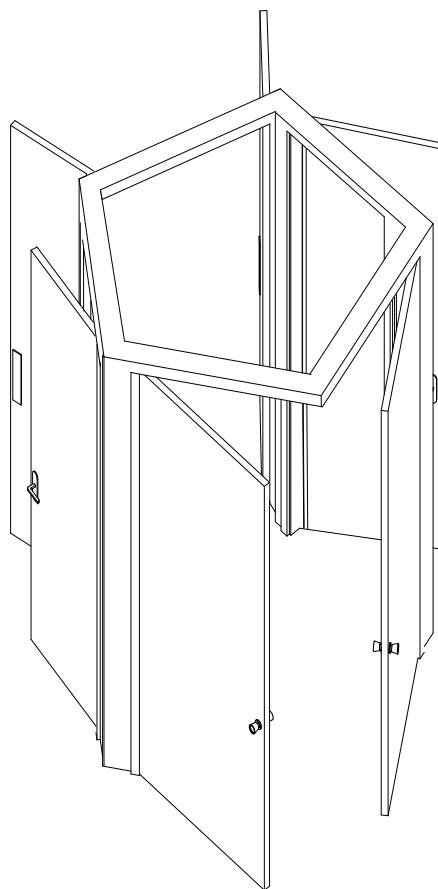
with openings onto multifunctional spaces, redefining notions of private and communal life.

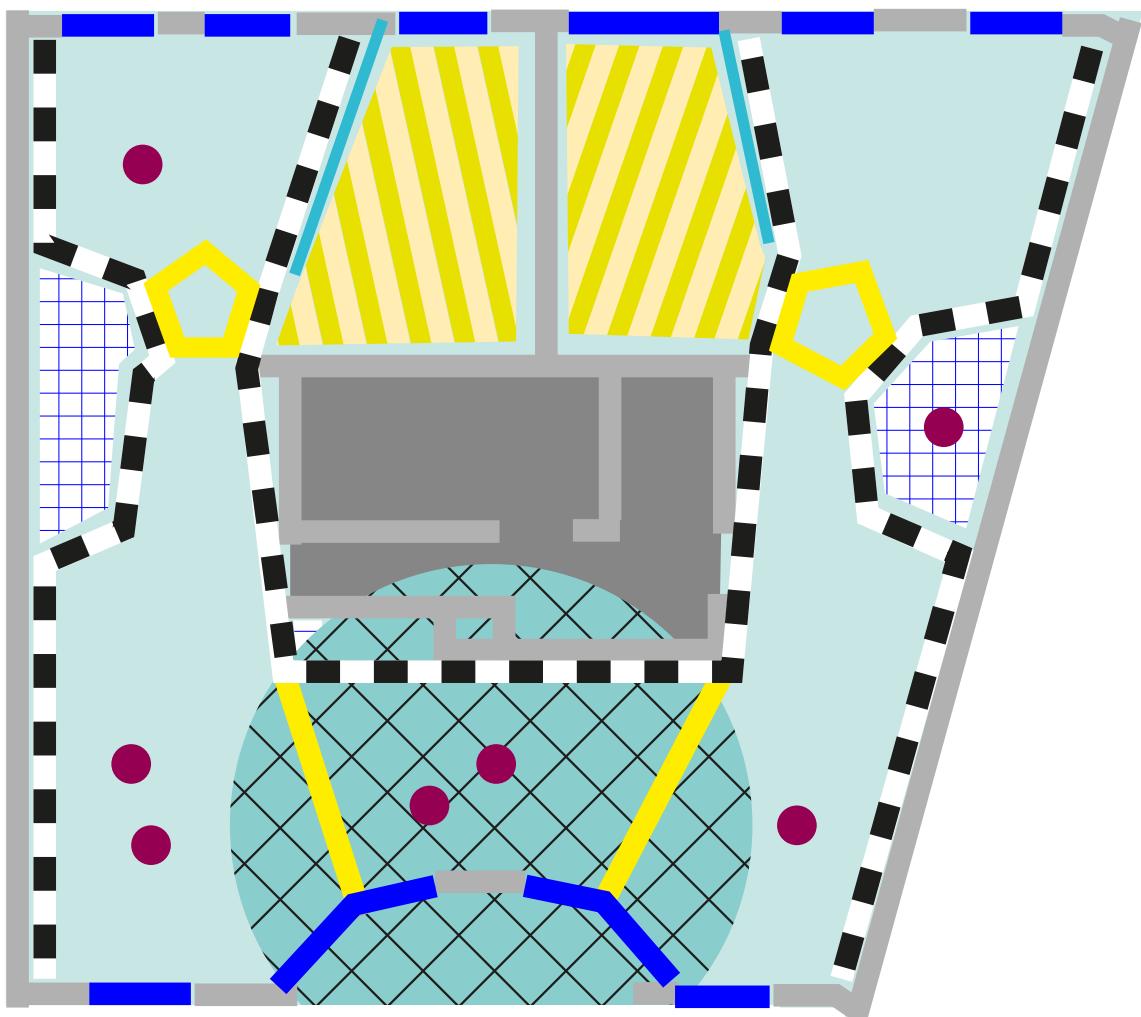
These 'coliving' units are designed to accommodate the residents' guests, while creating a shared space for residents on the same floor. This can make life easier for single-parent families, allow elderly

parents to stay close, or simply encourage friends to live together. The aim of this form of shared living is to simplify the daily lives of residents.

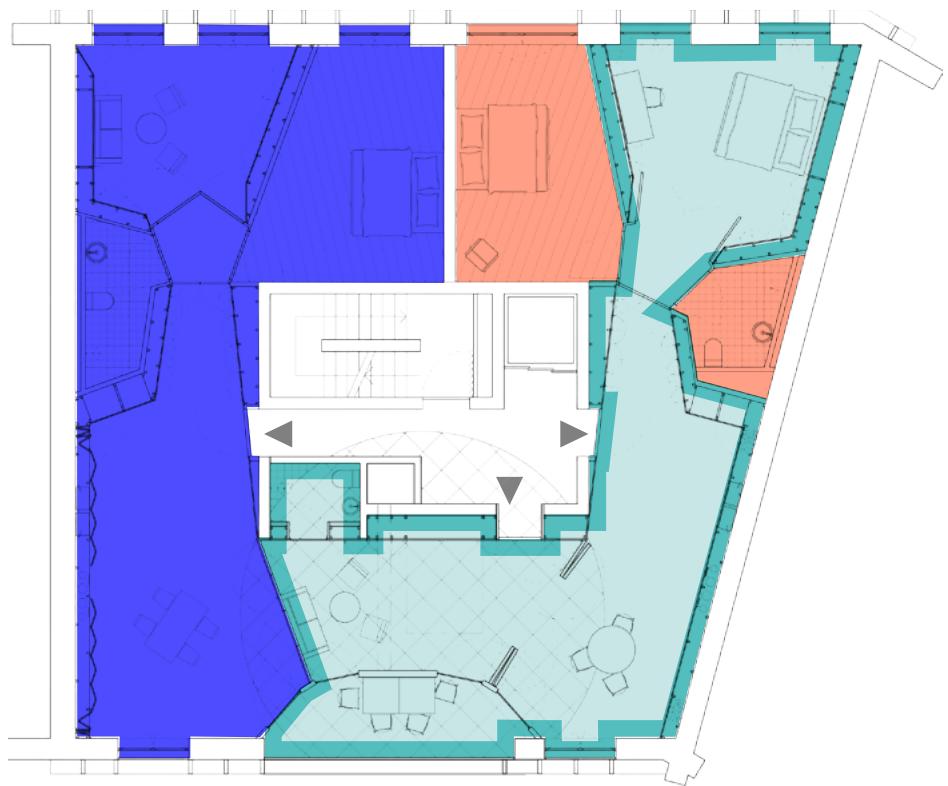
This approach offers residents the chance to share not only a living space, but also common values and objectives based on solidarity and cooperation.

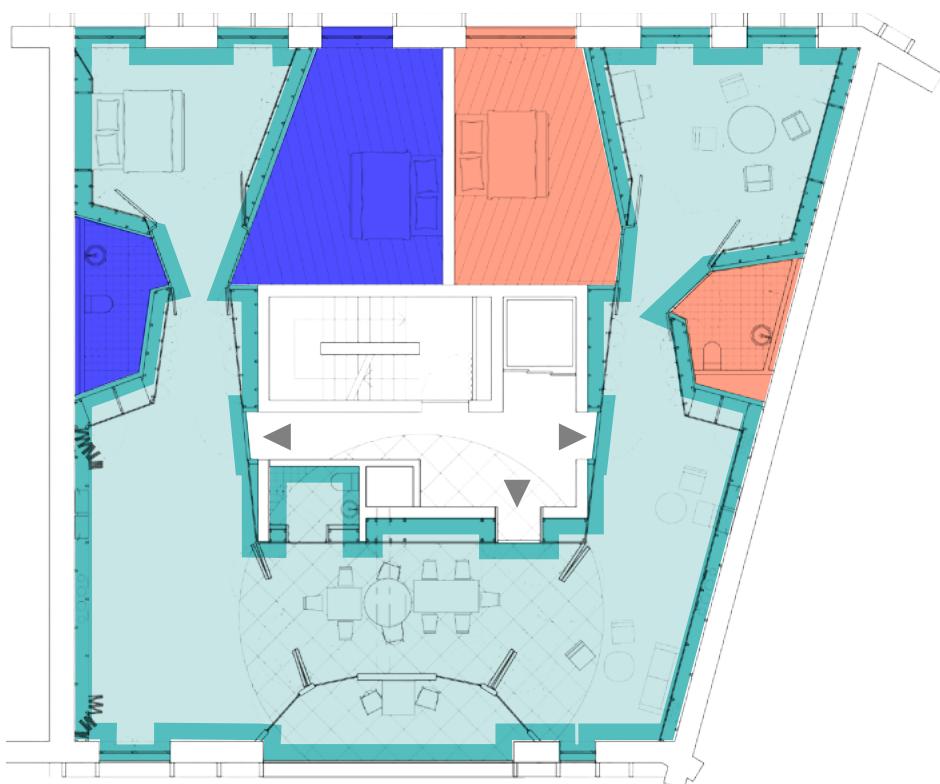
In this way, Janus paves the way for a sharing of social values starting from the domestic space.



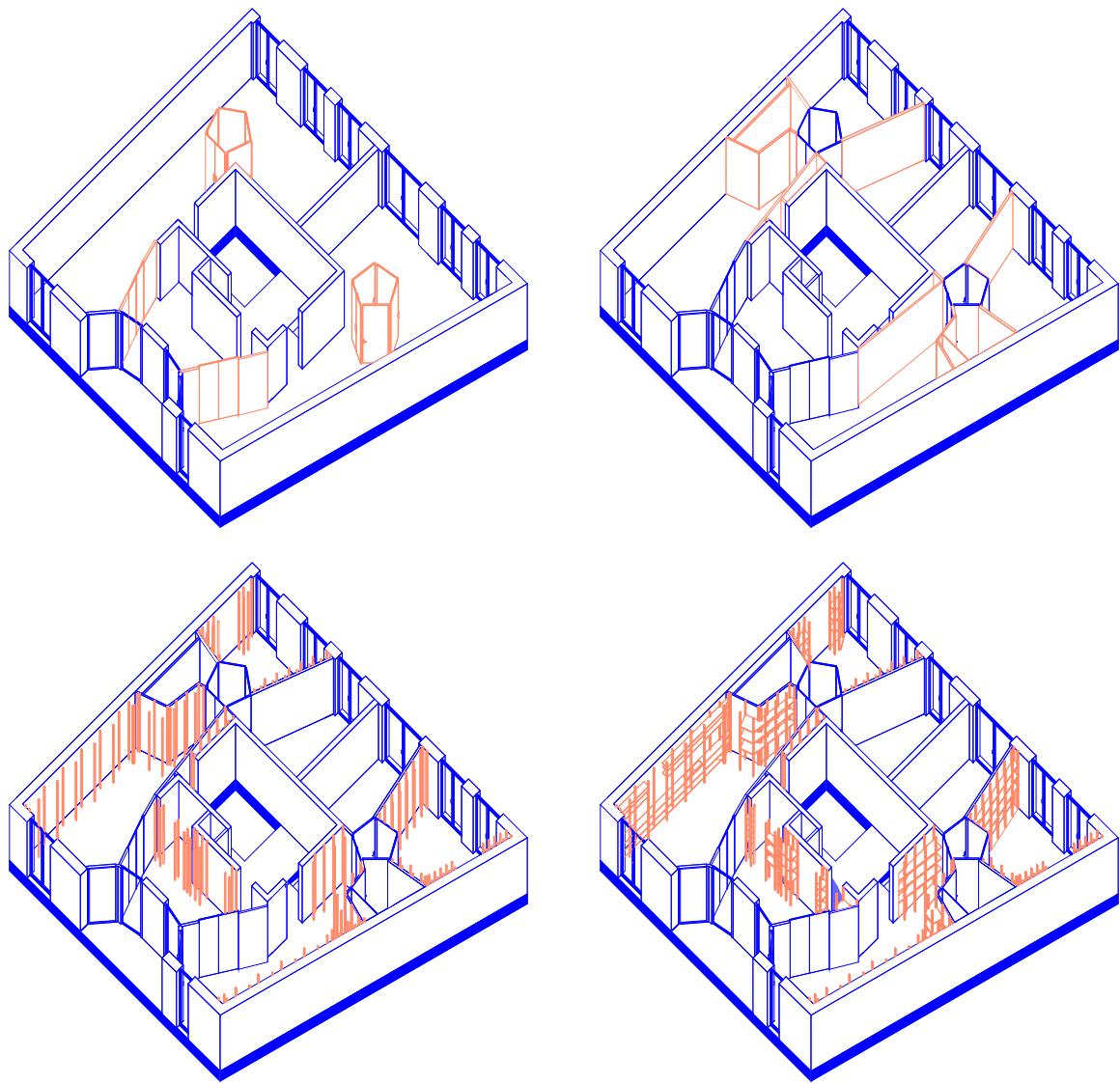


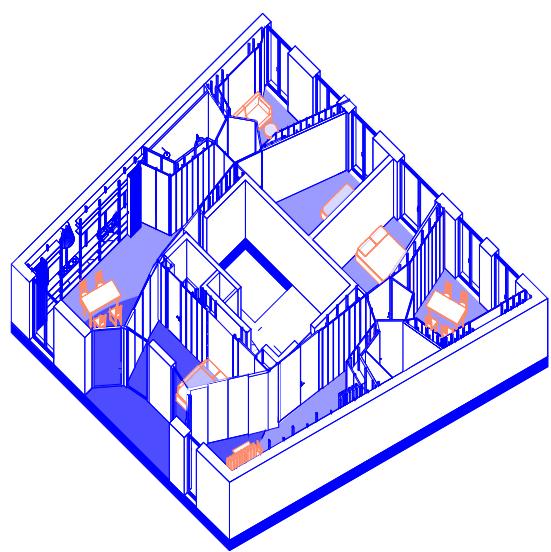
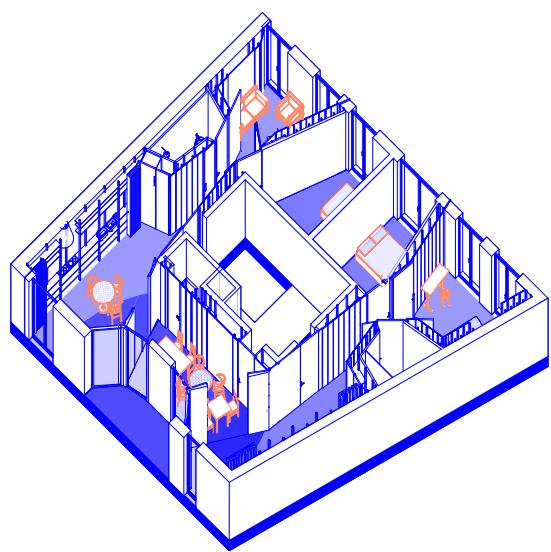
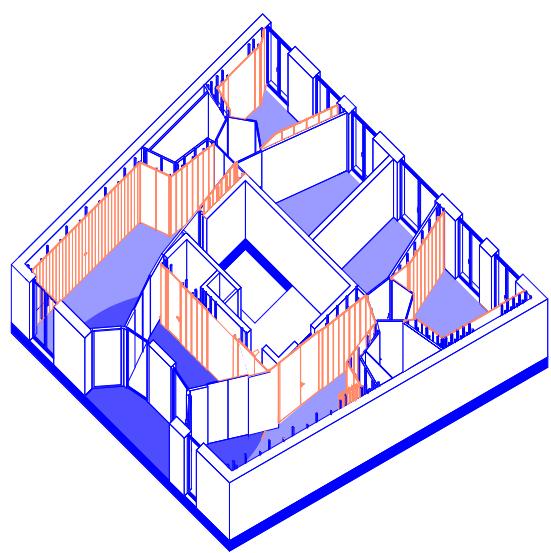
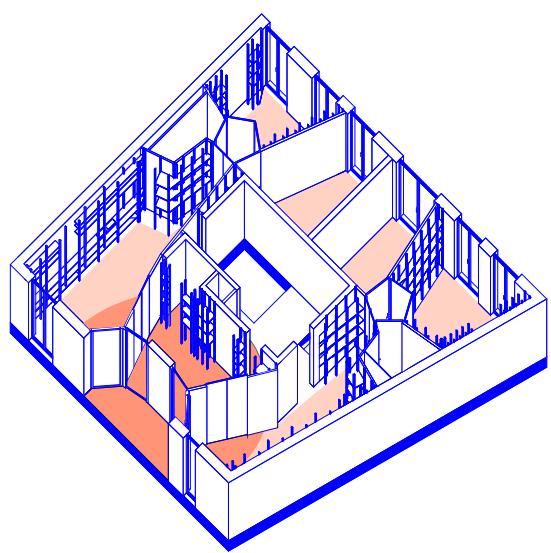
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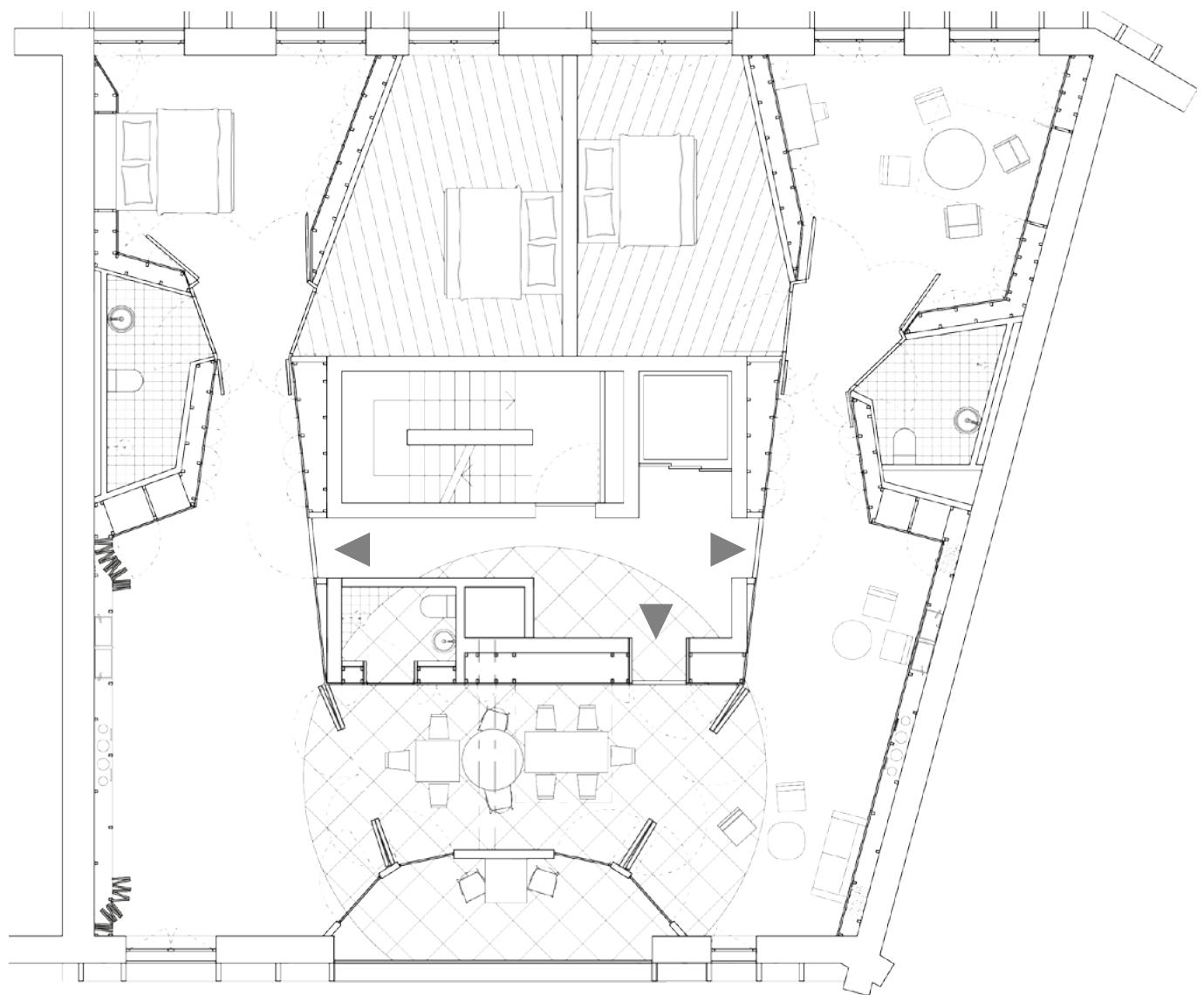
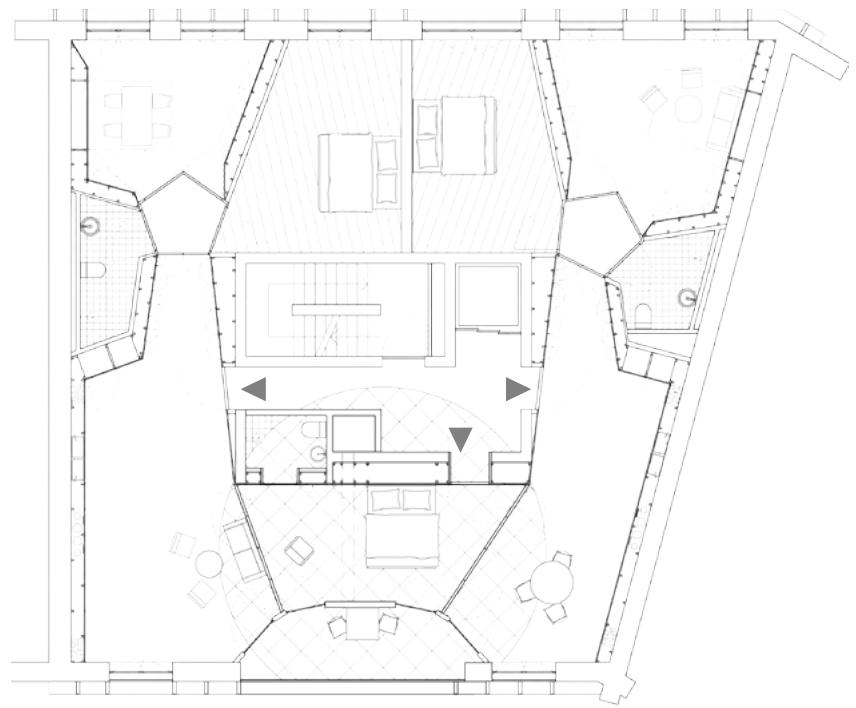




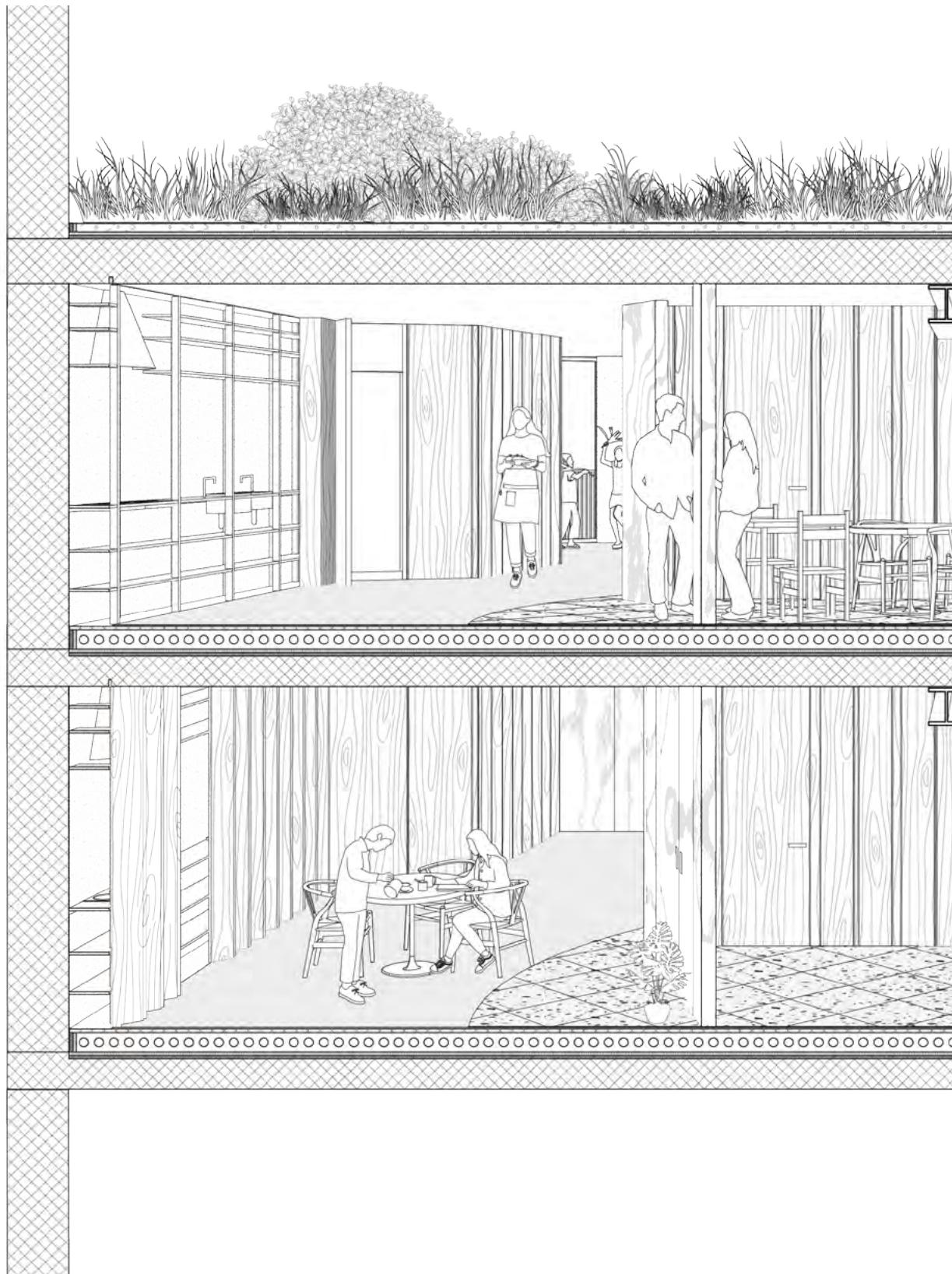
APPARTEMENT N°1  
APPARTEMENT N°2  
ESPACE ACCUEIL























# On top of the heap

*Plants within interior space - Master 2025-2026*

*Workshop led by: Studio ossidiana*

*Project created by : Jérémie Troilo - Stéphanie (Fany) Hemidi*

*Photo : HEAD - Stéphanie (Fany) Hemidi*

The mandrake, an enigmatic plant with humanoid roots, has fascinated since the Middle Ages. Associated with witches and alchemists, it embodies the ambiguity between healing and poison, attraction and fear. Its powerful alkaloids, hallucinogenic, anesthetic, toxic, have fueled legends and real fears: some believed that uprooting it would unleash a deadly scream. Its actual toxicity, dizziness, coma, death, primarily affects mucous membranes (eyes, mouth, nails). Even simple contact can be dangerous. To convey this duality, we designed an installation: a pile of bricks, concrete blocks, and steel, difficult to climb, symbolizing the necessary distance between humans and the plant, while granting it a sacred monumentality. The

summit, covered in earth and sand, shelters a single mandrake, bathed in light through a hole in the roof, evoking its connection to earth and life. The vase, designed as a "survival kit," allows handling the plant from a distance, like a dangerous creature. This highlights the subtle boundary between care and risk, power and fragility, between botanical object and mythological entity. This project does not merely represent the mandrake, but questions what it symbolizes: fear of the unknown, the power of belief, and how collective imagination shapes our relationship with nature. It becomes a metaphor for our contradictions: fascination with the unattainable, the need to tame what escapes us.



# Workshop *ex — tension*

*Care for your HEAD - Semaine Inaugurale 2025-2026*

*Workshop led by: Leonid Slonimskiy - KOSMOS Architects*

*Assistanat: Artus Monat, Valentin Dubois - Studio V. Dubois, Manuel Rossi*

*Project created by : Jérémie Troilo - Marie Trouvin - Paola Lopez -  
Amandine Durand - Stéphanie (Fany) Hemidi*

*Photo : HEAD - Sylvain Leurent*

For this "Care for your HEAD" workshop, we chose to set up near the Georges Addor building. Built in 1955, it is now classified as a historic monument. At the foot of this building lies a pool directly inspired by tropical architecture, made famous by Brazilian architects such as Oscar Niemeyer. This pool has not been used for years due to safety and regulatory reasons. Hidden behind hedges, this space is now quiet but unused. Our project aims to reactivate it by leveraging the pool's sunken shape—not as a void, but as a

support: a generator of comfort. We installed a taut plastic cover over the pool, using a system of ropes and pegs. To better anchor ourselves in the chosen location, we then envisioned extending the adjacent library. This is a place where one can read, relax, gather—or, conversely, momentarily escape the school's rhythm. It can be used on pleasant days like today. Our installation thus transforms an unused space into a place of comfort, highlighting the existing site while creating a direct link with the library and school life.







# Workshop Paper color tools

*Week of all possible 2025*

*Workshop organised by : directed by Christoph Brach of Raw Colors*

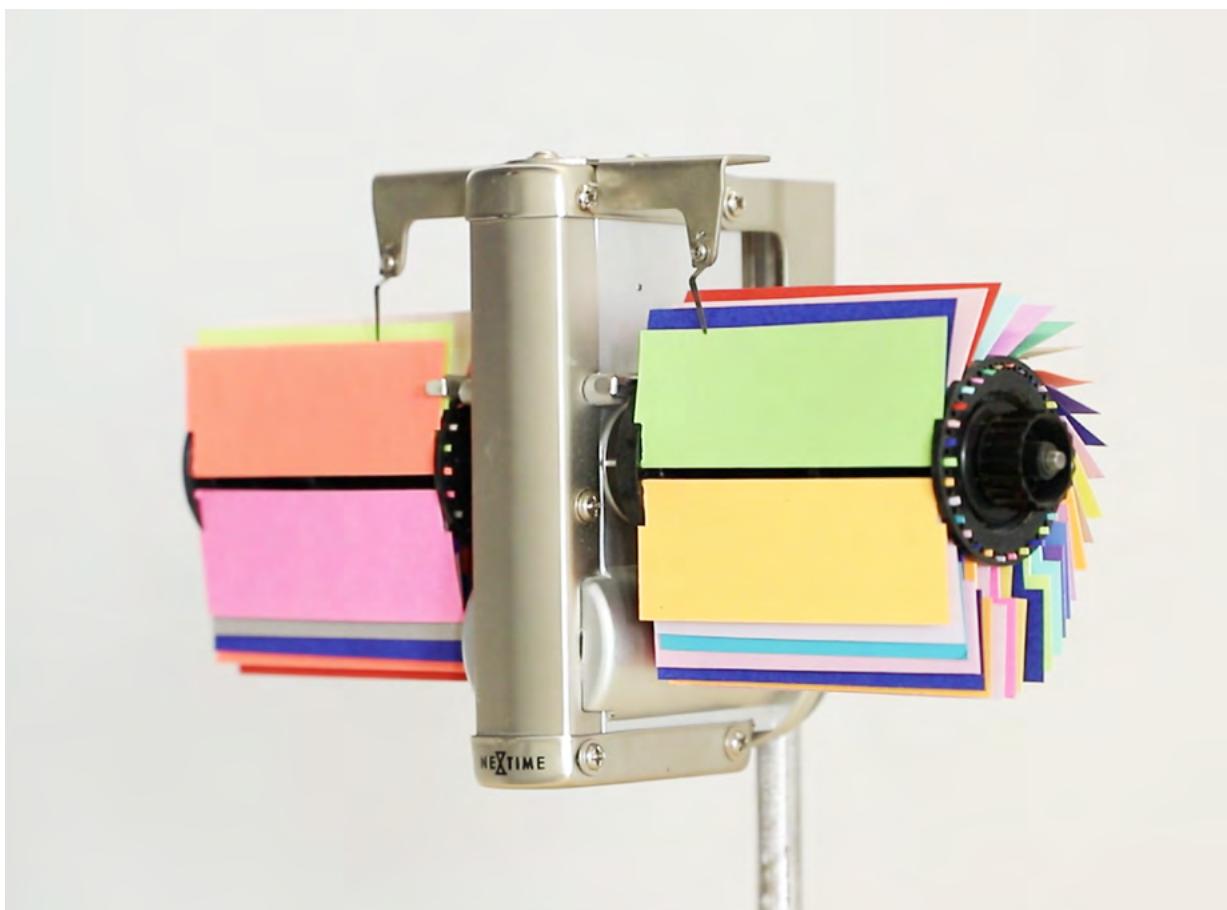
*Assistants: Rob Van Leijsen*

*Photos: By Christoph Brach - HEAD Genève*

Led by Christoph Brach of Raw Color, this workshop explores the relationship between paper and color through the creation of objects, installations and graphic tools. The aim is to experiment with how colors, shapes and movements interact to generate dynamic or static compositions. The two projects proposed in this workshop explore paper in movement, as a tool for experimentation, exploiting its interaction with light and its environment.

**Color Clock** is a clock that offers a catalog of over 720 color compositions, thanks to a rotating timer system that changes every two minutes.

**Shade Machine** is a tool that offers a dynamic composition of colored papers, rotating on itself with an electric screwdriver to influence the color shades on external elements.







# Workshop Back to the source

*Pipe dream - Inaugural Week 2024-25*

*Workshop organised by : Lola Jutzeler, Robin Delerce and Valentin Calame*

*Assistants: Chiara Kocis, Manuel Rossi, Marie Schild*

*La source, joint work with: HEAD interior architecture students*

*Photo: HEAD - Noé Vercaemst - Fany Hemidi*

This installation, which explores the history of the banks of the Arve - once an essential source of running water for the bourgeois inhabitants of Geneva - is distinguished by the staging of domestic items on rocks, evoking a bathroom. By confronting these everyday objects with a natural environment, the work reflects on the historical role of water and its evolution over time, while reinterpreting the relationship between man and his aquatic environment.

This artistic gesture is in direct dialogue with Marcel Duchamp's approach, particularly his famous **Fountain** (1917). In the same way, this installation diverts the original function of domestic objects to reveal a wider meaning, linked to the source and urban development. This play on displacement and reinterpretation invites us to revisit the symbolic value of water and its implications for our collective history.







# Réanime

*Workshop led by: Valentin Dubois and Bertrand Van Dorp*

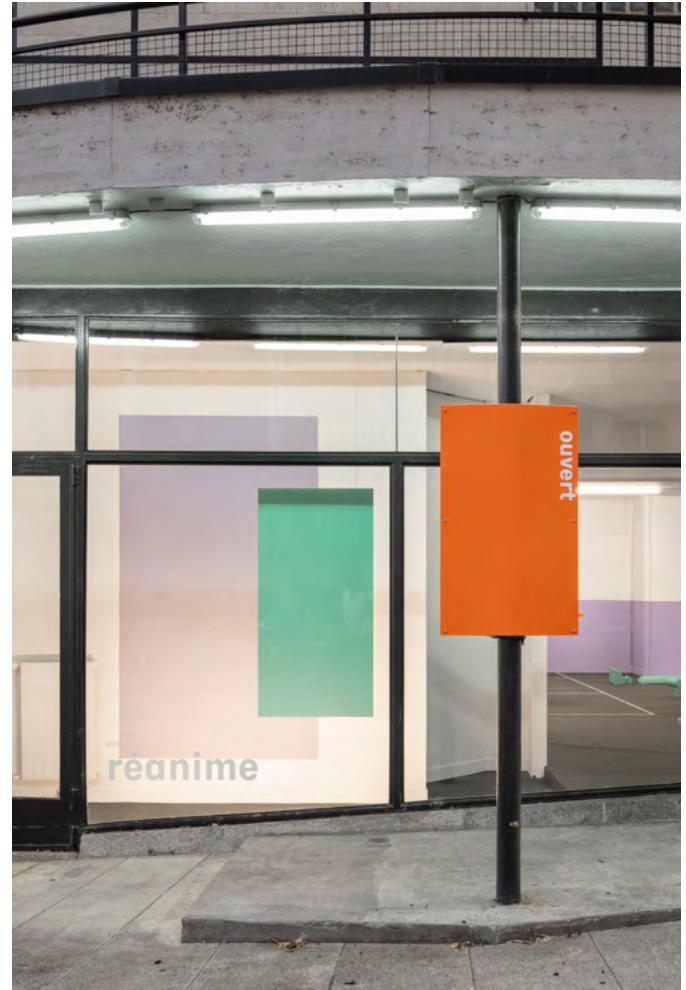
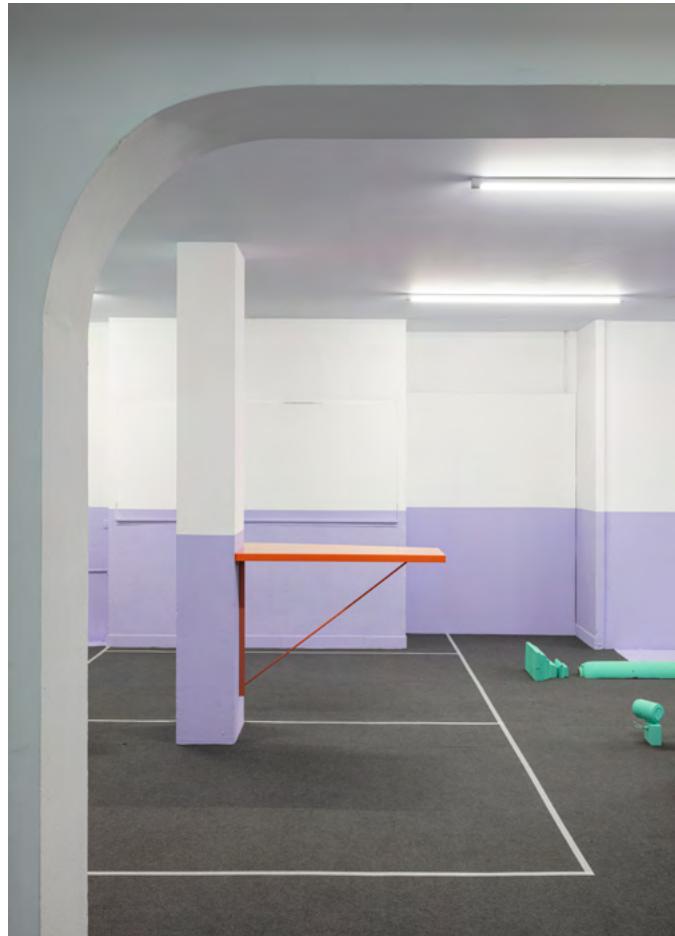
*Photos: Dylan Perrenoud*

*Projet: HEAD BAAI students*

*september 2023 - january 2024*

The Réanime workshop aims to revitalise Geneva's heritage spaces by exploring their spatial and programmatic potential. In Geneva, the former Darshana restaurant, located on the ground floor of the Clarté building designed by Le Corbusier and Pierre Jeanneret (listed as a UNESCO World Heritage Site in 2016), serves as the setting for this project. Unoccupied for several years, this space, for-

merly dedicated to shops and garages, is now becoming a testing ground for interior design students at HEAD – Geneva. Through reversible and targeted interventions, they are enhancing the modern heritage while initiating the transformation of the space into a future cultural venue. This four-step approach – façade, surface, volume, support – restores the essential functions of the space and enriches its perception as a cultural object.



# Upslie down

*The alchemy of atmospheres - Inside virtual architecture*

Workshop led by: Simon Huisse (atelier Simon Huisse)

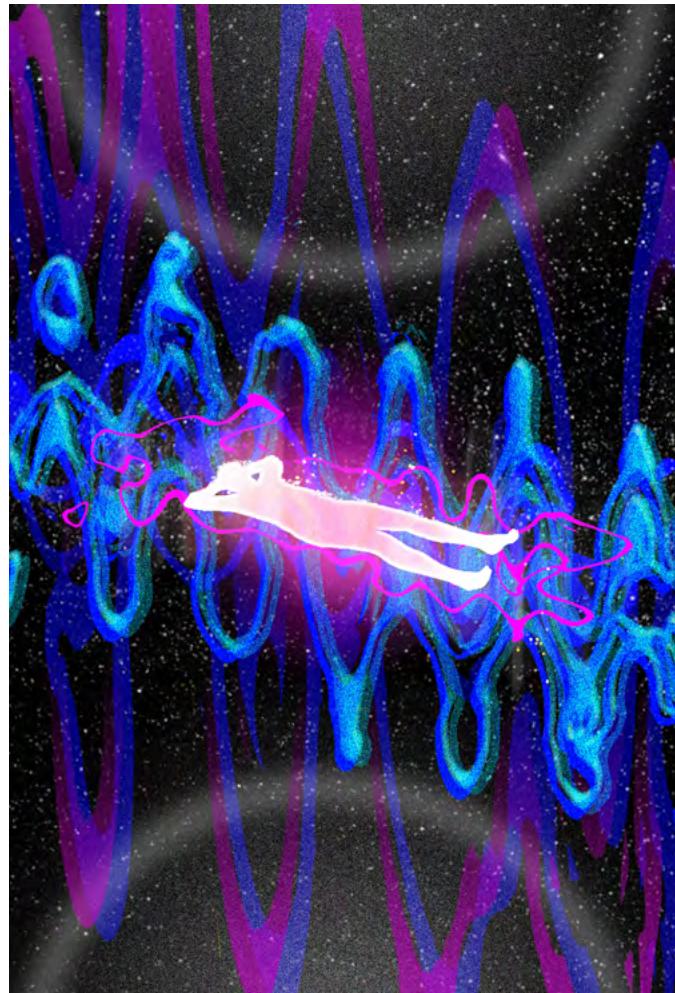
september 2023 - january 2024

Working in trio with: Tiziano Gargano and Paul Rigal

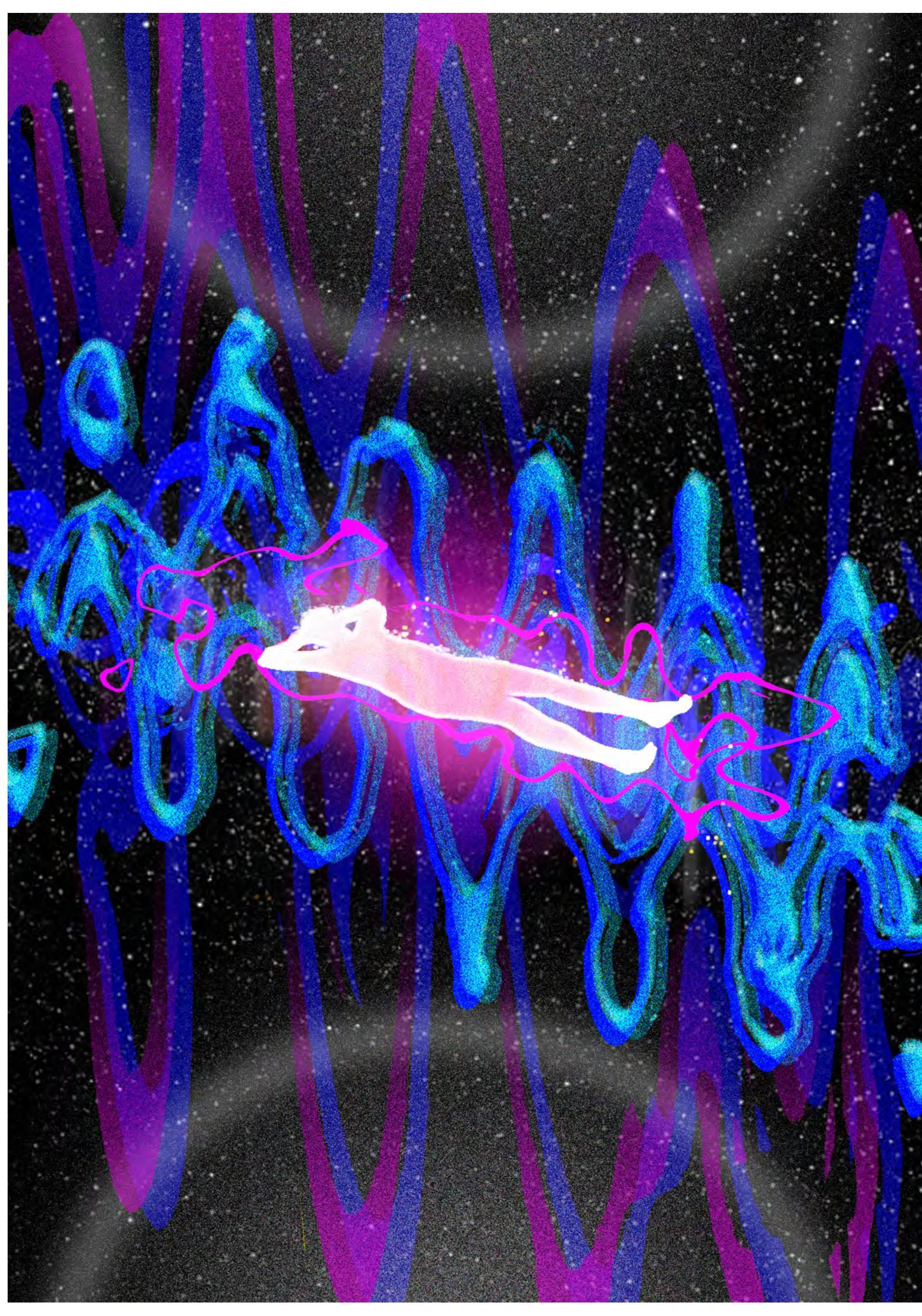
This virtual reality (VR) world offers an immersive journey that would be impossible in the physical world. The narrative of this universe is based on a parallel construction between visual composition and experimental sound creation.

This immersive visual and sound universe, designed to be experienced while lying down to promote total relaxation, focuses on emotions. The different atmospheres follow one another to the

rhythm of meditative and spatial sounds, conveying new sensations and feelings of fulfilment. Avatars will lie side by side on this platform to share the experience and feel a sense of togetherness. Once they have passed through the different atmospheres, participants will be able to discuss and share their feelings. The aim is to create a unique moment that brings new sensations that cannot be experienced outside of virtual reality.







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