



SPOTLIGHT

ON INTIMACY

HEAD - GENÈVE

**MAIA, MASTER OF ARTS IN
INTERIOR ARCHITECTURE**

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In the heart of Geneva, a glass flower shop becomes a home.
A shelter caught between performance and protection.

This project explores what it means to live in transparency today, when intimacy no longer hides, but negotiates and sometimes vanishes. Here, the florist shares space with his flowers and every surface invites the gaze. This is not a house that closes itself off. It is a house that learns to live in tension, between exposure and retreat.

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Thesis :
The Evolution of Intimacy, a Society in Transition

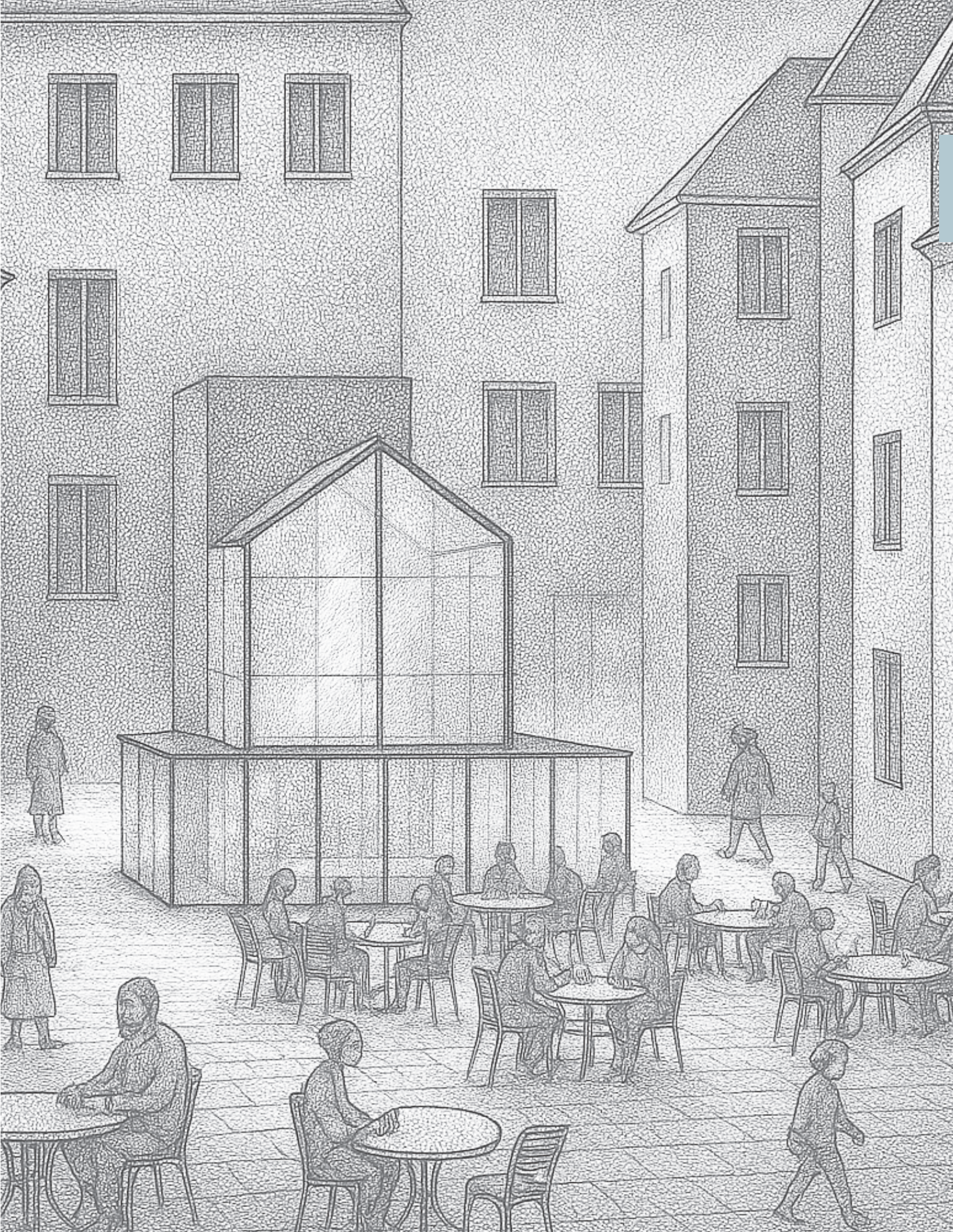
The evolution of doors, both architectural objects and social symbols, highlights social transformations and changing conceptions of intimacy and privacy. Traditionally perceived as physical barriers separating private from public space, doors have seen their role change over the centuries, under the influence of societal and technological developments. The aim of this study was to examine different typologies of doors, exploring their effects on the definition of intimacy. The first part of the analysis looks at the emergence and evolution of notions of intimacy and privacy, tracing their theoretical and historical foundations. At the same time, the study looks at how doors, as architectural elements, have shaped and influenced our relationship to privacy, using case studies to illustrate these transformations. From the need for privacy in its earliest expressions to the contemporary architectural impacts of reducing or eliminating doors, the research also addresses the dematerialization of doors, their reconfiguration as mobile elements and the issue of increasing porosity between public and private spaces. In a word, this work aims to demonstrate that the evolution of doors is not just a matter of functional change, but reflects profound transformations in our relationship to space, intimacy and the boundaries between private and public spheres.



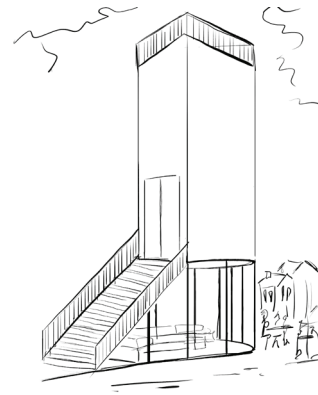


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RESEARCH

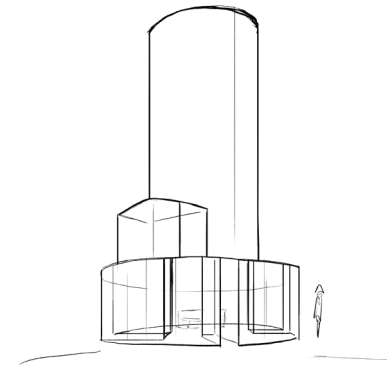
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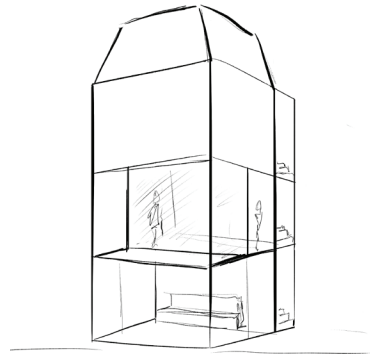
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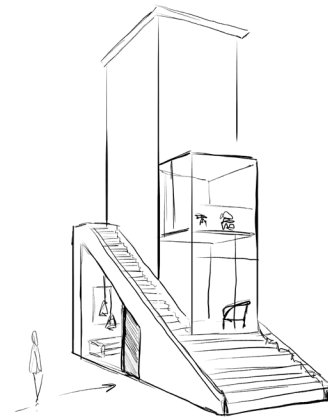
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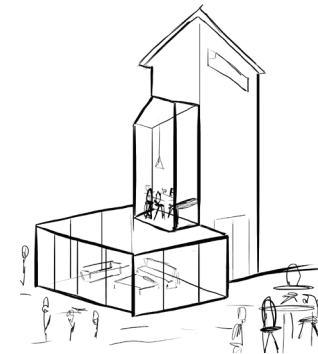
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RESEARCH



05 —
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09 —
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RESEARCH



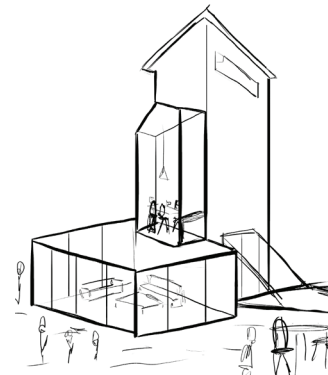
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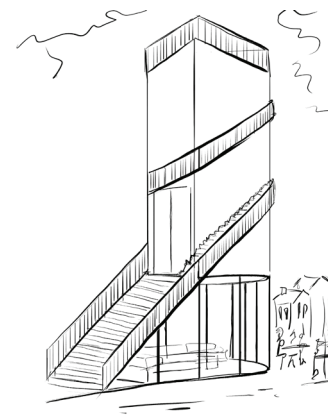
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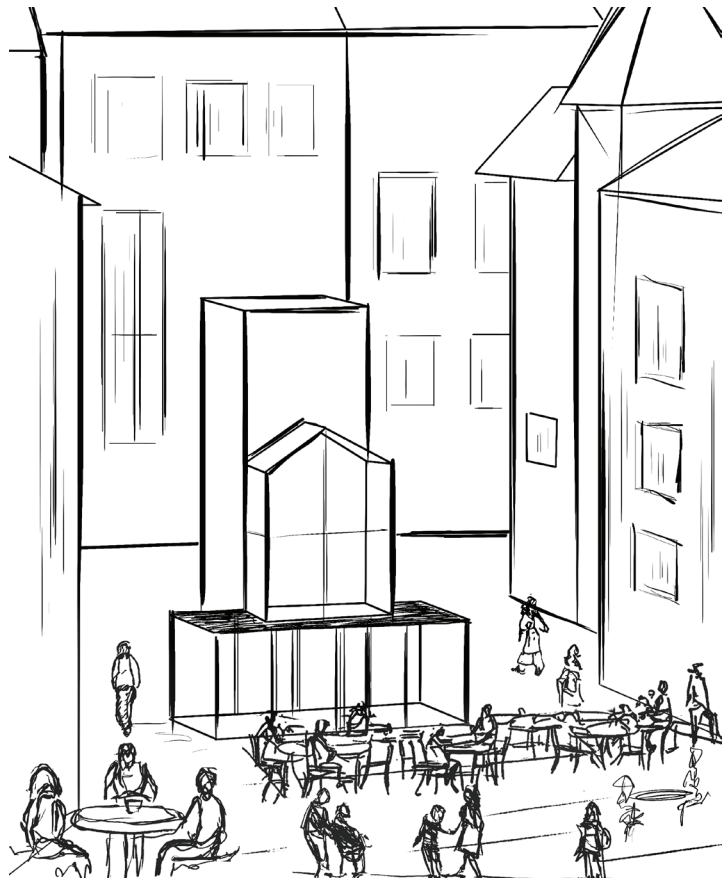


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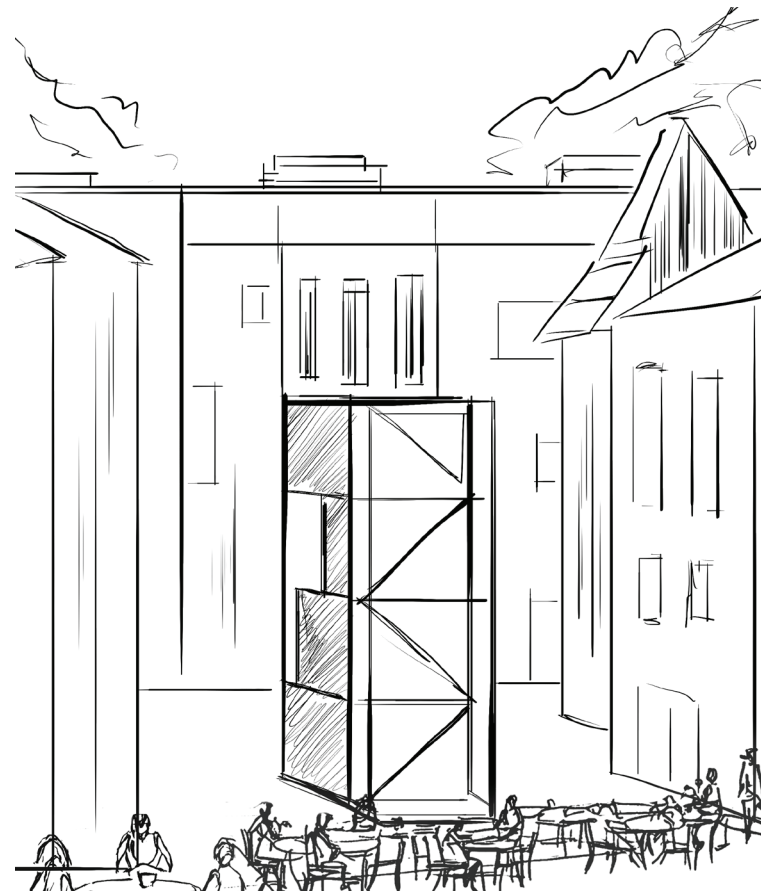
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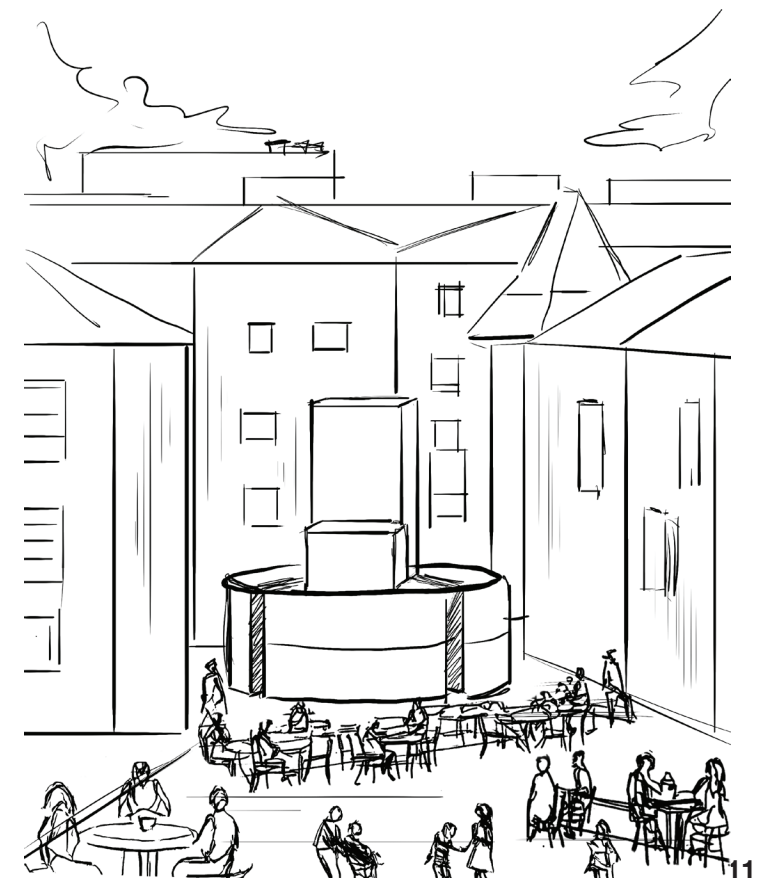
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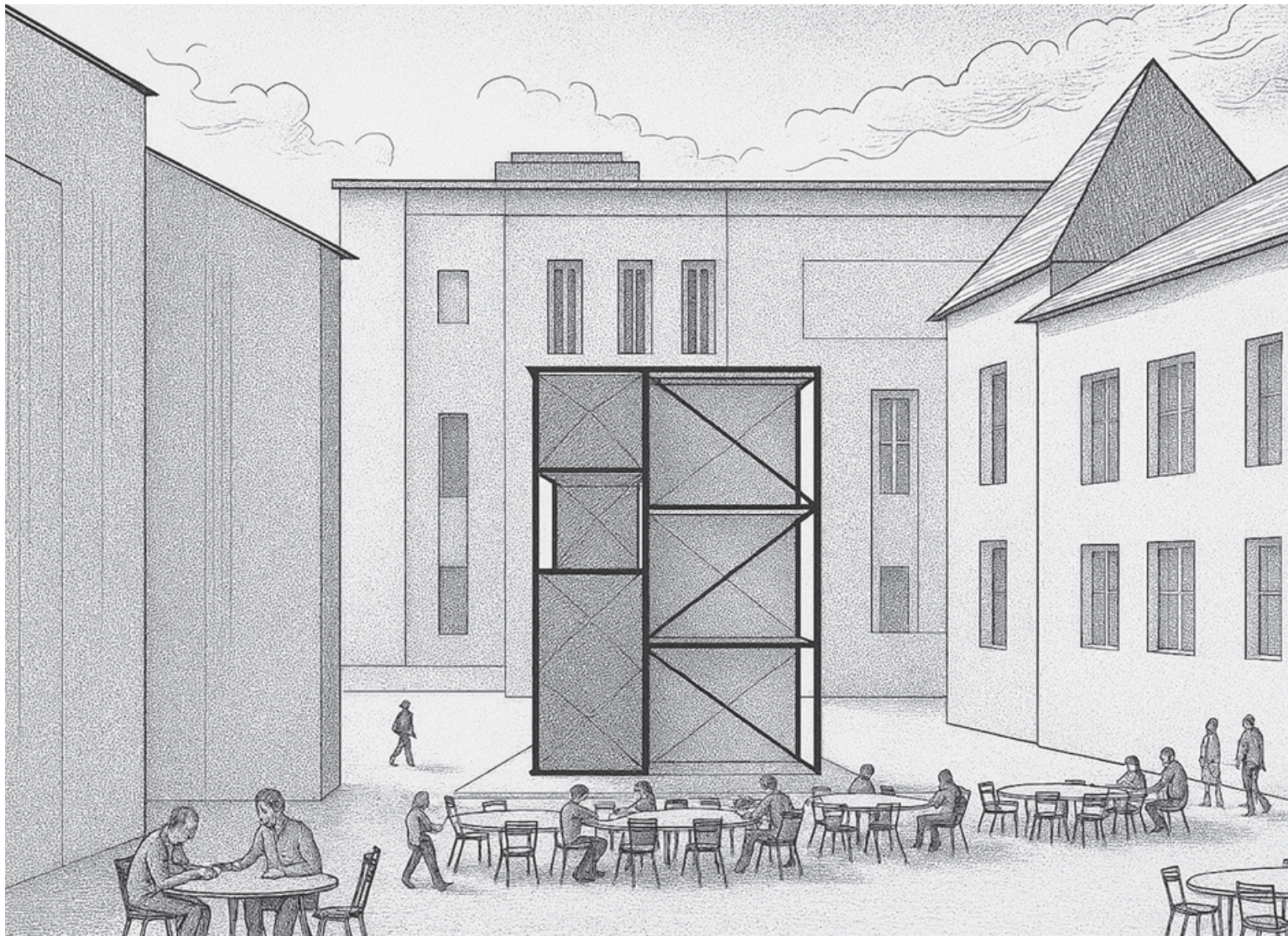
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RESEARCH



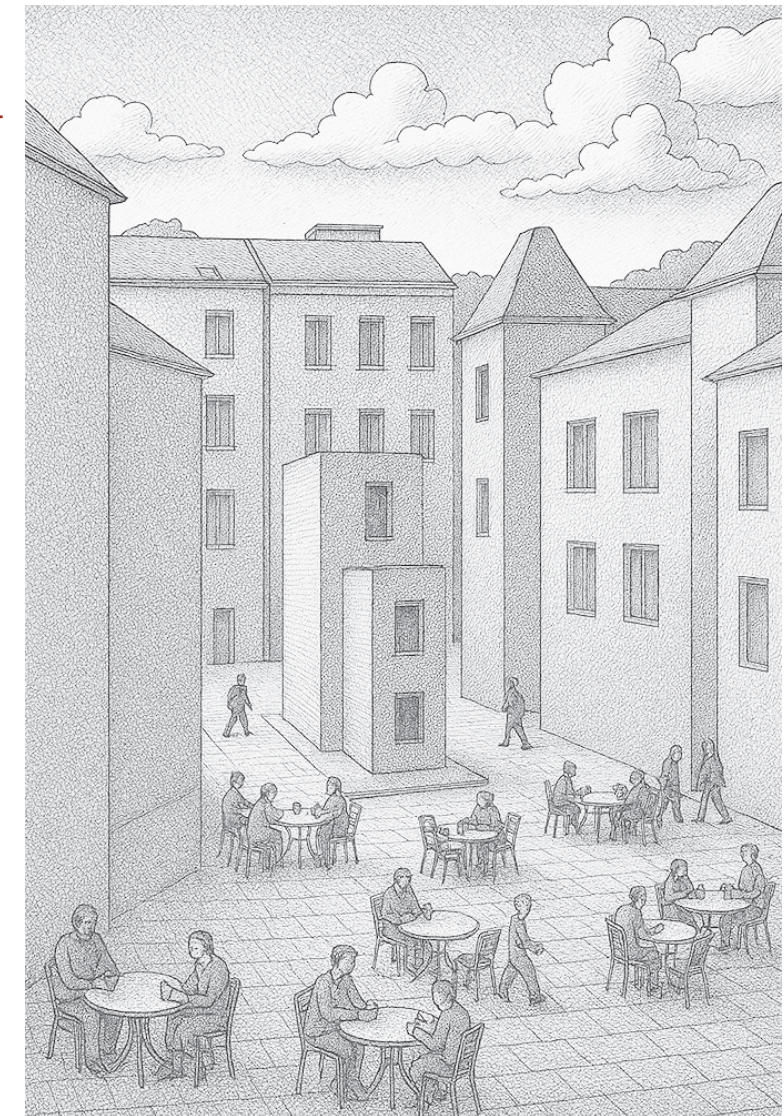
15

SHAPE
RESEARCH



16
SHAPE
RESEARCH

17
SHAPE
RESEARCH



03 *Site, Pl. du Molard 9, 1204 Geneva*

At the heart of Geneva, in Place du Molard, a pedestrian square where cafés spill onto the street, a transformation is taking place: a glass-fronted flower shop is becoming a home.

But not just any home. It is a florist's residence, integrated into the urban fabric, enclosed in a transparent glass box. A space that invites public gaze, yet still requires privacy for the florist who lives and works within.

The starting point of my project was a question: How do we inhabit transparency ? In a world where everything is visible, intimacy, once protected, is now constantly negotiated, staged, and sometimes even lost. Through this project, I aim to critique this shift, exploring how intimacy functions as a dynamic boundary in a world more and more exposed.

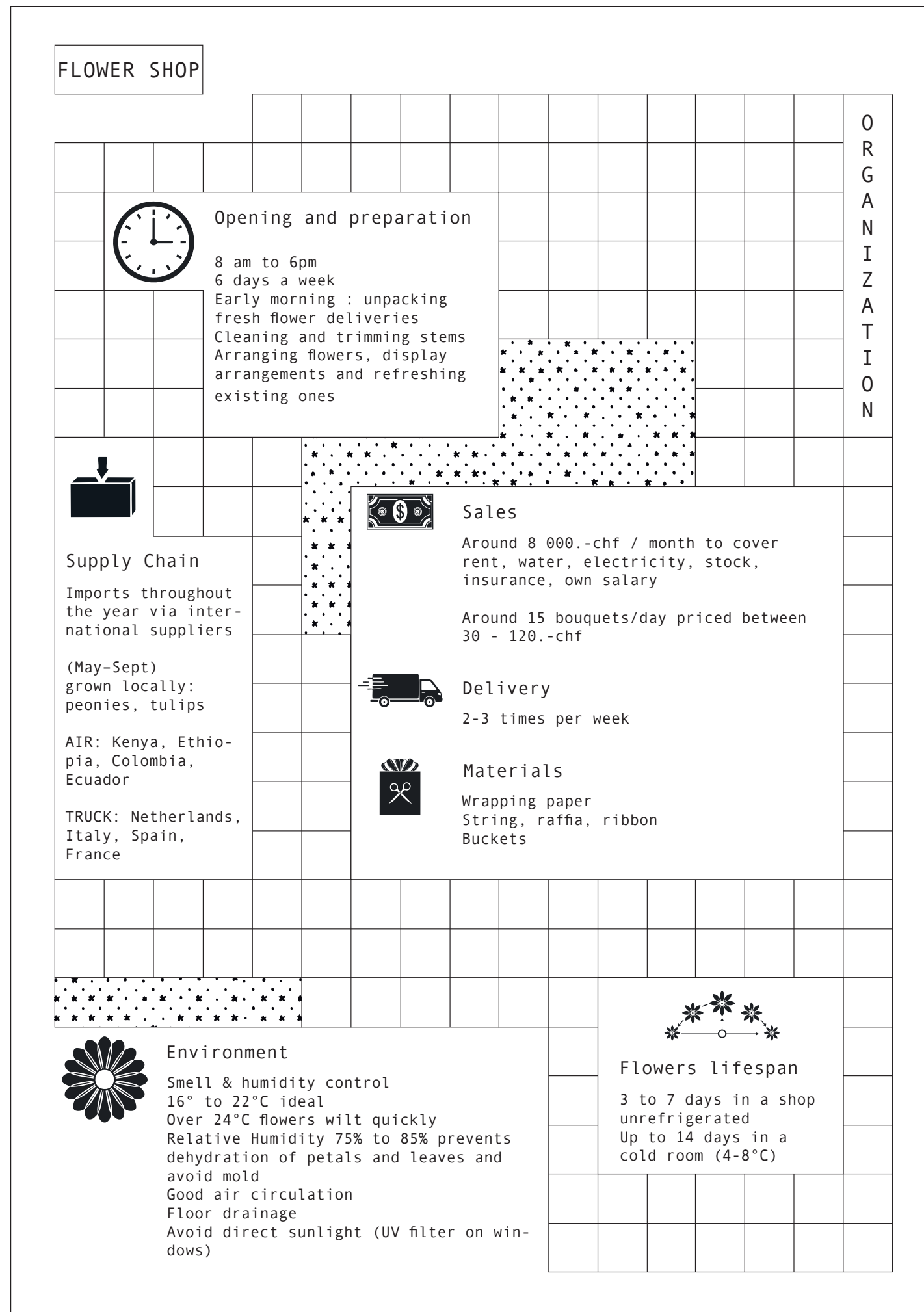
My work is grounded in two key concepts. First, I see the home as a stage where individuals perform their identities and social roles. Second, the home serves as a retreat, a sanctuary where one can step away from public expectations and reconnect with oneself. These dual functions of the home as both stage and refuge have shaped my approach.

In this 40m² space, transparency is total. The challenge was to transform the boutique into a livable home, one that is both public and private, exposed yet intimate.

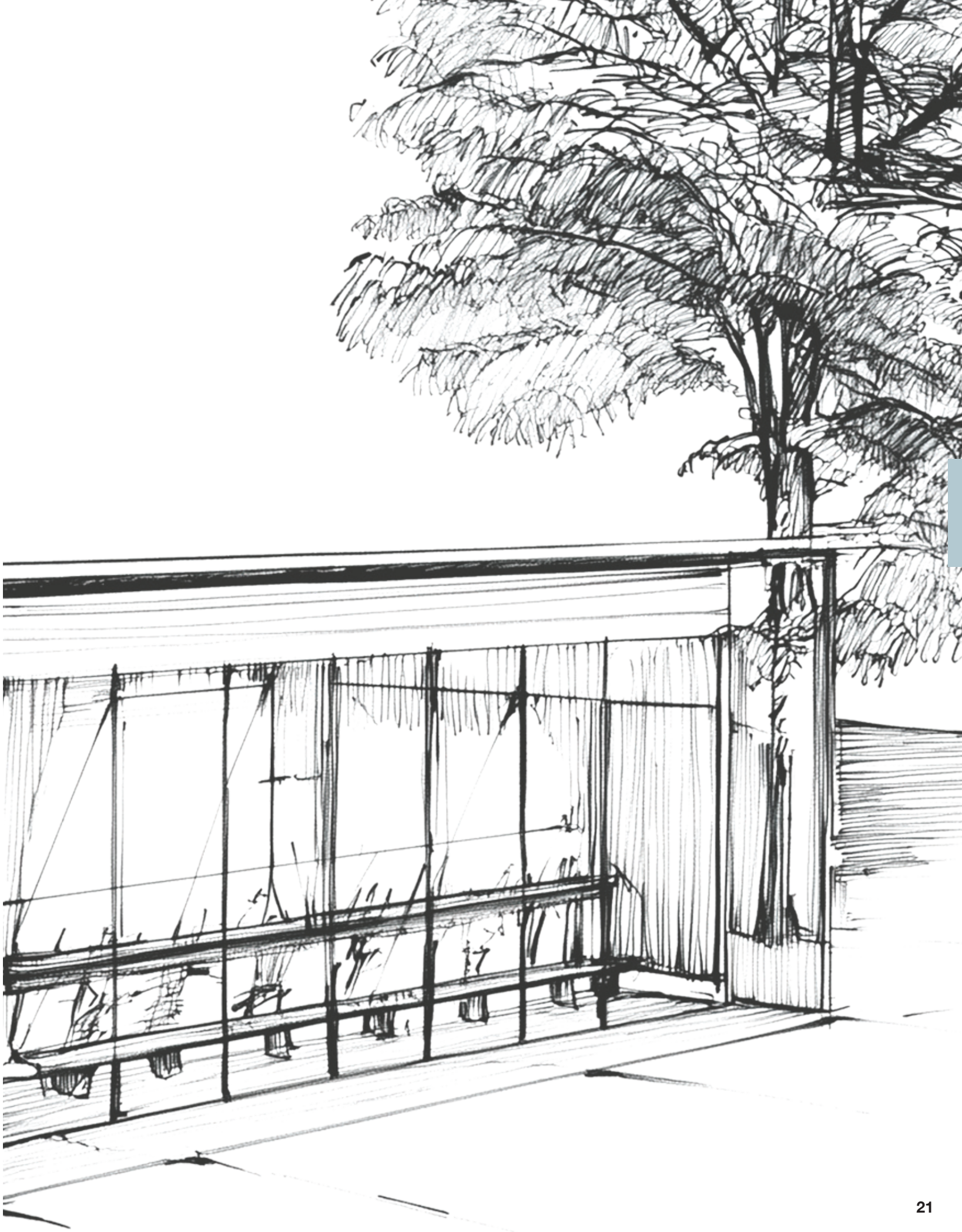
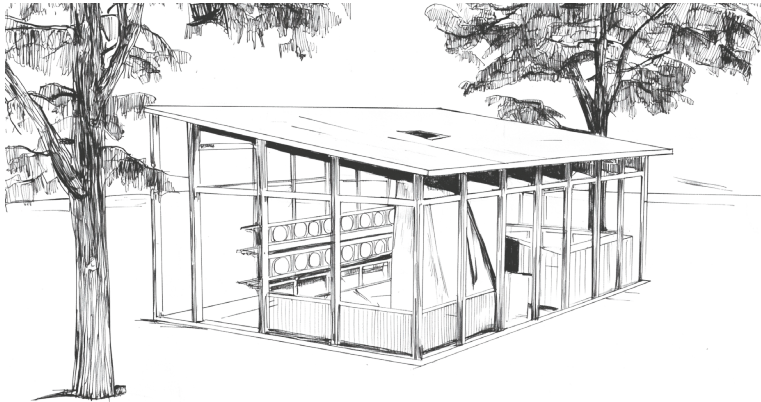
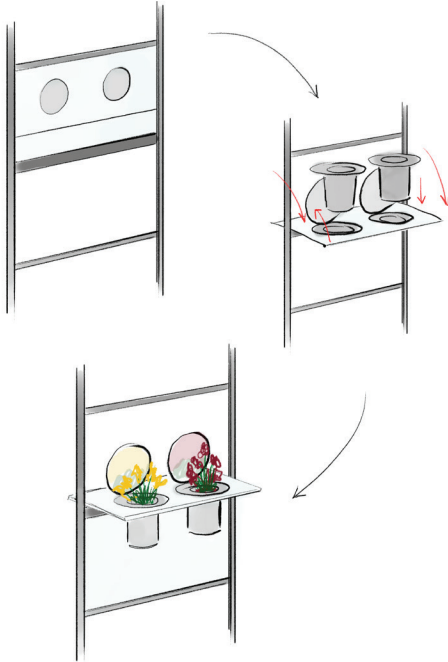
Rather than hiding intimacy, I have chosen to reveal it with precision, as though it were a carefully orchestrated performance. In this way, the home becomes a stage where privacy is not erased, but choreographed.

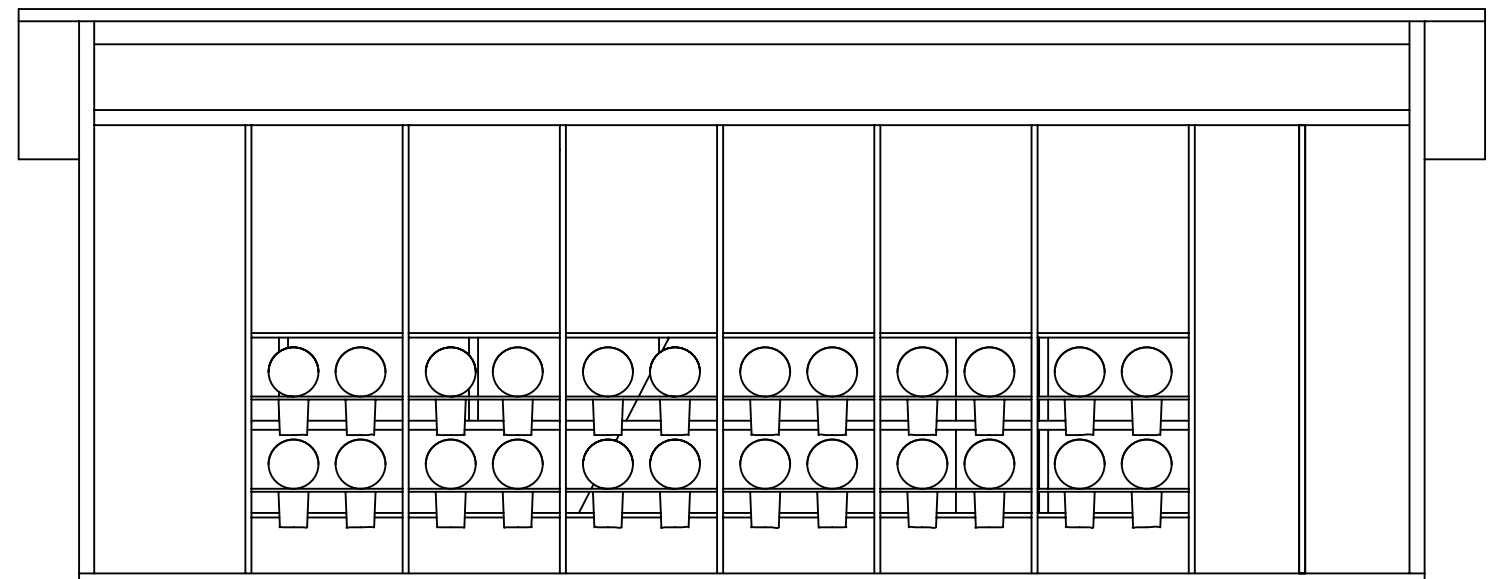
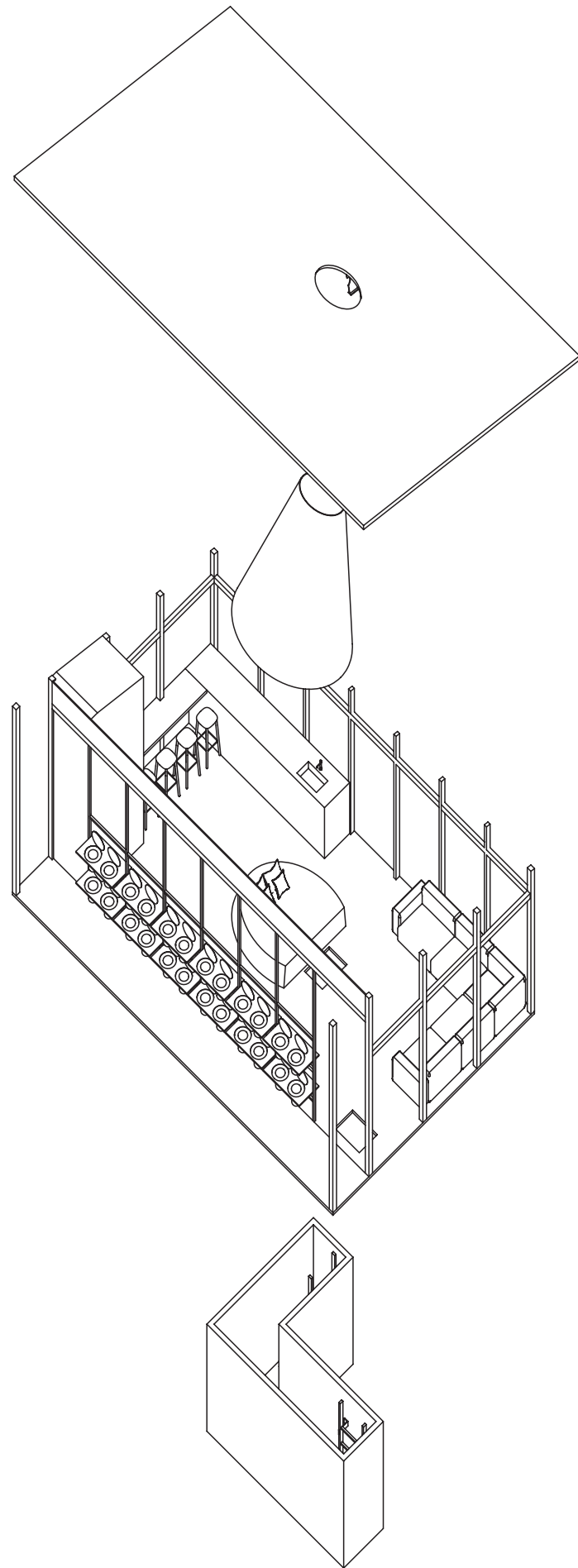


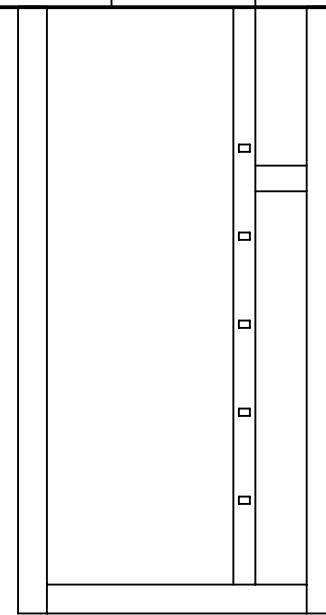
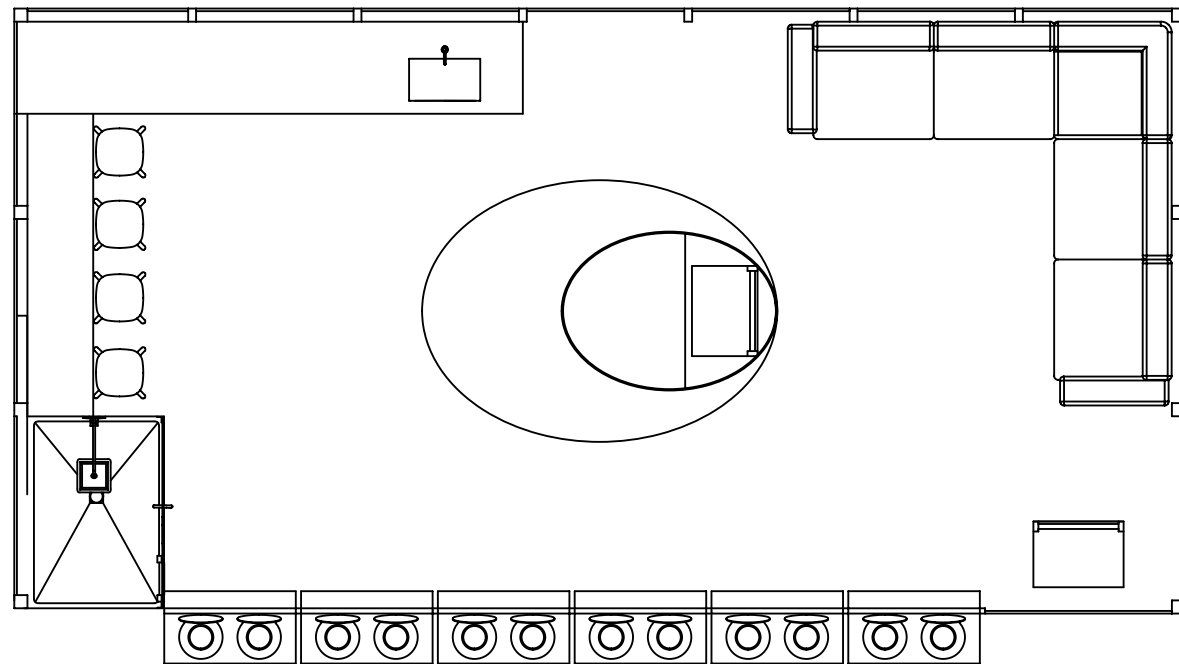
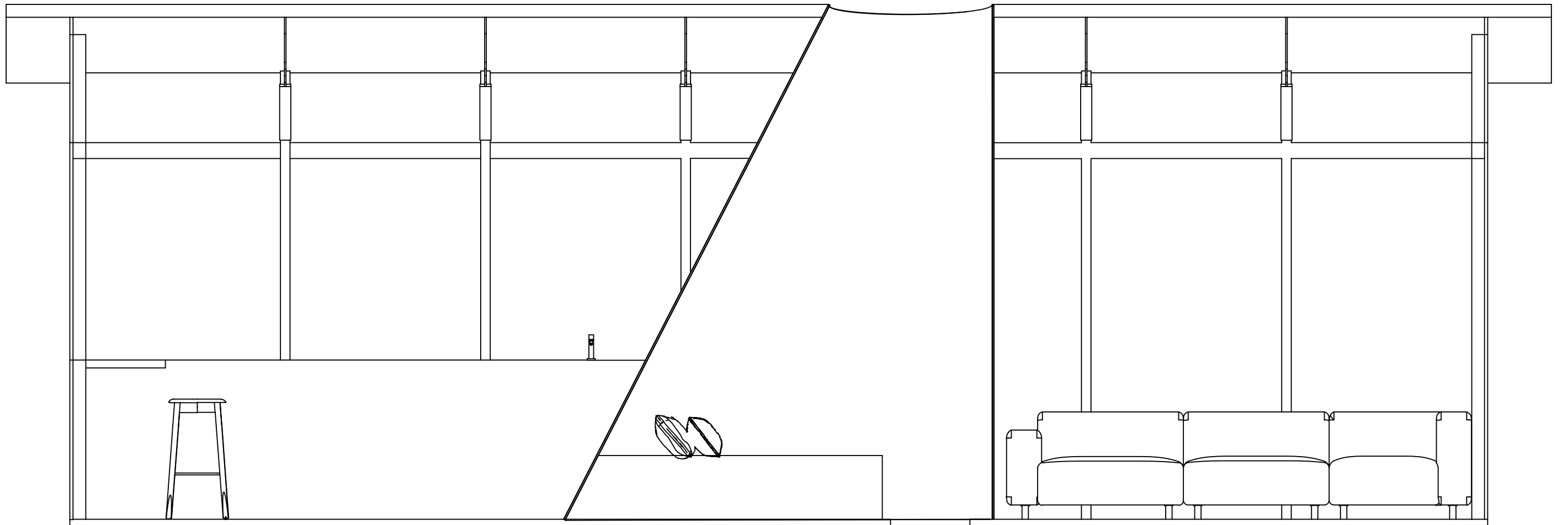


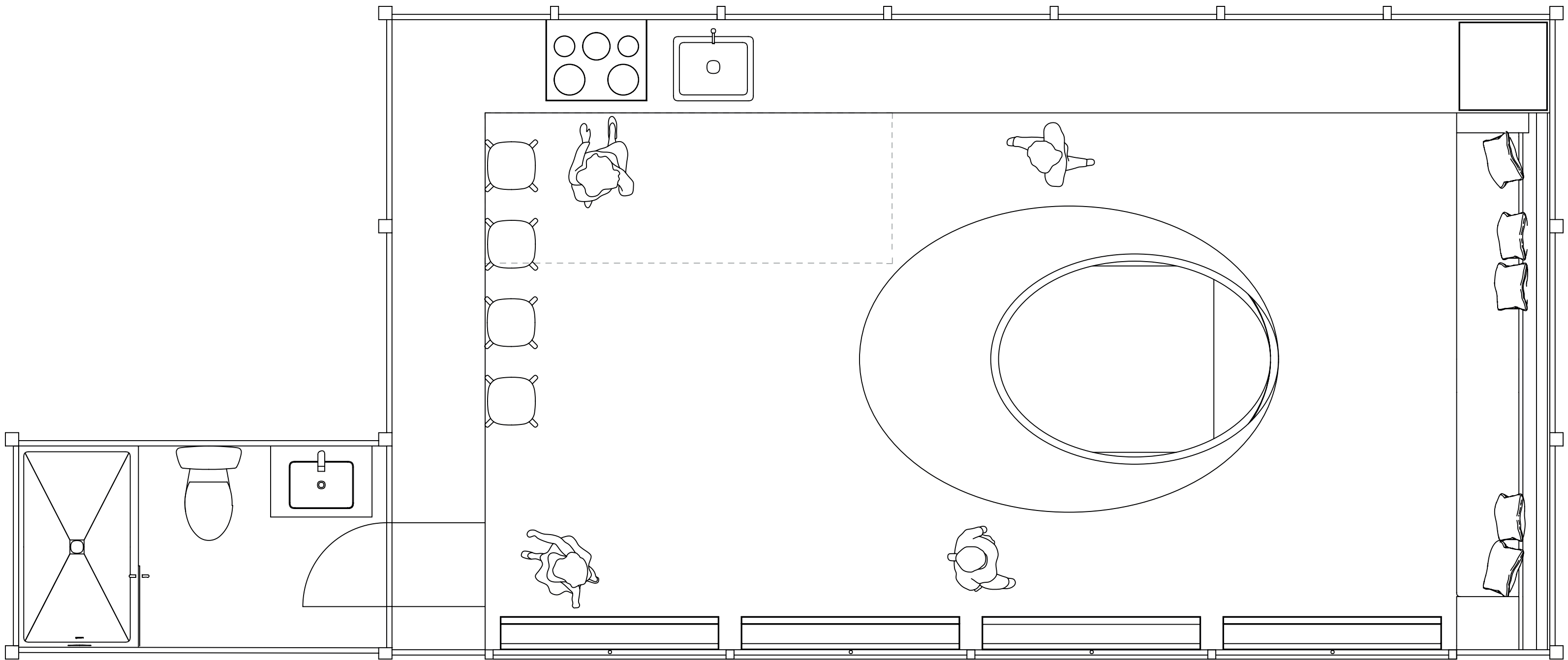


05 *Development*











01



02



03



04

All glass surfaces are treated with one-way mirror film. As shown in these images, I worked with a physical model and experimented with light to better understand the balance between what is revealed and what remains hidden.



05



06

During the day, the interior becomes imperceptible.



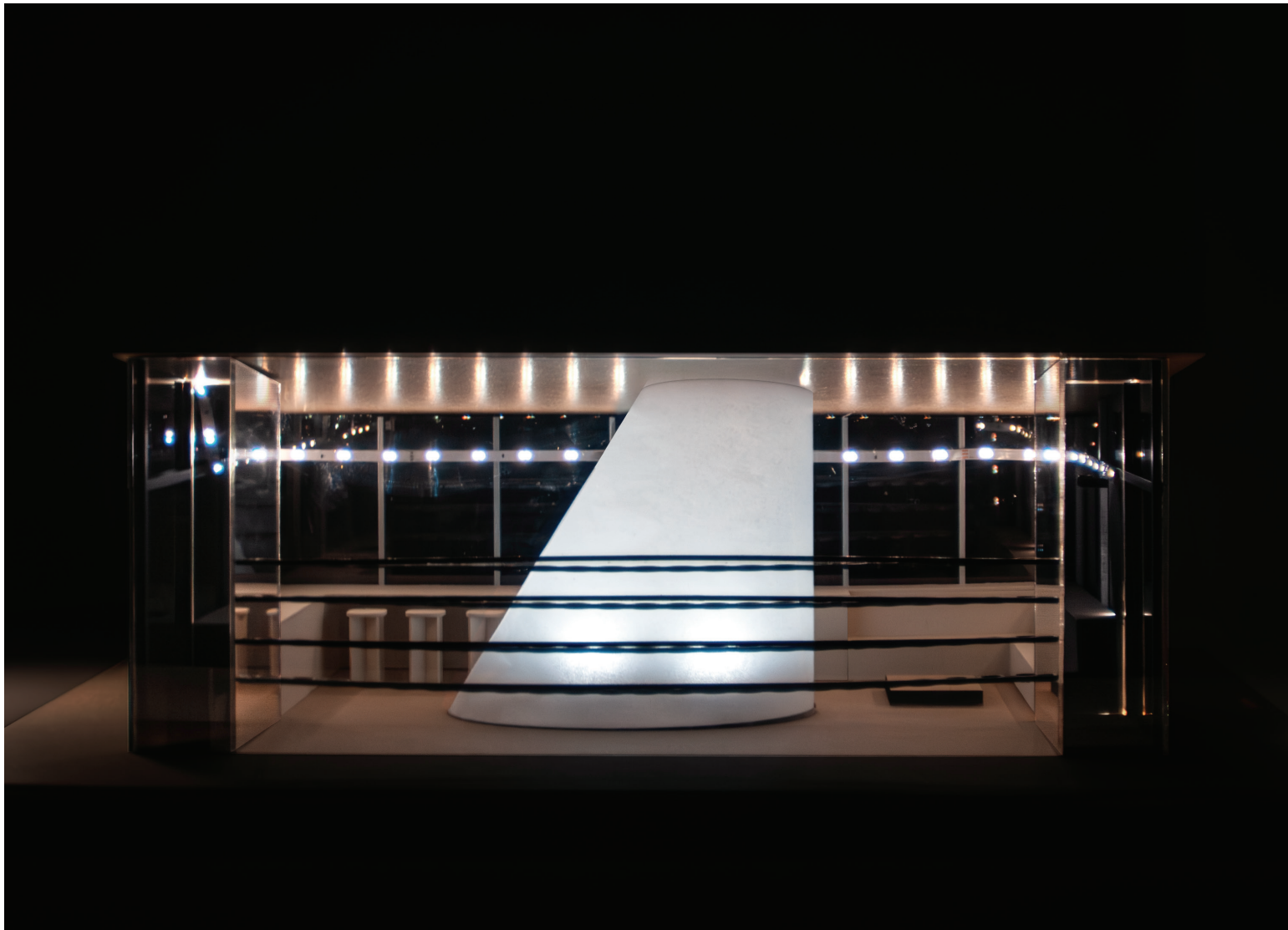
07

At night, however, the home transforms into a performance, fully visible from the street, unless the resident decides otherwise.

A three-panel lighting system enables the inhabitant to control their level of visibility. If they wish to be seen, they can illuminate the space. For greater privacy, the opposite side can be lit, concealing the interior from view.



08



09

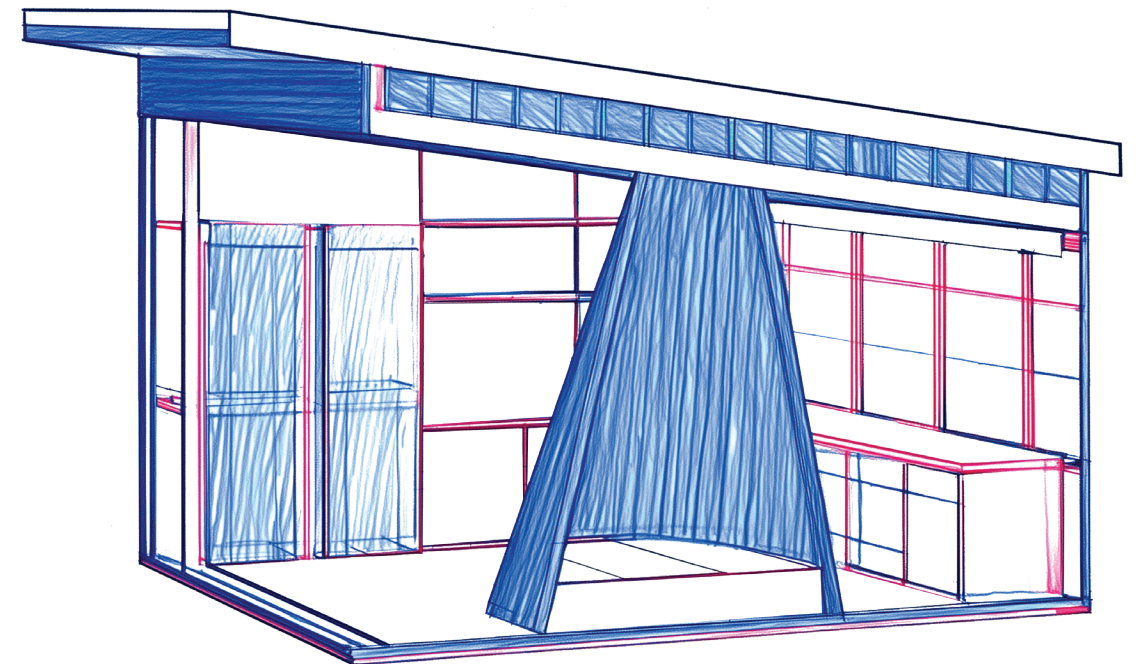
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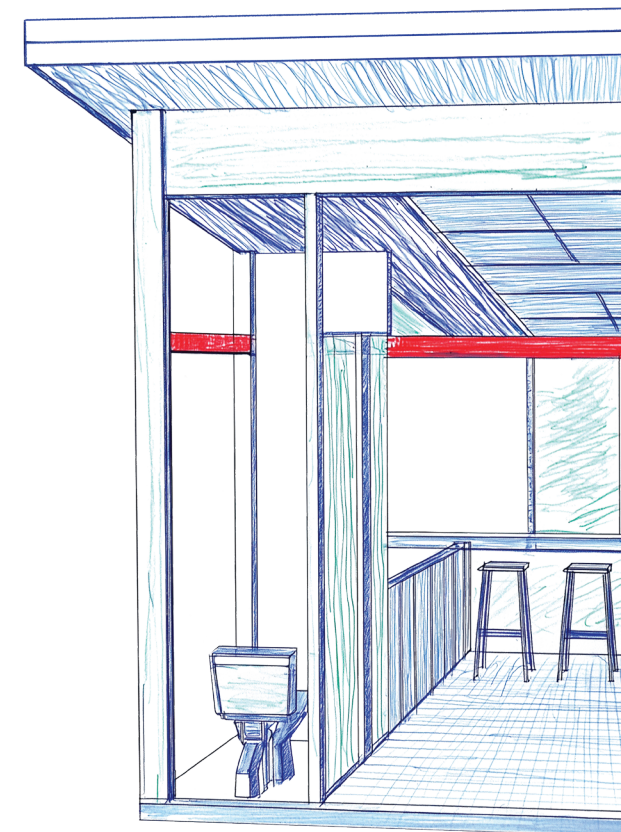
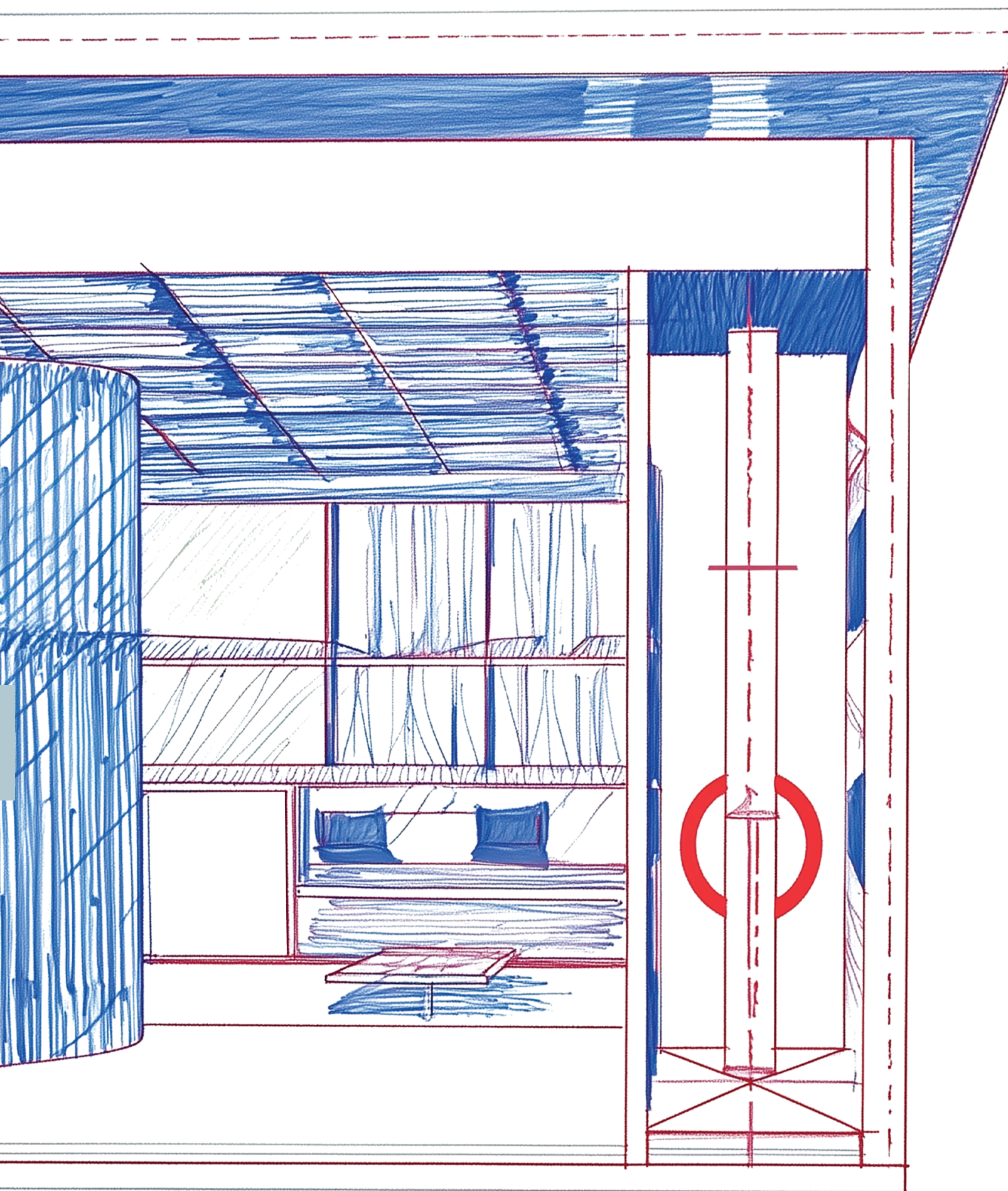


This project is not just about the florist, it is also about the flowers. Each square meter counts, because the more flowers they display, the more they earn. The design allows a human to live within the very environment that sustains the florist financially. In this space the plants and the owner must coexist.

Inside, every detail stems from the florist's rhythms.

At the center of it all: the bedroom. It is not just a room. It is a cone of light and fabric, suspended from ceiling to floor, like a spotlight. I designed it to be a paradox as it highlights the most private space. You enter by parting two stretched textile layers, one translucent, one opaque, with a light source in between. By day, it blends into the space. At night, it glows like a lantern revealing the inside of the home but keeping the inside of the bedroom totally out of sight.

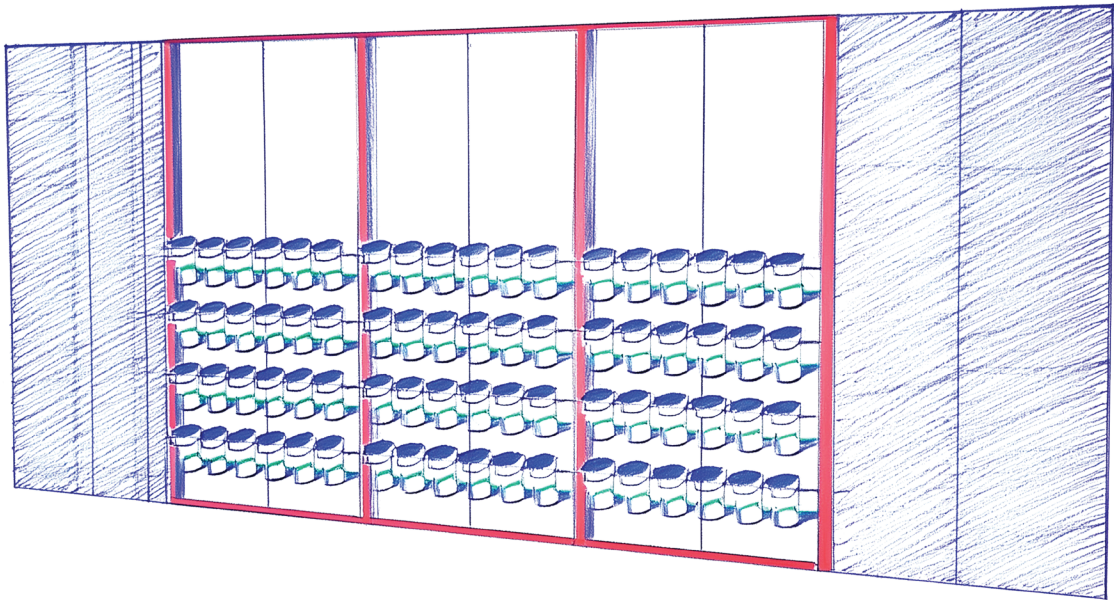
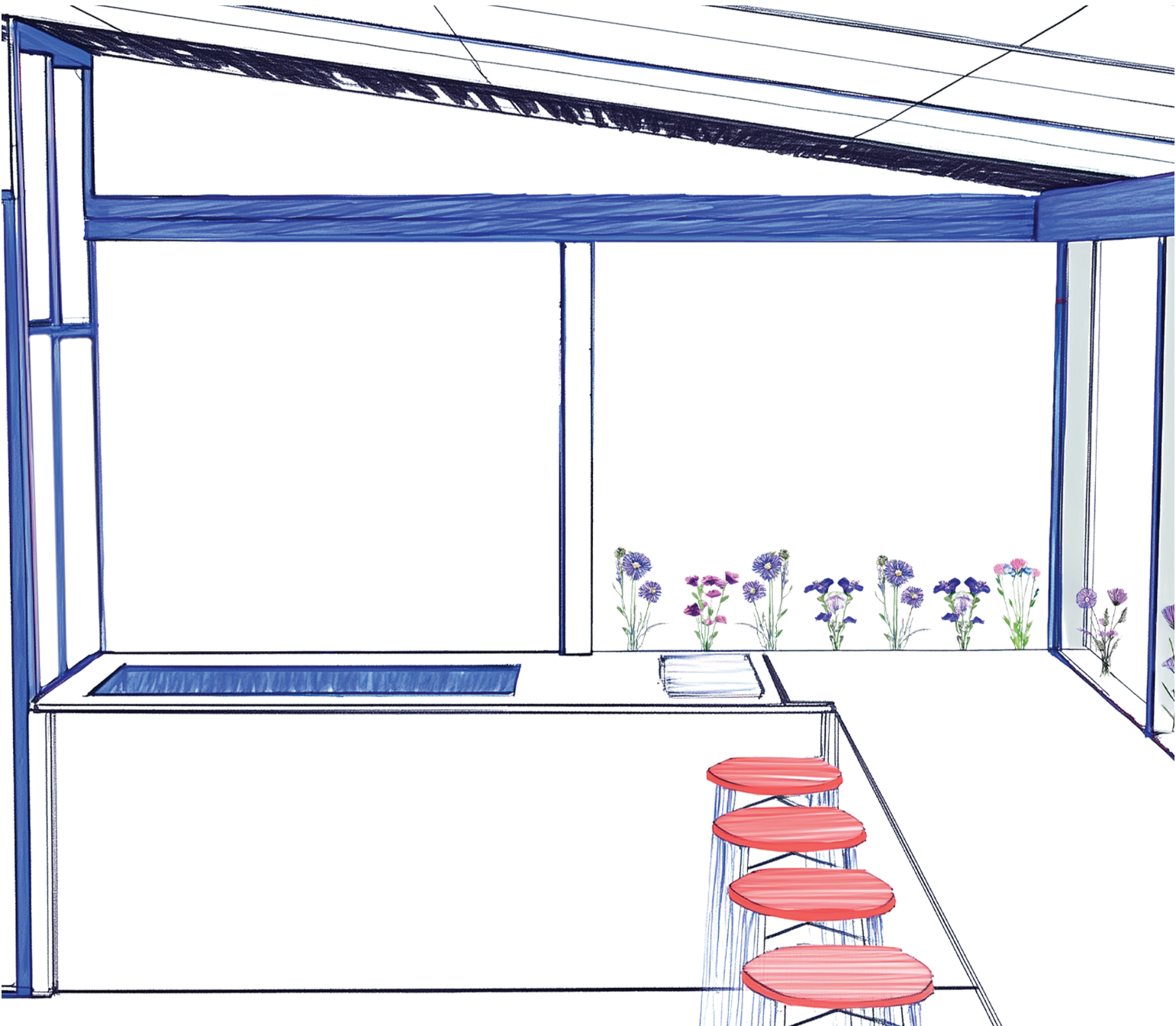




The bathroom and toilet are also made of glass. In the shower, the column houses the plumbing, keeping the structure intact. Nothing interrupts the envelope. Here, privacy is achieved technically. The glass is treated with one-way mirror film as the rest, and its edges are micro-etched, so when lit, the entire panel turns opaque, evenly and instantly.

The floor is tiled, easy to clean, and equipped with a linear drain. Above, a suspended ceiling hides the lighting system and conceals descending storage. Each square meter is optimized, freeing up as much space as possible for the flowers below.

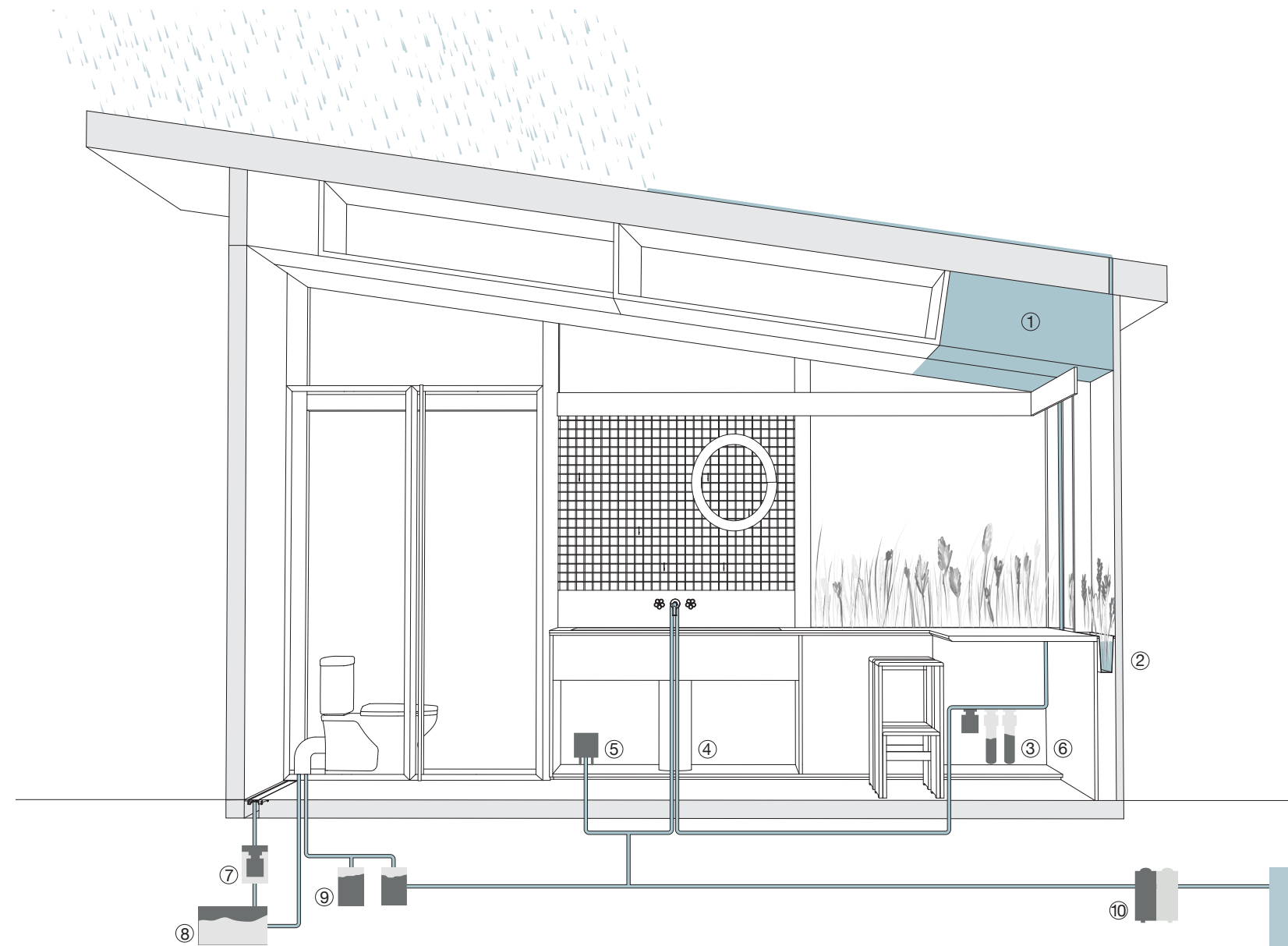
The kitchen doubles as a floral workstation. Along stainless steel counter runs along the space, with an oversized sink and room underneath to store crates of freshly delivered flowers. Above the sink, a metal grid holds the florist's tools within easy reach. Cooking appliances are kept to a minimum to leave maximum space for working with flowers. Along the windows, stainless steel buckets are built in to hold freshly cut stems, ready to be arranged or sold.



The stools are multifunctional. Each one includes a smaller stool that slides out from underneath. Together, they can be used as seating, as a step to reach high buckets or ceiling storage, and even as plants display stands in front of the shop, blurring the line between furniture and shop fixture.



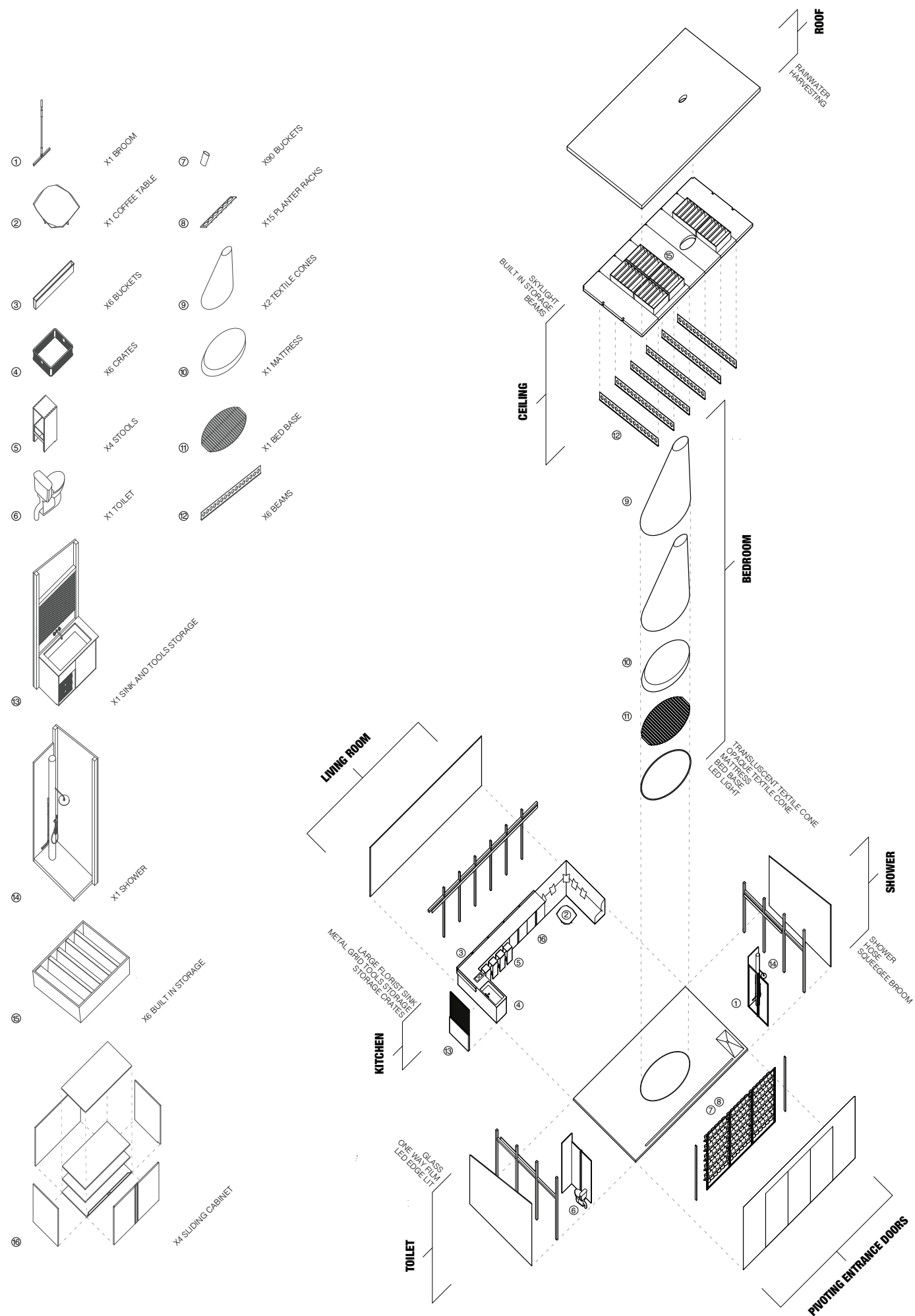
- Rainwater harvesting 01
- Plant purification tanks 02
- Gravity and activated carbon filter 03
- Washroom power supply 04
- Wastewater recovery loop 05
- Water treatment 06
- Urine and brown water collection tanks 07
- Secondary tank 08
- Collections for retreatment 09
- Grid, activated charcoal filter 10

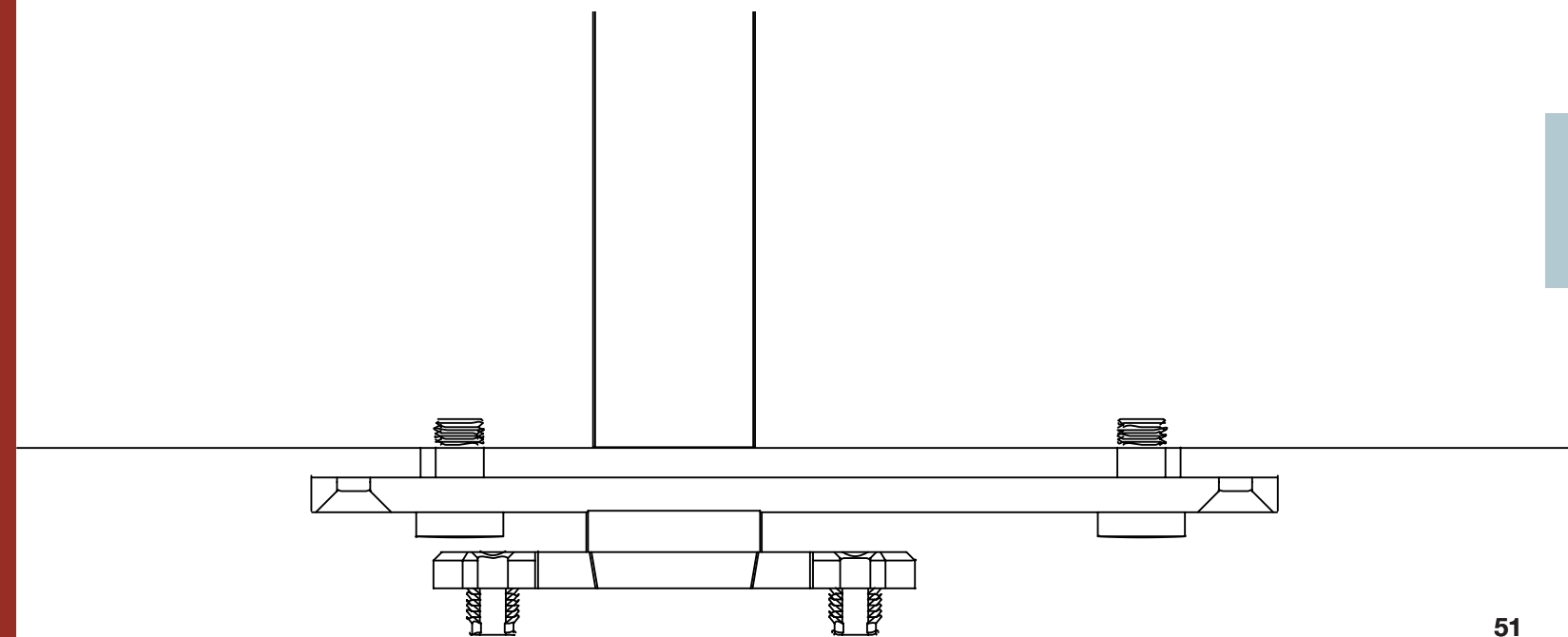
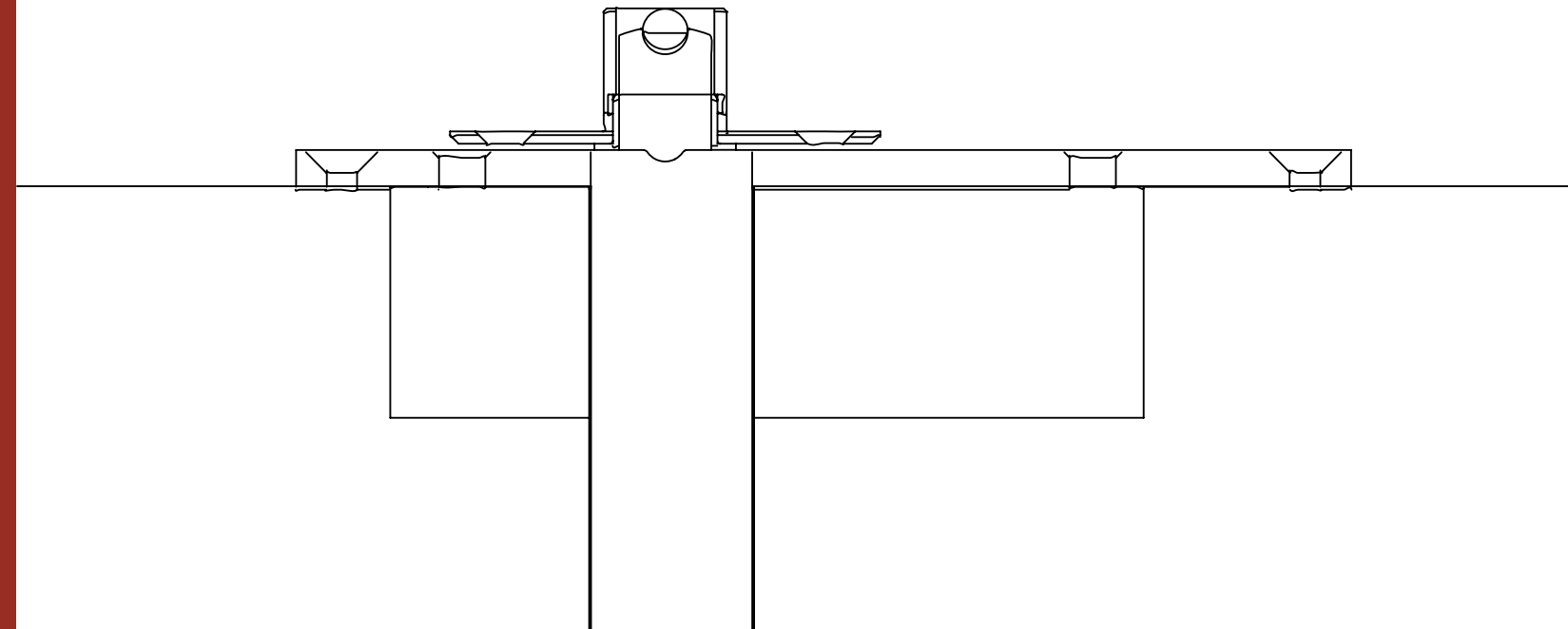
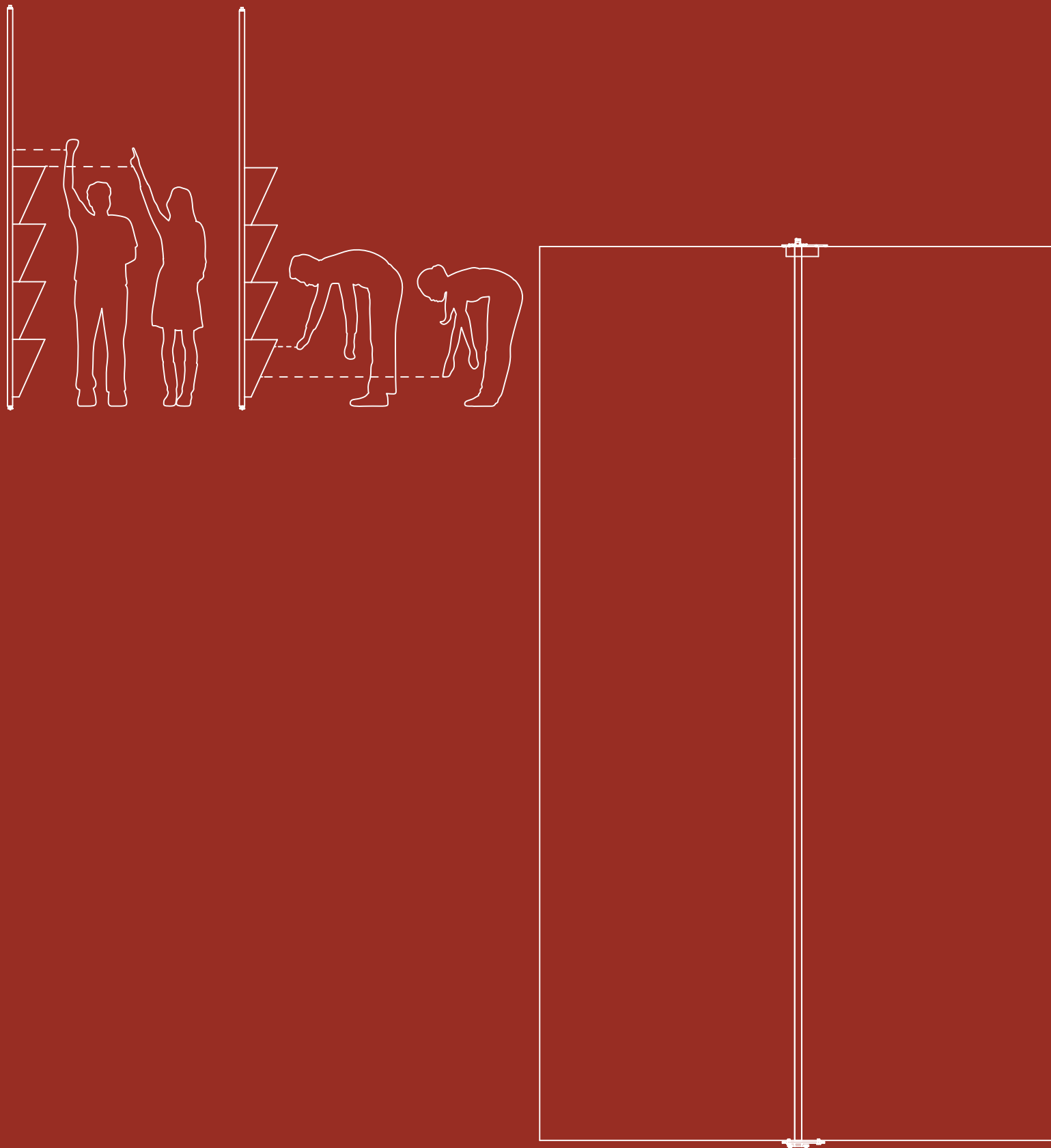


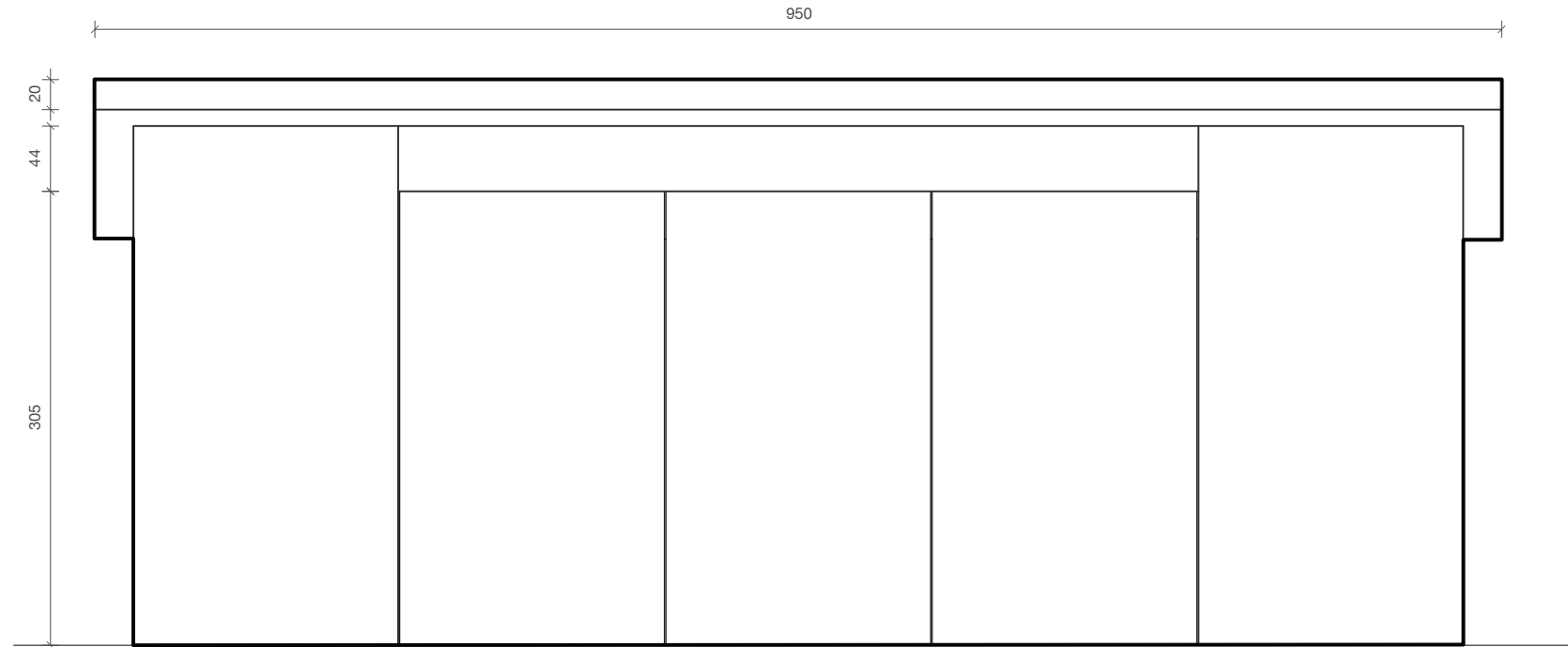
In this house, water is a living material. Caring for yourself becomes a ritual that extends to caring for the living. Even condensation is harvested. Steam from showers collects on the buckets along the wall, ready to feed the stems again and humidify the space. The system is low-tech and circular. Even the soap becomes part of the architecture, only biodegradable, unscented products are allowed, because what touches your skin will eventually nourish the plants. Here, hygiene and care are one and the same. Nothing is wasted. Everything is transformed.

08 *Materials & colors*

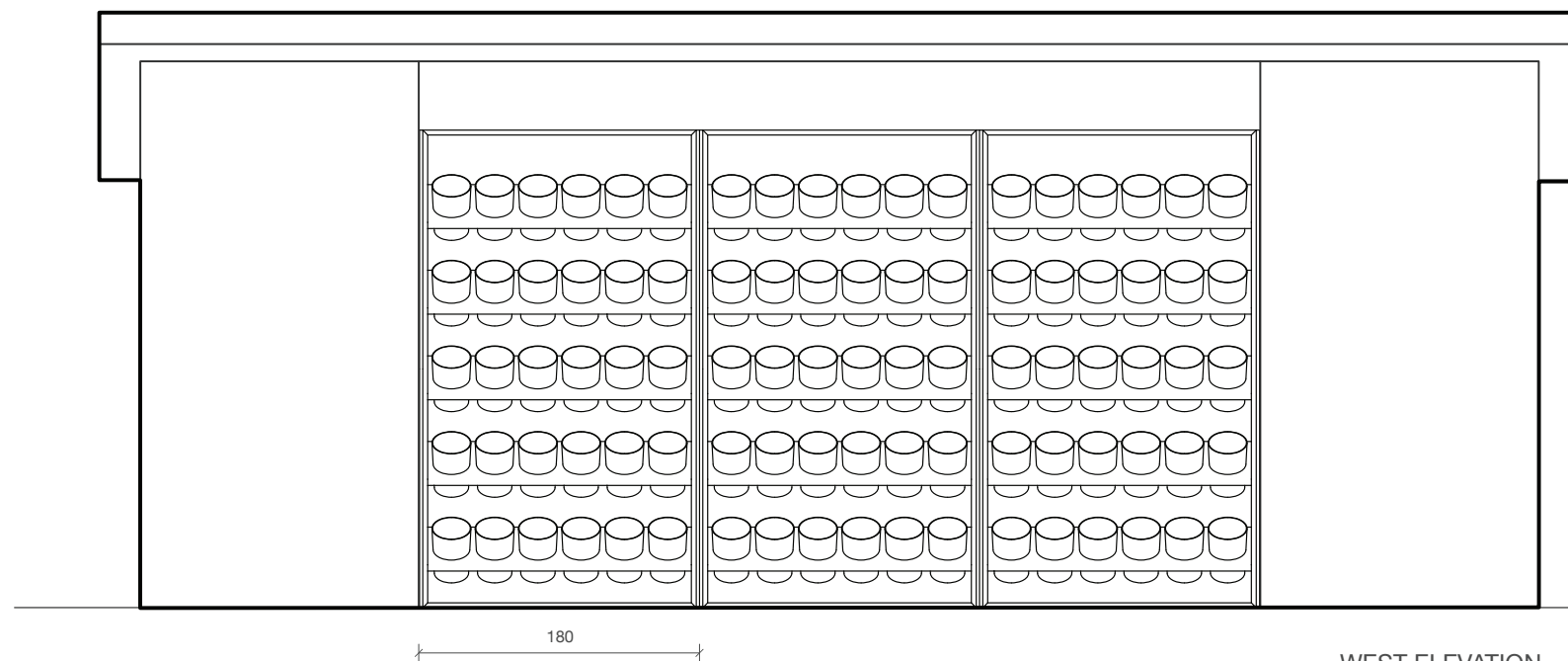




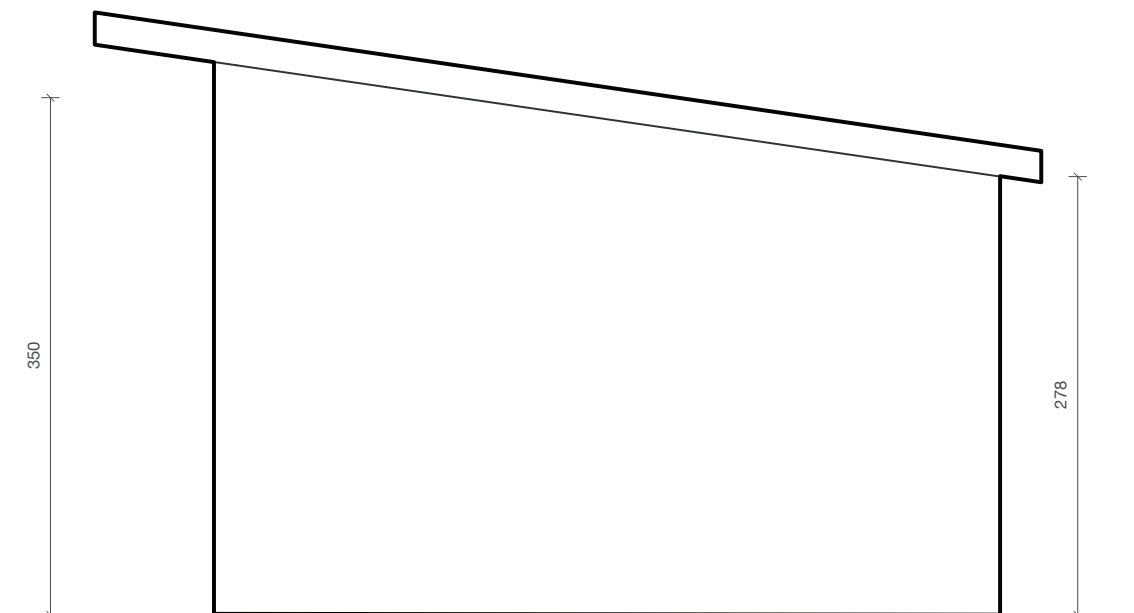




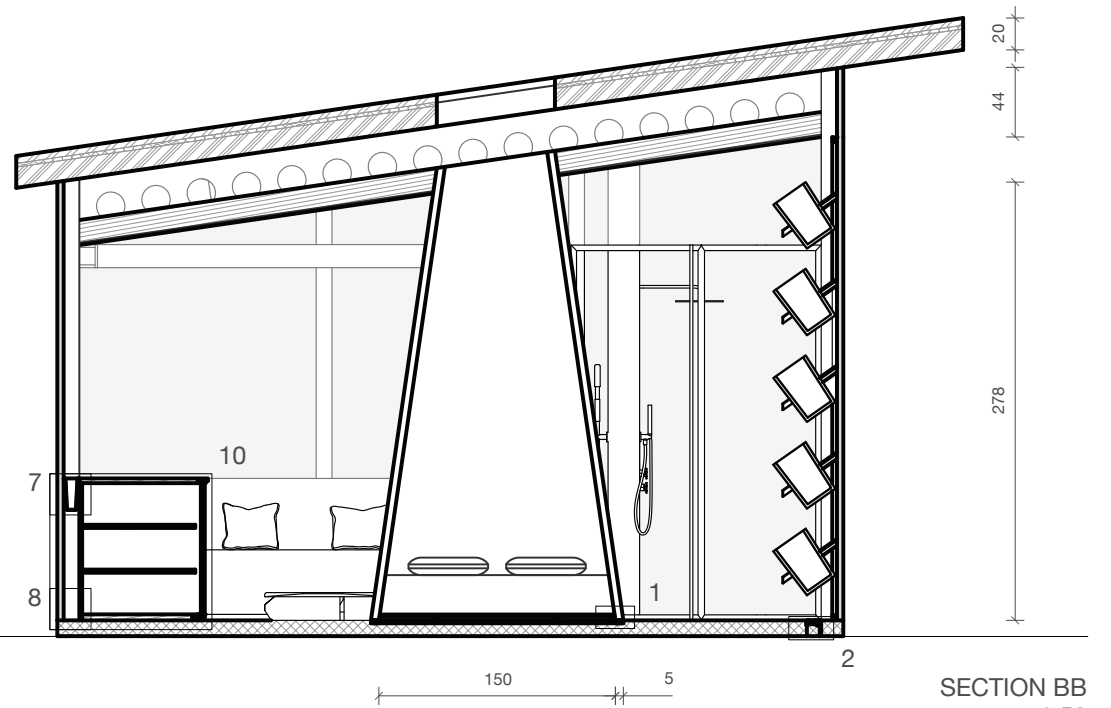
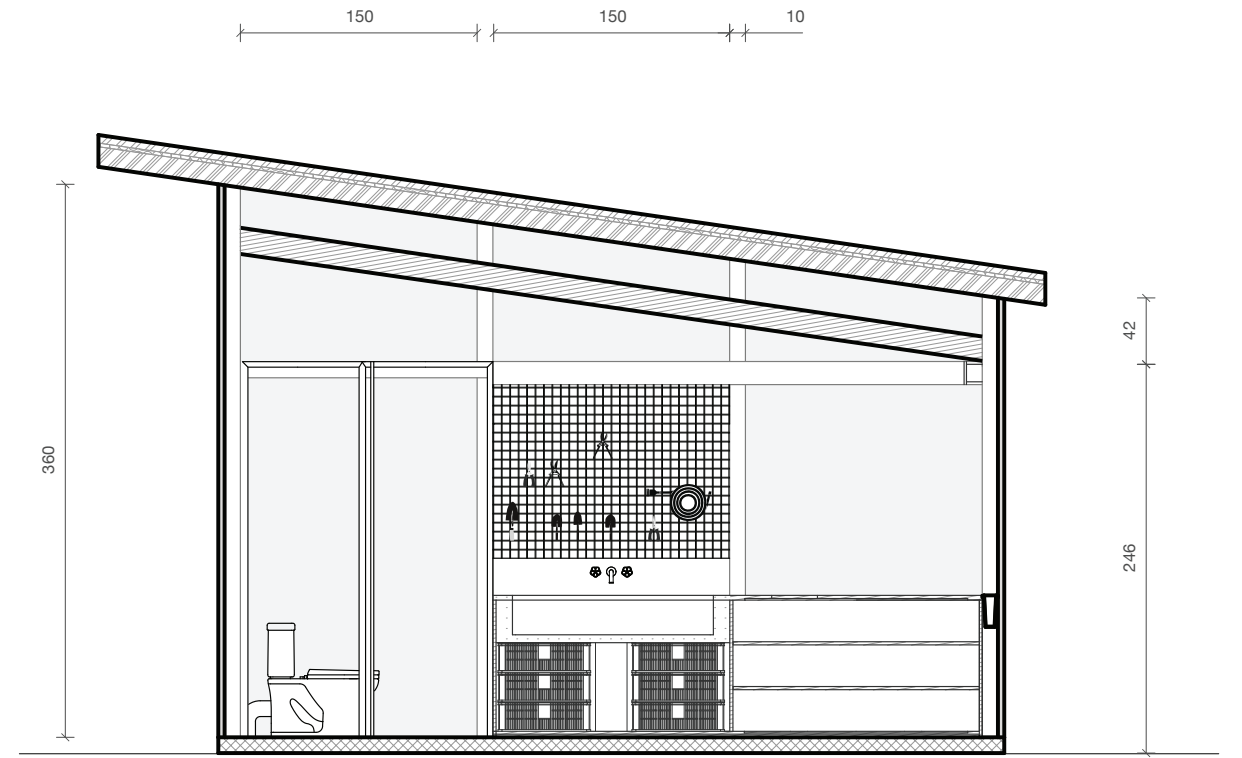
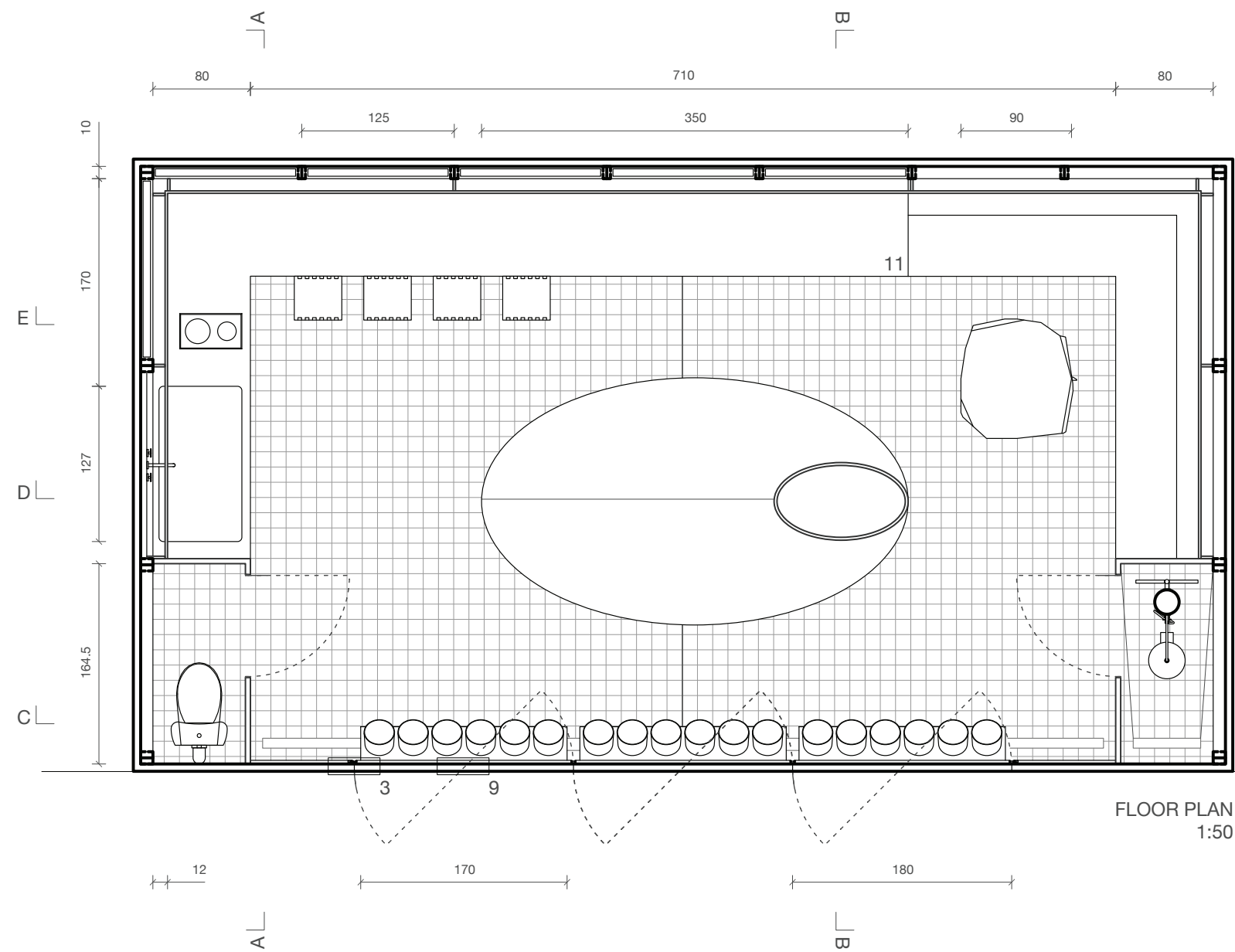
WEST ELEVATION
CLOSED DOORS, 1:50

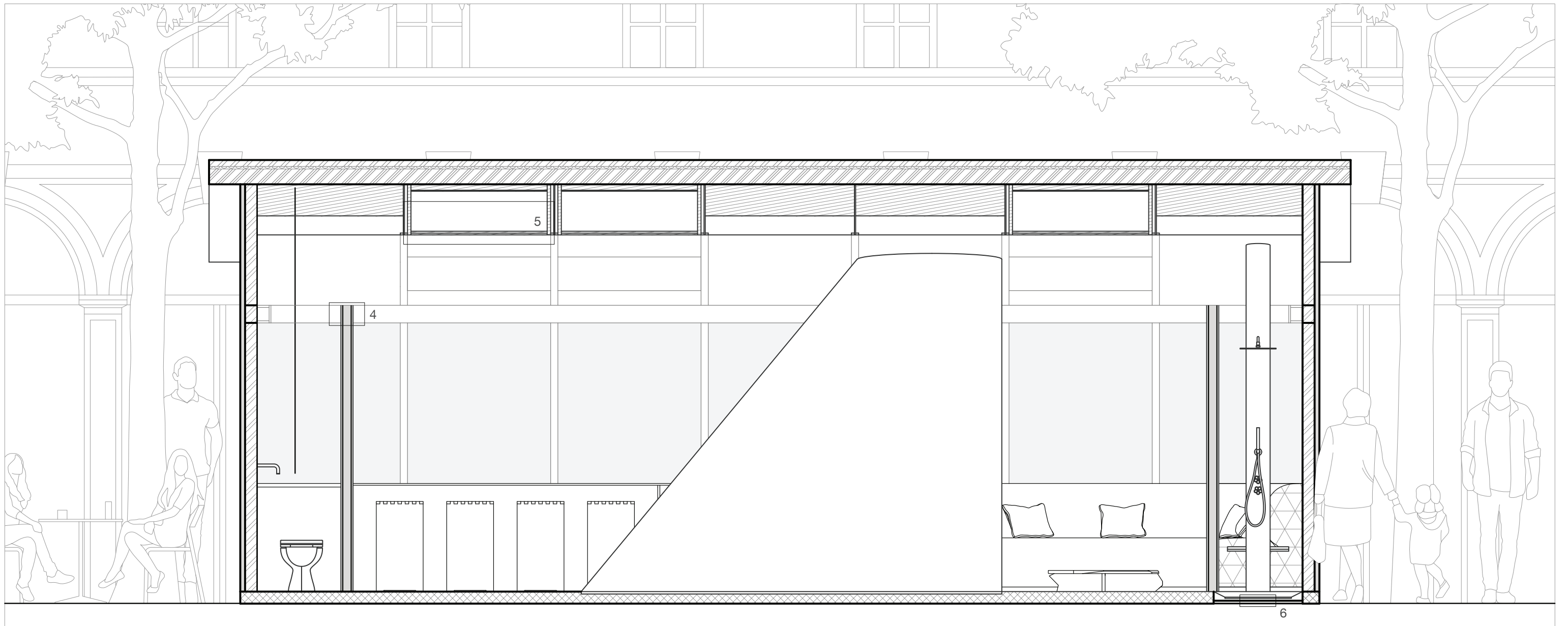


WEST ELEVATION
OPEN DOORS, 1:50

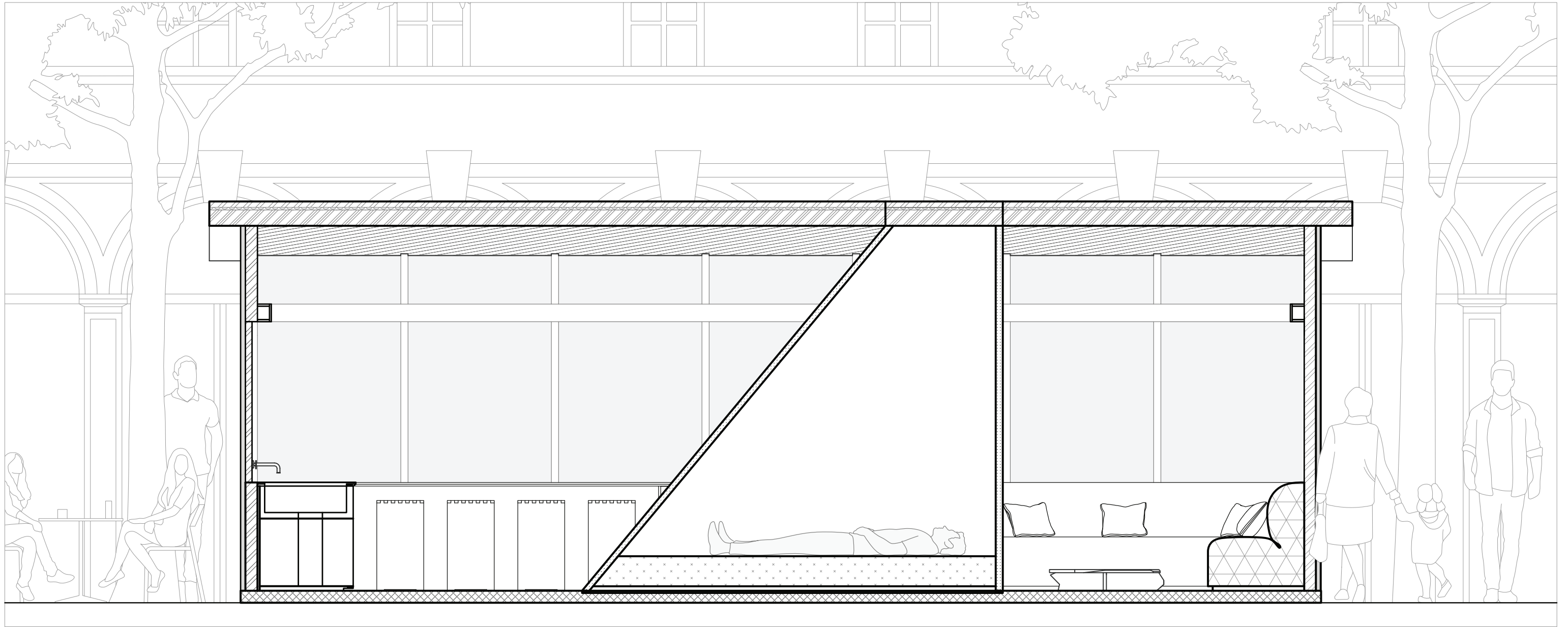


SOUTH ELEVATION
1:50

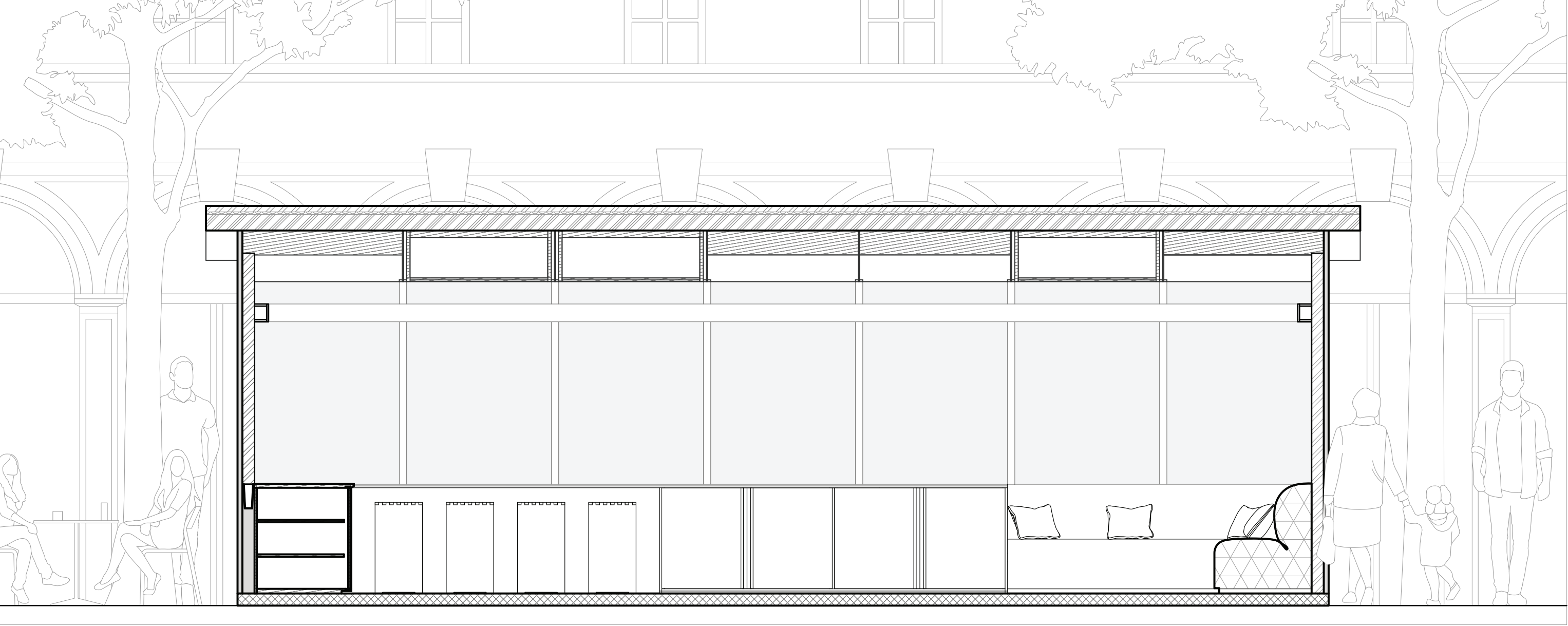




SECTION CC
1:33

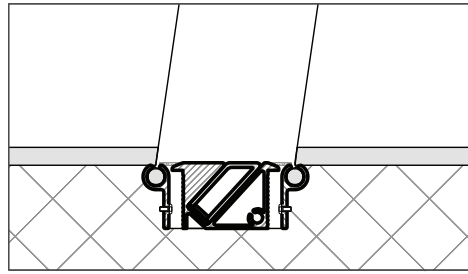


SECTION DD
1:33

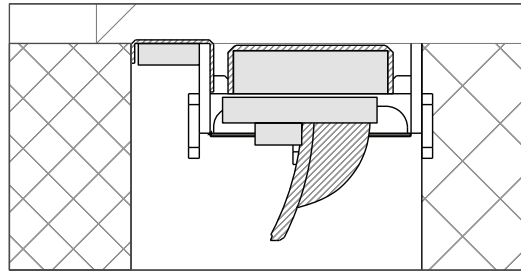


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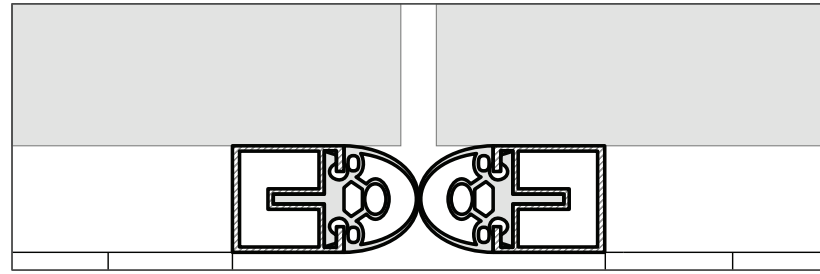
SECTION EE
1:33



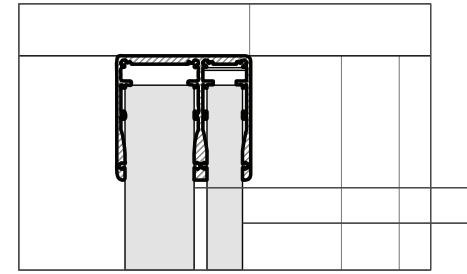
DETAIL (1), 1:2
LED AND FABRIC FLOOR ATTACHMENT



DETAIL (2), 1:2
INTEGRATED FLOOR GUTTER

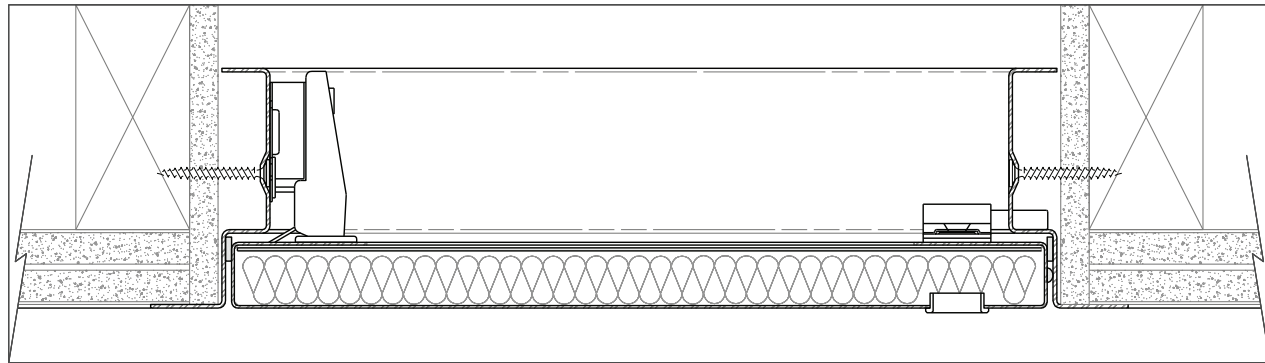


DETAIL (3), 1:2
RUBBER JOINT BETWEEN PIVOT DOOR

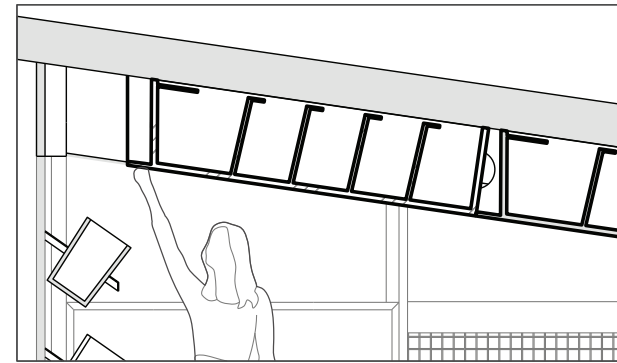


DETAIL (4), 1:2
PRIVACY FILM LIGHTING

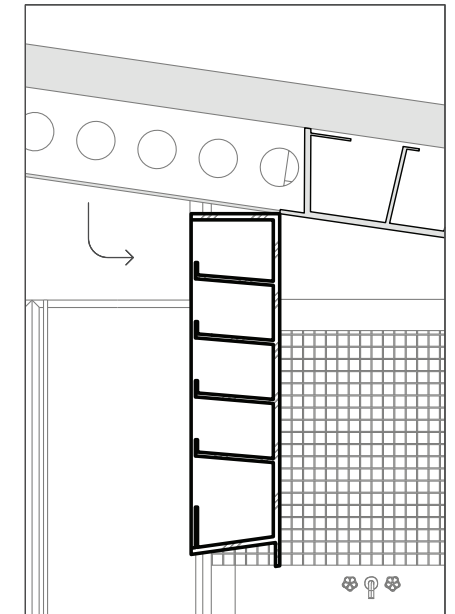
GLASS AND
ONE WAY
MIRROR FILM
LED EDGE LIT



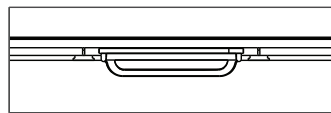
DETAIL (5), 1:10
OVERHEAD ROTATING STORAGE



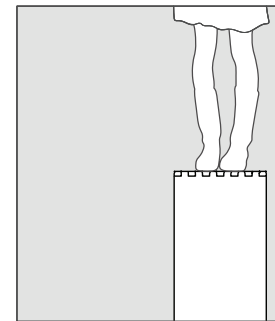
DETAIL (5), 1:33
CEILING STORAGE



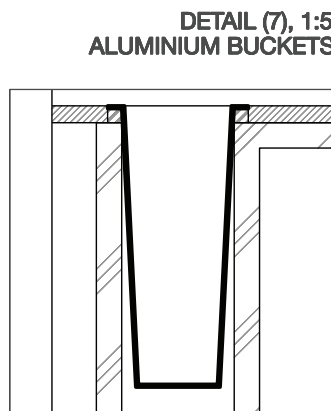
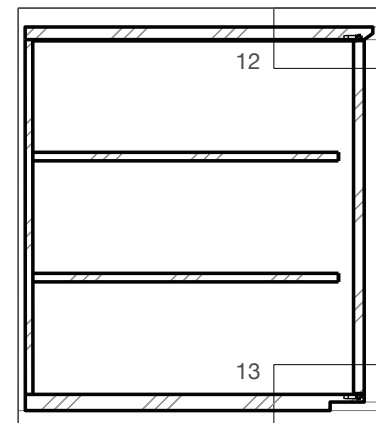
DETAIL (5), 1:33
ROTATING STORAGE



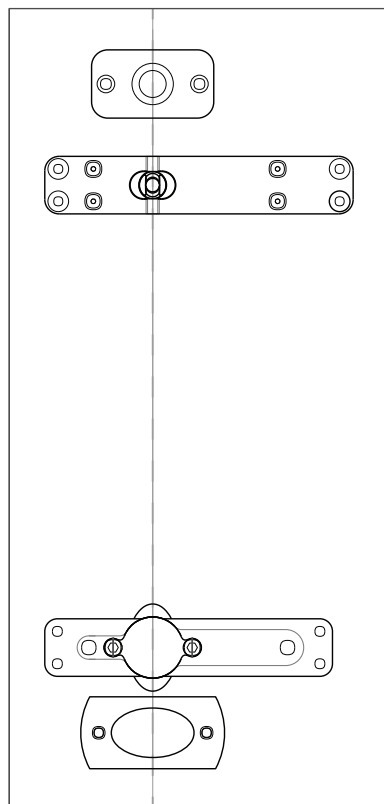
DETAIL (6), 1:10
FRONT VIEW FLOOR GUTTER



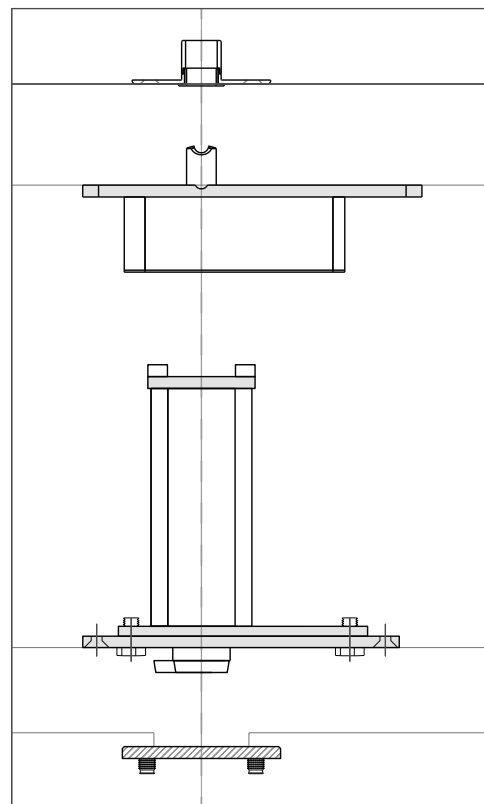
DETAIL (10), 1:15
STORAGE UNIT,
INTEGRATED SHELF



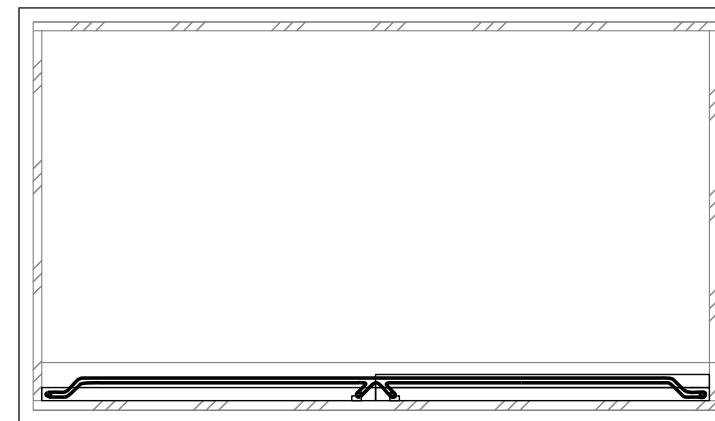
DETAIL (7), 1:5
ALUMINIUM BUCKETS



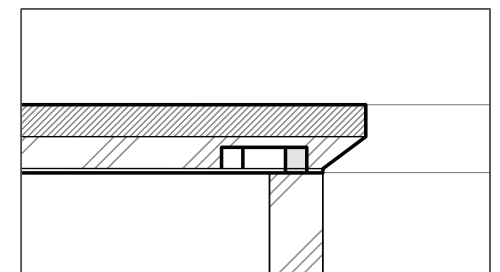
DETAIL (9), 1:3
PIVOTING MECHANISME MAIN DOORS



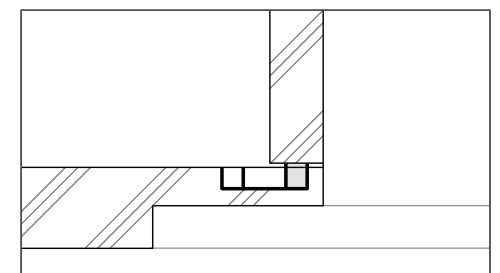
DETAIL (9), 1:3
PIVOTING MECHANISME MAIN DOORS



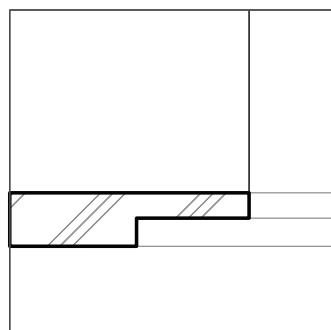
DETAIL (11), 1:15
SLIDING PANELS, FLUSH CLOSURE



DETAIL (12), 1:3
SLIDING DOOR, UPPER COUNTER



DETAIL (13), 1:3
SLIDING DOOR, LOWER CABINET



DETAIL (8), 1:5
STORAGE CABINET UNDERCUT

These illustrations depict three key moments of the day. In the morning, sunlight strikes the glass facade, turning it opaque as the florist receives flower deliveries and prepares for the day. In the second image, an interior elevation captures the interaction between the florist and the people on the café terraces outside. Finally, during the day, the flower display overtakes the facade, blurring the boundary between the shop and the home.

At the front, a wall of rotating glass doors, each embedded with flowerpots, defines the threshold. These doors function as a display for the boutique, an entrance, and a privacy filter all at once. When open, they invite the city inside; when closed, they protect the interior, creating a porous yet shielded space. Rubber joints between the doors ensure insulation from sound and temperature.

This is not just a house. It is a mirror. A question.



It is a space where the florist lives among his flowers, where intimacy is staged not given. Transparency is no longer a promise of openness, but a tension to be managed.

Glass architecture usually enjoys the luxury of space around it: set back, admired from a distance. But here, that idea is twisted. This glass house is embedded in the city, pressed against life, cafés, and strangers passing by.

There is no perfect control. No clear on-off switch. At some point in the day, the inhabitant will be exposed, lit up like a screen, visible whether he chooses it or not. This project does not offer escape, it reveals the discomfort of being watched. It embraces the blur between inside and out, public and private, self and image.

Because in a world where everything is visible, privacy is no longer a wall, it is a choice.



