

2018 · 2019

MASTER JOURNAL
learning + living

FIORELLA DI CUNTO

**FROM
BUENOS
AIRES
TO
MILANO**

A stylized map of South America in a light gray tone. A red dot marks the location of Buenos Aires on the eastern coast of Argentina. A dashed red line extends from this dot towards the top right corner of the image, suggesting a flight path or direction.

Buenos
Aires



CONTENTS

	Introduction	06
1	WORKSHOPS	08
	- Ceramiche, Cultura, Terra	10
	- High Performance Kitchen	14
	- Living Landscape · Minimum Unit	18
	- America's Cup · Columbus	22
2	VISITS TO FOUNDATIONS	26
	- Fondazione Achille Castiglioni	28
	- Fondazione Renzo Piano	30
	- Armani Silos	32
3	VISITS TO COMPANIES	34
	- Molteni&Co and Boffi	36
	- Target Group and Abimis	38
4	WALKING AROUND	40
5	MILANO DESIGN WEEK	44
6	INTERNSHIP	48
	Migliore+Servetto Architects	
	Conclusion	58

LET THE ADVENTURE BEGIN

After studying architecture for 5 years and working as an architect for almost the same amount of years, I decided it was time to do the master that I had been willing to do. It was not an easy decision but I was hoping that this master would help me become the kind of professional I aspire to be and would give me the knowledge to carry out my projects as I want. Despite my professional experience, I needed to further my studies in industrial design, acquiring the expertise that would allow me to manage the project's components and the links between them. I also wanted to expand my problem-solving capacity in a more innovative and integrative manner to be able to design beautiful and functional spaces where each element is unique to the project, achieving a high quality design. Moreover, I felt the need to continue learning about the different technologies, materials and tools more related with the industrial area.

While attending the course, its seminars and visits to companies, I was hoping to continue to improve my English language skills and increase my technical vocabulary. At the same time, the whole experience of living in Italy and having a professional experience during the internship would bring me closer to Italian culture and design and would let me practice my Italian.

Apart from the professional aspect, I was also looking for a personal growth. Getting out of the comfort zone and facing all the problems by myself, would leave me with a lot of maturity and the ability to handle adverse situations. Even if I 've been living on my own for the past 10 years, staying this far from my home and my family for a year would help me increase my independency. And being in Italy would get me closer to the Italian culture that was the same one of my ancestors, learning more about this culture that I feel very familiar.

So it is that in 8th March 2018 I left Argentina to follow my dream with fear and uncertainty but determined and hopeful...

1



W O R K
S H O P S

During the master we had 3 design studios and a workshop. In each one of them we started the design process with a research of the user and the existing solutions to learn and get ideas in order to create a concept. Beside we analysed the competitors, looking for trends and innovation to improve the existing solutions or to give an answer to the unsolved ones.

This way of approaching a project was slightly different from how I was used to from my passed years as an architect. Mainly because when designing a building there is just one client but when designing mass production products we have to consider lots of them and the competitors. However, the variety of backgrounds inside the class, not only among my mates but also our professors, helped to accomplish each project.

As the design studios passed, the complexity and scale of the projects grew. Starting from an object that integrated the architectural space until a huge temporary building. The common aim among them was to create a product taking in consideration the materials, production processes and business strategy.

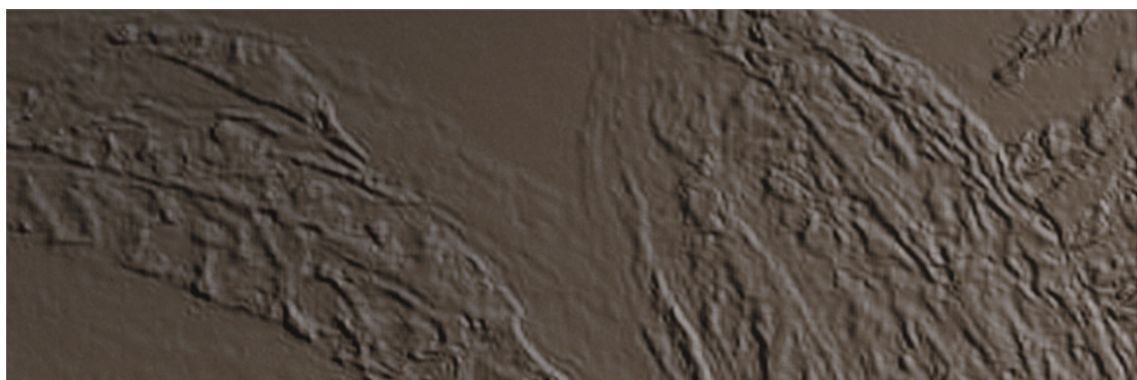
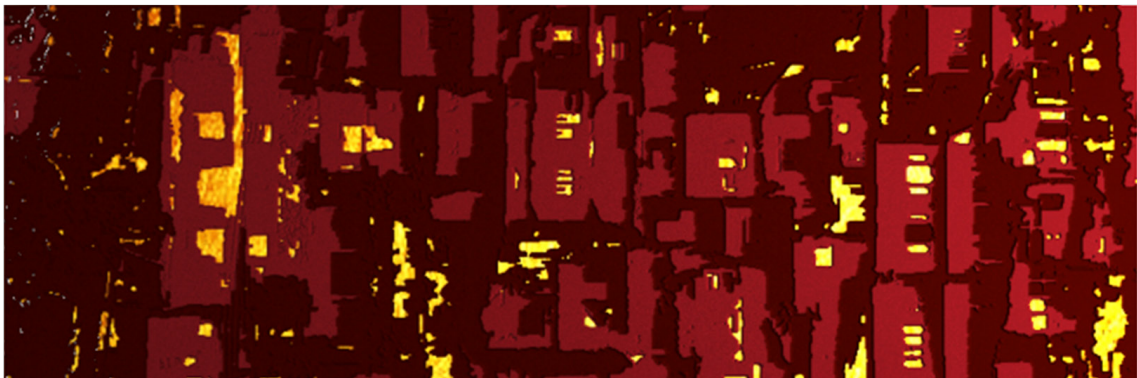
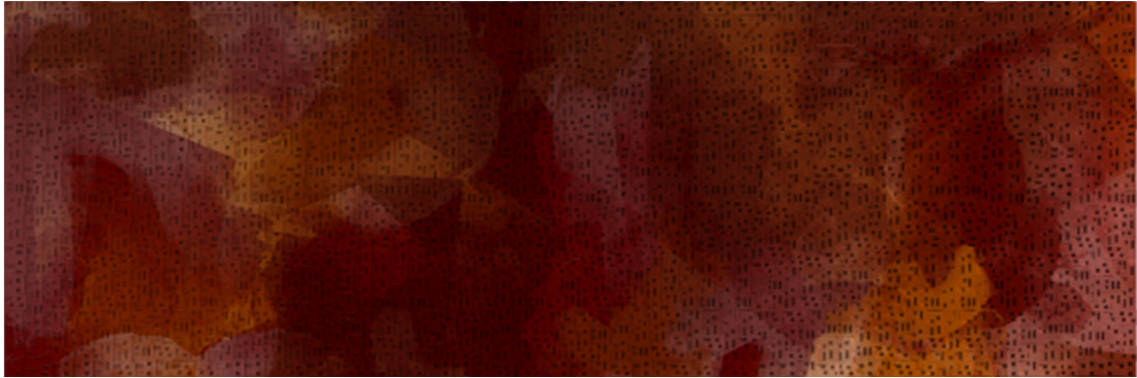
CERAMICHE, CULTURA, TERRA

FIGURELLA DI CUNTO - LORENZO PAOLI - WENFANG LI - YU JIANG

“Ceramiche, Cultura, Terra” was a workshop that, with the assistance of Target Group, consisted in designing two collections for 1x3m ceramic slabs. Taking into consideration that these products were intended for South American market, we had to create one collection for hotels and the other for Infrastructure.

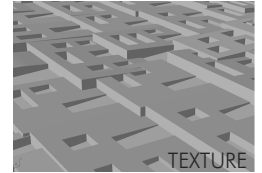
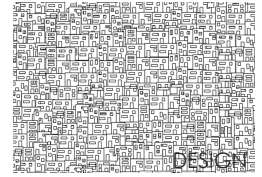
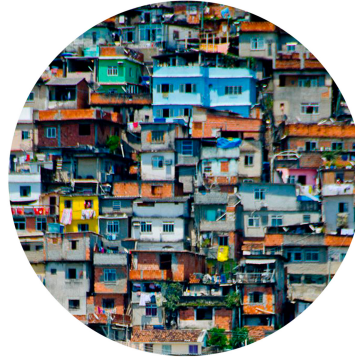
Since there was another master doing it, the professors organized the groups mixing our master with this other one. One of my colleagues and two exchange students from China composed my group. The most challenging thing was that these Chinese girls didn't speak English well so I was very difficult to organized the work and explain each other`s ideas. First of all we selected 4 countries where to sell our product: Argentina, Brazil, Chile and Colombia. The fact that I was born in South America, and more precisely in Argentina, helped us with our research of the culture and the selection of the colour pallets.

After analysing the trends of these spaces, we focused the design of the slabs on the nature and landscapes of this region.



CASINHAS

Starting from the landscape of the favelas in Rio de Janeiro, we designed a pattern made of small houses. Then, to differentiate one house from the other, we decided to add some inclination to all of them with serigraphy technique.



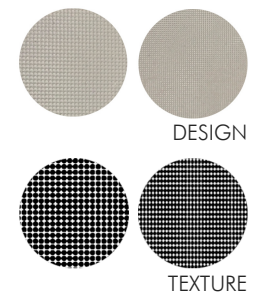
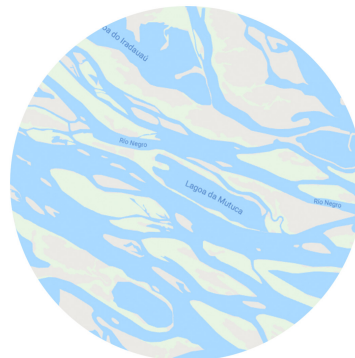
FAVELA

Using the same image of the favelas in Rio de Janeiro, we edited it to have an empty/full image. After that, we replaced the B&W for two colours and added gold granite to the windows to represent the light shining from the interior.



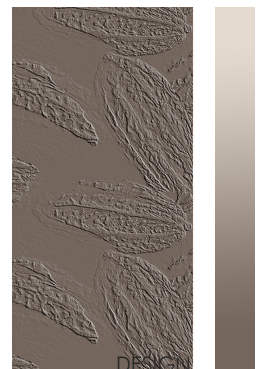
AMAZONAS

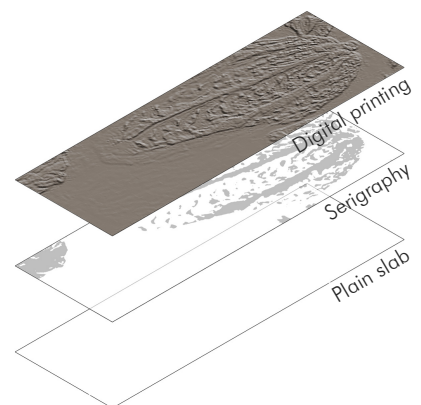
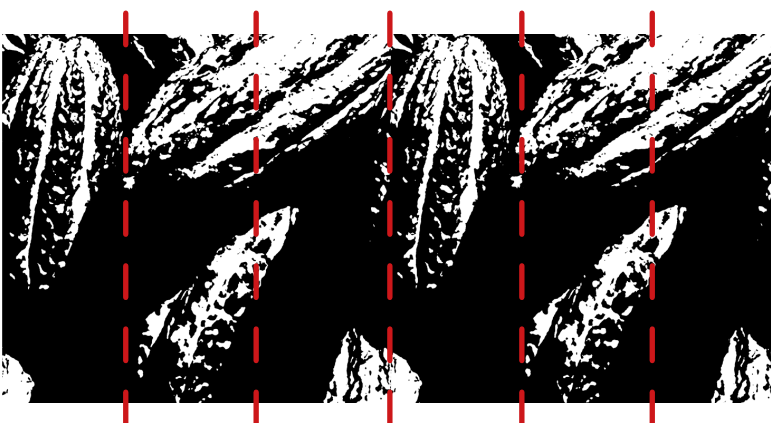
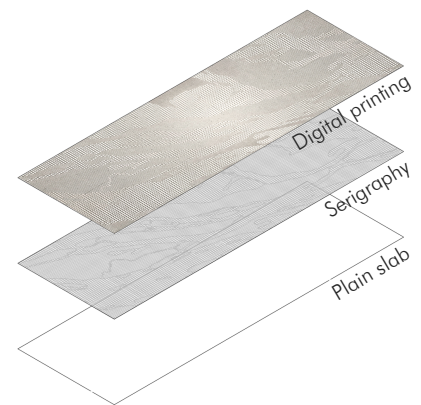
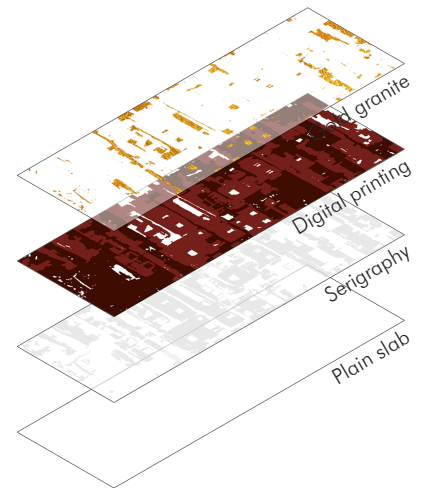
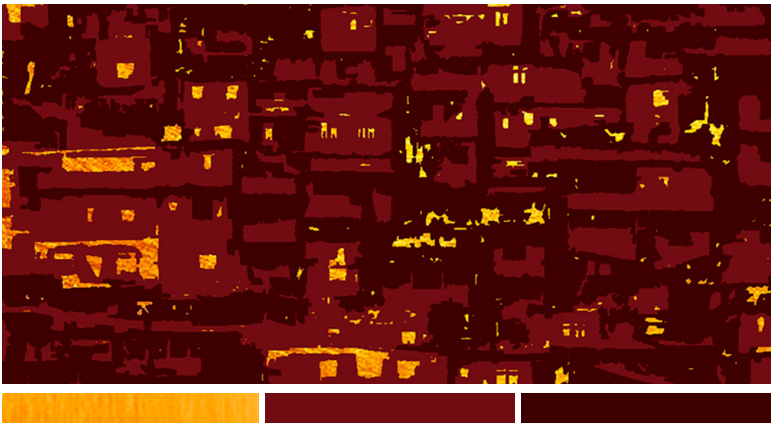
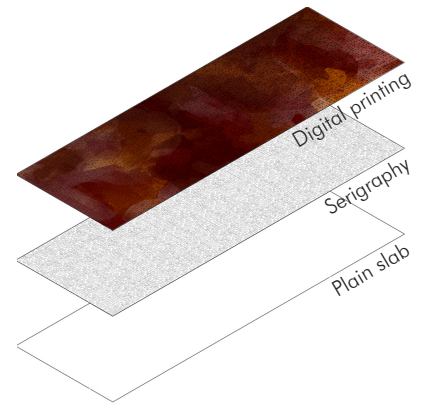
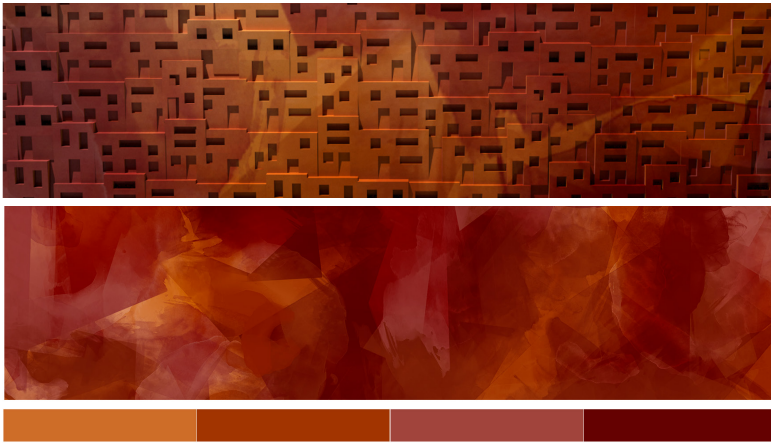
Since South America has such an amount of natural patrimony, we looked for a pattern in it. Along its way, the Amazonian river creates organic shapes between the land and the water areas. So combining them, we designed an infinite pattern.



CACAO

Among the different production of goods in South America, the plantations of cacao are one of the most important around the world. As the seed of the cacao is very recognizable, we decided to create a pattern from an image and replicated it.





HIGH PERFORMANCE KITCHEN

FIGURELLA DI CUNTO - GABRIEL VALLS - ZOYA REHMAN

In collaboration with Frigo 2000 and Abimis, we had to design a high performance kitchen to be lunch in the market in the next five years. The objective was to analyse the company 's (Abimis) needs and potentials and its competitors in order to develop new solutions that enhance the company's know-how. Moreover we had to create an innovative scenario for Show Cooking by digging into the needs and demands of professional cooks.

Each group was assigned a WHO and WHERE. Our group, composed by Zoya, Gabriel and me, had to design a kitchen for an aspiring chef in the interior of his/her own house.

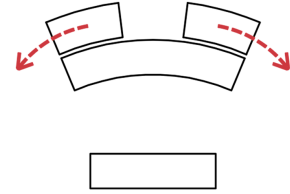
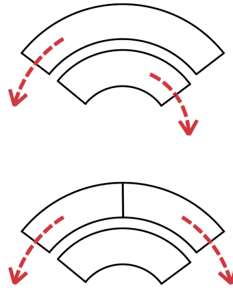
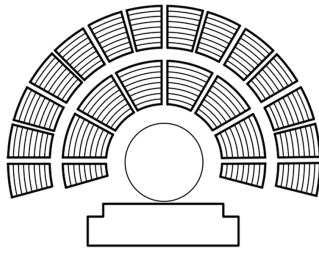
The concept started from the shape of the ancient theatre to show the cooking process and the final product. This deployable kitchen allowed the chef not only to be surrounded by it but also by the audience.

C-ATER opened up depending on the needs of the user. Extending hidden modules, the kitchen could be adapted to the different cooking situations (daily - learning - pastry business) in order to have more space, more appliances and more utensils.

Having a designer in the group helped us to develop the technical aspects of the kitchen. As for me, I collaborated doing quick images with the materials to show the final look and designing the details using my technical background.



C-ATER



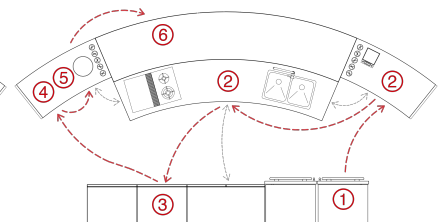
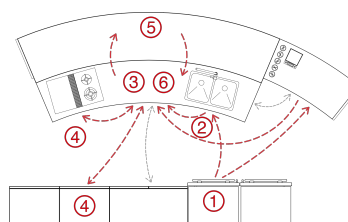
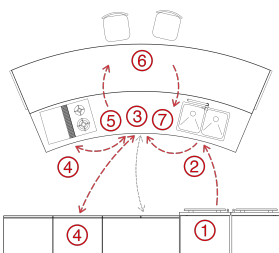
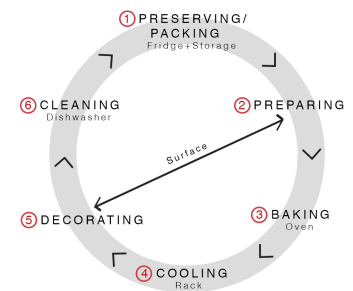
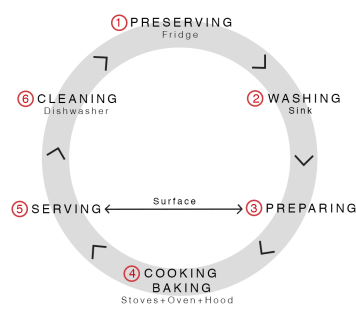
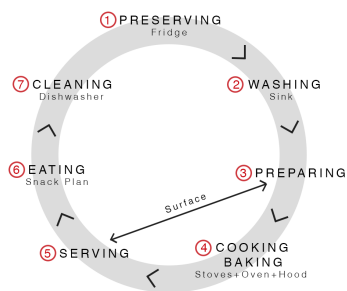
DAILY COOKING
Every day

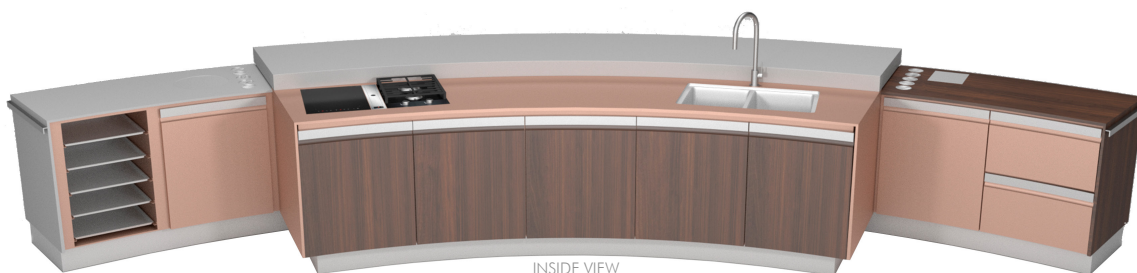


LEARNING/LEISURE
Weekends



PASTRY BUSINESS
Weekdays (weekends eventually)





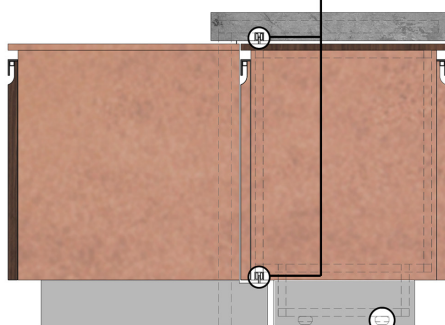
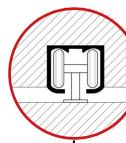
MATERIALS



MOVING SYSTEM

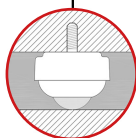
RAIL SYSTEM

Upper and lower aluminium rail
MAX WEIGHT: 40 Kg/m

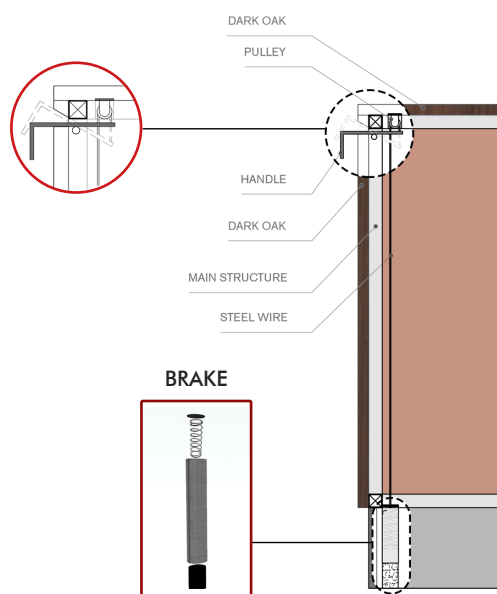


SUPPORT SYSTEM

8 ball transfer zinc plated stainless steel support + nylon ball support
MAX WEIGHT: 40 Kg



BRAKE SYSTEM



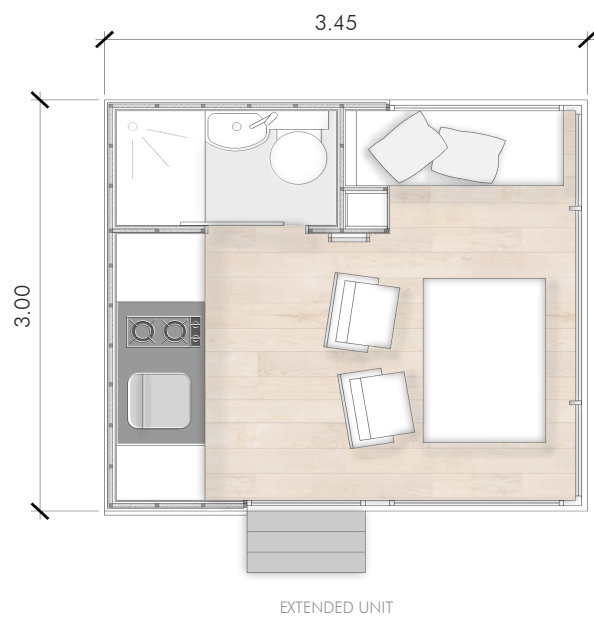
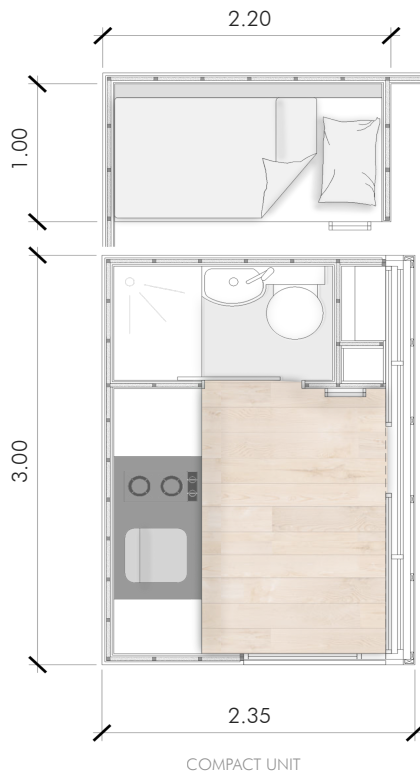
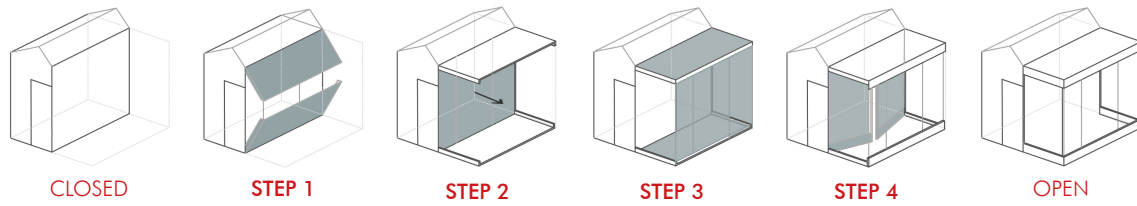
LIVING LANDSCAPE MINIMUM UNIT

FIGURELLA DI CUNTO - GABRIEL VALLS - RIMA NAFUJ

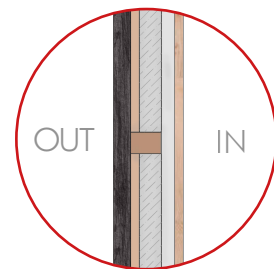
For the second design studio we had to develop a minimum living unit that could be a product, a product-system or an environment. The only restriction given was that this unit had to be maximum 9 sqm and low-tech. In this case, we were free to choose the user and the context of the project. After doing a research of small houses and potential users, our group decided to focus on the digital nomads. This type of nomad uses telecommunications technologies to earn a living while changing constantly their residence. Nowadays the best solution for these people is the RVs but they don't have a homey look from the outside. We wanted to create a home that could be packed and transported to the next location. During the design process, I went to a RVs dealership to understand the needs of an off grid house and it helped me to develop the technical part of the project. As for the presentations, Rima and I were in charge of the schemes and drawings while Gabriel was the one behind the renders. For the mid presentation, the professors asked us to build a mock up in scale 1:1 so we could perceive the dimensions of our units. This exercise was very didactic and useful to continue the development of the projects. CASA NOMA came from the feeling of being at home inside but anywhere outside. Our home was able to grow almost the double of its size to live in and become more compact to travel.



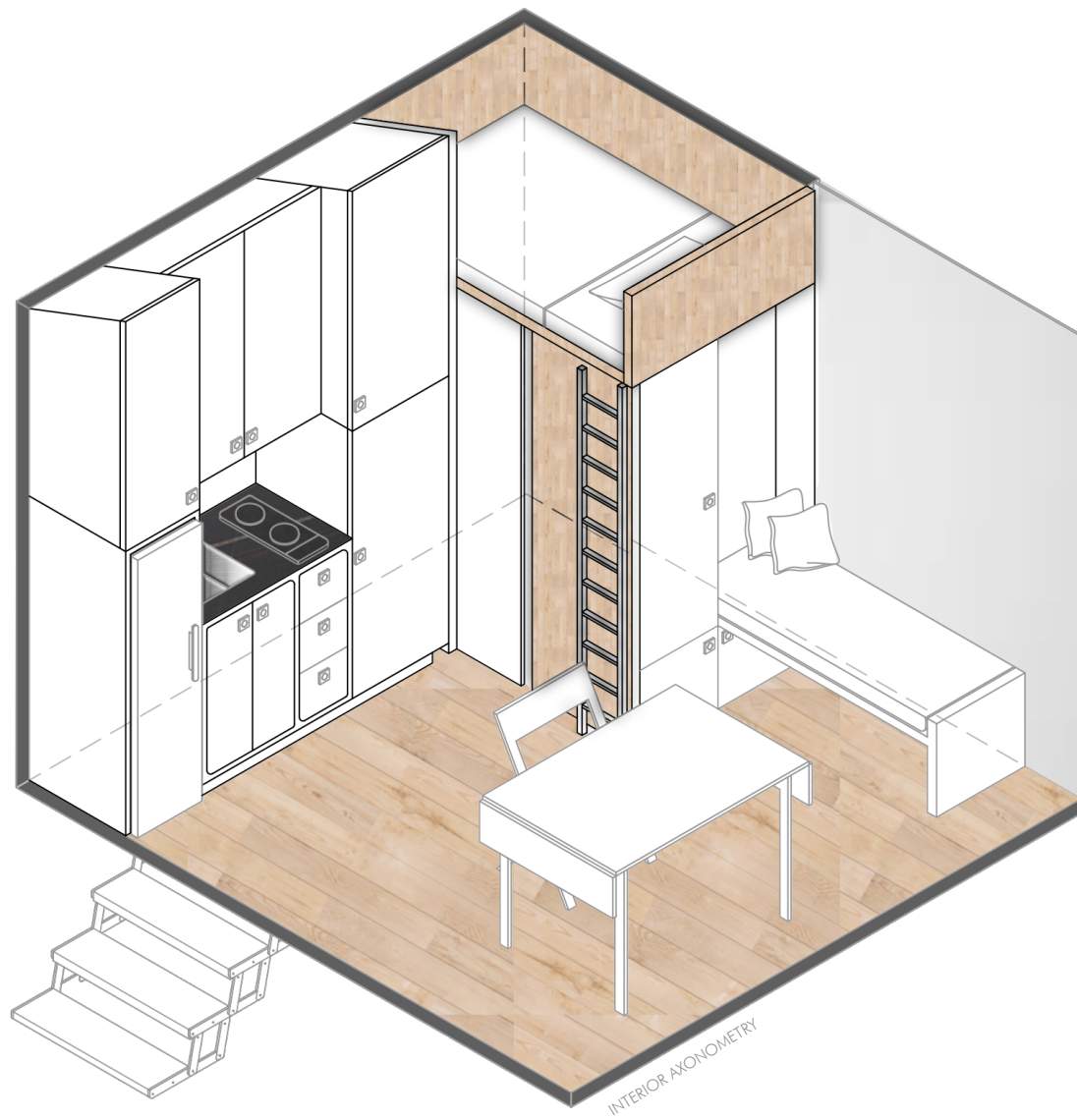
CASA NOMA



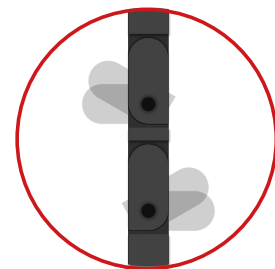
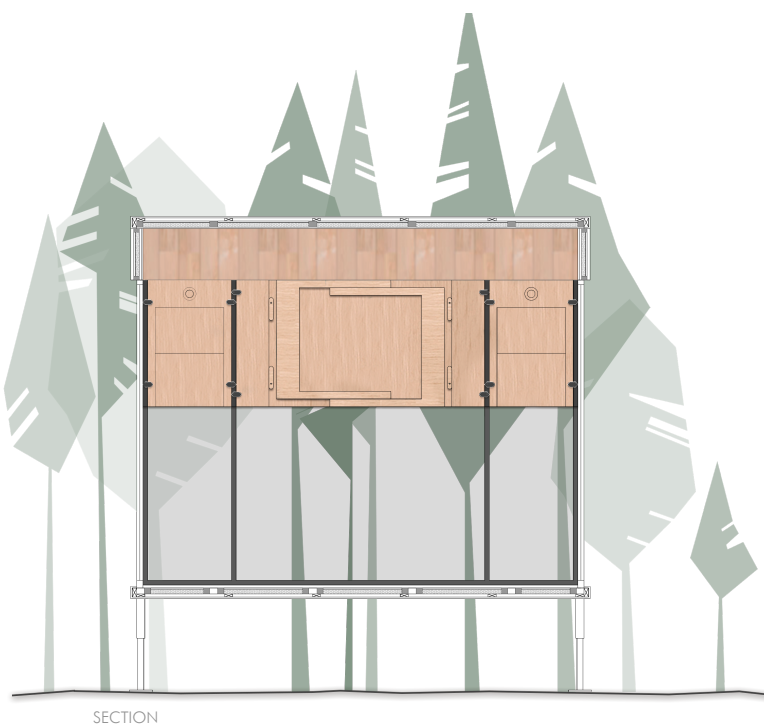
WALL SECTION



Plastic dark wood
composite planks
+
MDF board
+
Wood structural frame
+
Structural polyurethane
foam insulated panels
+
Natural wood board finish



FURNITURE SYSTEM



AMERICA'S CUP COLUMBUS

JOSEFINA COLOMBERO - FIORELLA DI CUNTO - LORENZO PAOLI

With the assistance of Bertone Design, the design studio aimed to develop a temporary pavilion for the crew of the Columbus team for the America's Cup.

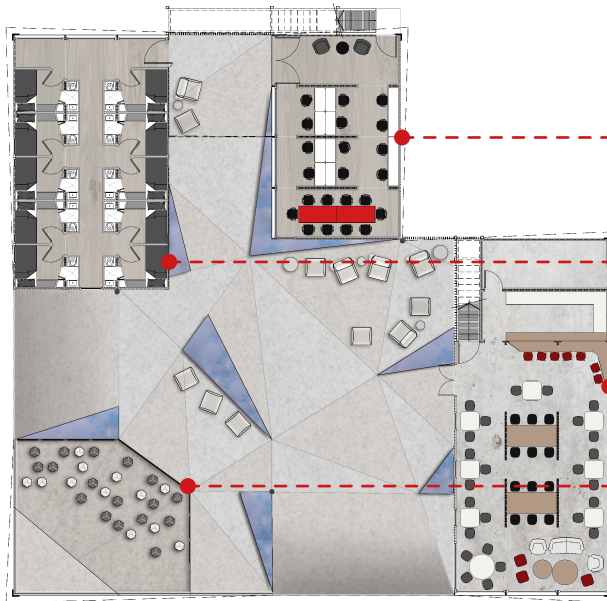
The main condition of the pavilion was the ability to be assembled and disassemble in different ports. Without knowing the right dimensions and the proportions of the free space assigned in every harbour, we thought about making a group of buildings that could be placed closer or more separate from each other depending on the restricted area. To gather this building and create a covered common space we planned to make a modular ceiling that could be enlarged or reduced according to the overall disposition of the buildings. The concept of 3 Shades referred to the triangular shape of the sails and the shadows that project. Using 3 different fabrics we created a ceiling composed by triangles that covered the buildings underneath and, at the same time, generated an open space that connected the volumes. For their cost, their structural properties and the easy way of transportation, we chose two types of containers to design these buildings.

In this case, my architectural background helped to organize the programme and to give the appropriate dimensions to the spaces. Since I was doing the 2D drawing, Lorenzo was in charge of the development of the general 3D images and Josefina was the one behind the structural details.



3 SHADES

LAYOUT PROGRAMME



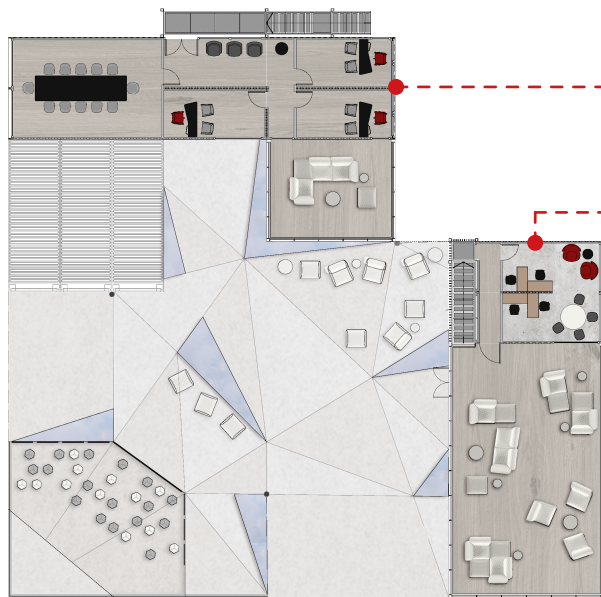
GROUND FLOOR

CREW'S CO-WORKING SPACE
4 (TYPE A)

ACCOMMODATION
3 (TYPE B)

RESTAURANT
3 (TYPE B) + 2 (TYPE A)

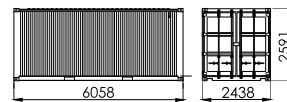
PRESS AREA



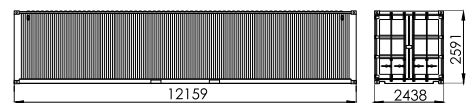
FIRST FLOOR

PRIVATE OFFICES / MEETING ROOM
2 (TYPE A) + 2 (TYPE B)

CO-WORKING SPACE
2 (TYPE A)



TYPE A



TYPE B

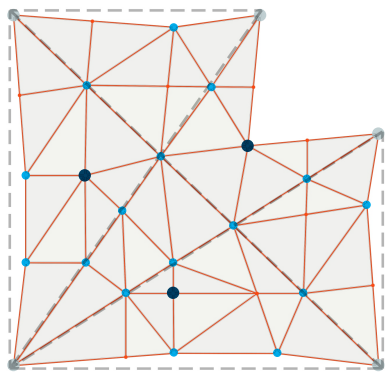


FRONT VIEW

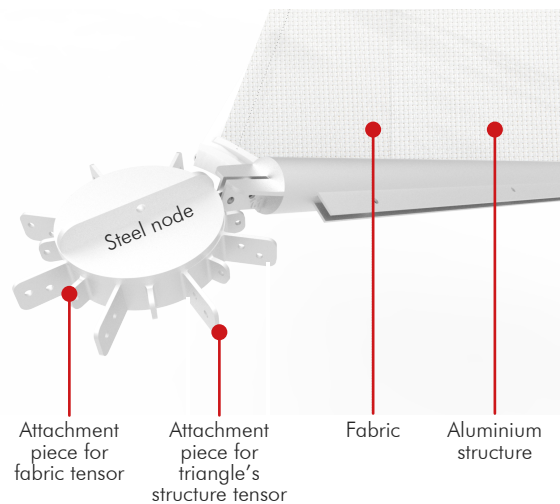


CEILING STRUCTURE

NODE DETAIL



- 5 Main columns
- 3 Internal columns
- 16 Nodes
- Tensors
- Triangles' structure



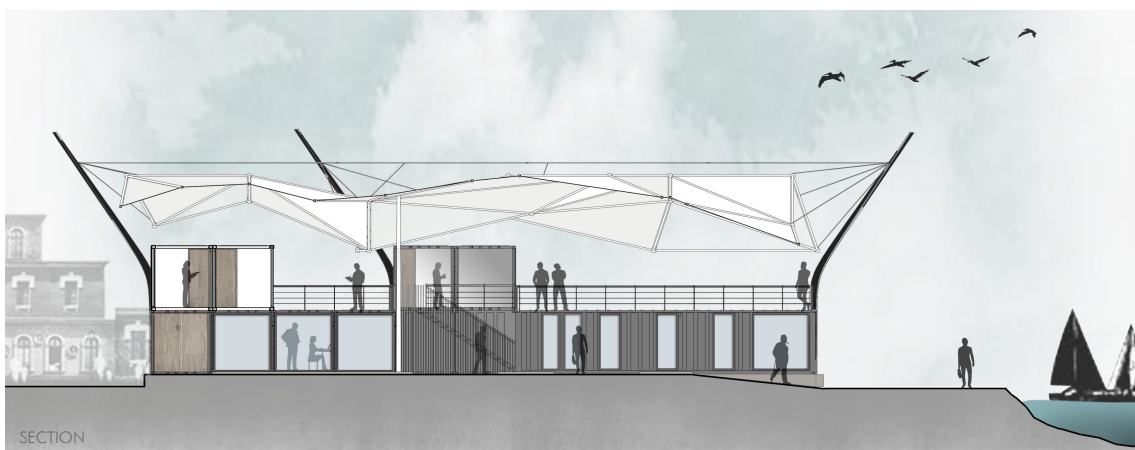
NODE / FABRIC



FABRIC / STRUCTURE



INTERNAL STRUCTURE



SECTION

2

VISITS
TO
FOUN
DA
TIONS

One of the activities that I enjoyed the most during the master was visiting foundations. Having the chance to learn about the projects of great Italian architects and designs by knowing the design process through sketches and prototypes is something that enriched us a lot.

We had the opportunity to go to many of them not only inside Milano but also in Genoa, like the Renzo Piano Foundation. In each one of them there was person that guided us through the different project and told us how they reached to the final result.

Not all the foundations were dedicated to architects or industrial designers, like Armani Silos. Even if Giorgio Armani was a fashion designer, we could learn from this visit how the labour of a designer exceeds the project itself. A designer should be able to conceive an object taking in consideration the context; and, in the same way, an architect should be also able to design the interior of the spaces and the elements that integrate it.

FONDAZIONE ACHILLE CASTIGLIONI

Achille, as his daughter told us, was a very curious man and used to keep all kind of objects that for him were ingenious. Most of them were from unknown authors but still very useful and cheap. He found inspiration in many of this objects to create his designs. He was also a practical designer who solved every day problems with very simple but creative solutions. Having his daughter telling us the story behind his most famous projects was a unique experience because of the intimacy of her narration and the addition of some anecdotes.



Visit to the foundation
2nd May 2018



“

L'esperienza non dà certezza né sicurezza. Aumenta, anzi, le possibilità d'errore. Più passa il tempo, più difficile diventa progettare meglio. L'antidoto? Ricominciare ogni volta da capo, con umiltà e pazienza.

ACHILLE CASTIGLIONI



"A Castiglioni" exhibition at Triennale di Milano
Curated by Patricia Urquiola

FONDAZIONE RENZO PIANO

During our visit, one of Renzo Piano's collaborators explained us the working process and talked about the importance of the mock-ups, scale models and the sketches and how they save most of this material to use it as a reference in future projects. In my opinion, seeking answers in the past is a good way of looking for the best solution and not making the same mistakes. I also believe that mock-ups and scale models are ideal to see if the design will work. We could see some mock-ups and models they made for previous projects organized by years.



Visit to the foundation
17th May 2018



Intesa San Paolo skyscraper
Renzo Piano

“

*One of the great beauties of
architecture is that each time it is like
life starting all over again.*

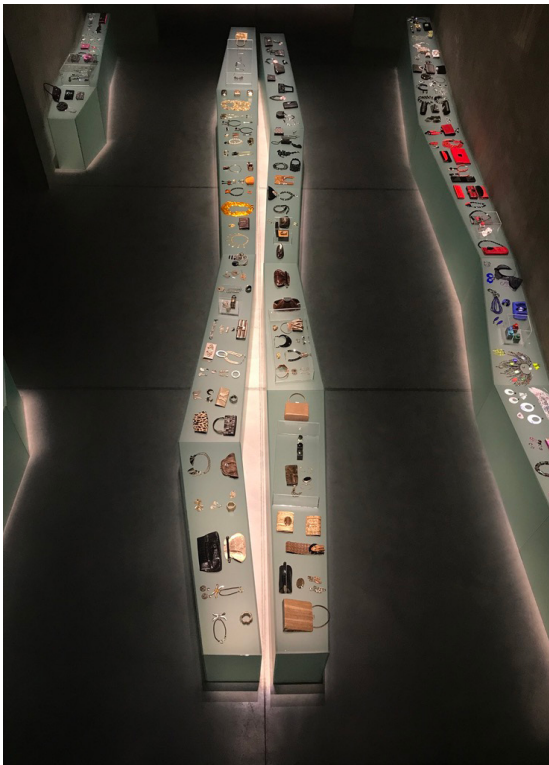
RENZO PIANO



Visit to the foundation
17th May 2018

ARMANI SILOS MUSEUM

Giorgio Armani wasn't just a great fashion designer and Armani Silos is the best sample of his ability to design also spaces. The simplicity of the architecture but with a clear attention to details combined with a scenery lightning design generates the perfect ambient to show his life work. Thinking globally while developing a project is the key to create something unique. I was amazed by the combination of fabrics, colours and textures. I believe that knowing the possibilities of the materials and the technics of production give the designers the freedom to explode their creativity to the maximum.



Visit to the museum
19th July 2018

“

Ho scelto di chiamarlo Silos perché lì venivano conservate le granaglie, materiale per vivere. E, così come il cibo, anche il vestire serve per vivere.

GIORGIO ARMANI



Visit to the museum
19th July 2018

3

VISITS
TO
COMPA
NIES

Apart from the lessons and design studios, we had the opportunity to visit some companies that manufacture products for the build environment. Some of them were really helpful during the workshops because we could learn about the production process and use this information as a guideline while designing our projects. Through these visits we could appreciate the companies' technical know-how and the craftsmanship skills applied to achieve the high quality of the final product.

Even if not all the companies allowed us to see the production, they showed us a video where they explained how they manufacture the pieces and how they assemble them together. Moreover, they let us visit the showroom that they have in the factory and take the time to explain the design of their products and answer to our doubts.

Visiting such important companies like Molteni&Co, Boffi, Abimis and Target Group was a very interesting experience to understand how important is for a designer to be well aware of the production technics and the material characteristics to potentiate the design.

MOLTENI & CO AND BOFFI

During these visits we saw furniture designed by well-known architects or designers that showed us how designed details make the difference to the overall product. Each part of these objects was carefully thought. It was clear that, during the creative process, every decision was not made individually but with a global coherence with the product itself. Also the selection of the materials and its finishes complemented perfectly with the form and the function of the object. Both Molteni and Boffi commit without doubt to realize every product exactly as the designer imagined it and with the high quality standards that Italian design represents.



Furniture details

Right: Molteni / Left: Boffi



Visit to Molteni Museum
26th April 2018



Visit to Boffi's showroom
16th July 2018

TARGET GROUP AND ABIMIS

Even if they manufacture completely different products, these companies prove that craftsmanship is still essential in high quality products. Nowadays technology occupies the major part of the production process, however quality manpower is an important piece to reach the expected result. Target and Abimis base the quality of their products on their craft. With the assistance of the machinery, expertise hands give the final touches to the products. So the communication during the production between the designers and the factory is relevant to achieve the final product as planned.



Visit to Abimis' factory
12th June 2018



Visit to Target Group's factory
5th June 2018



Visit to Target Group's factory
5th June 2018

4



WALK
ING
ARO
UND

Among the lessons of the master, some of them were around Milano. Prof. Neri and Prof. Danese took us around the city to see, and in a few cases also visit, some architectural jewels. In my opinion, visiting the buildings is the only way in which you can fully appreciate them. By walking around and getting inside a building you can perceive the scale and understand better the decisions taken during the design.

With these classes, I learned about some Italian architects that I haven't heard before like Gio Ponti and Luigi Caccia Dominioni. Apart from being references of the architecture of the last century, they are references of the Italian design. Not only they used to design the spaces but also the elements that complement them. They also collaborated in the design of the city giving iconic buildings such as the Pirelli Tower. I really enjoyed the visit to the tower and I personally appreciate how the gorgeous structure (designed by Pier Luigi Nervi) is integrated in the design of the façade and the internal spaces.

In one of these walks, we went to City Life and we had the chance to get inside the residences. Zaha Hadid's complex is more a piece of art than architecture. Every inch of it has been designed as a part of a bigger thing. Railings, flooring, windows, furniture, even the post box are knitted together giving coherence to the whole complex. Even if the architecture is very different from the rest of the city, City Life represents the passage of time and the changes in the society.

“

I'm trying to discover - invent, I suppose - an architecture, and forms of urban planning, that do something of the same thing in a contemporary way. I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their peoples.

ZAHA HADID



City Life
Zaha Hadid + Daniel Libeskind + Atara Isozaki



Pirelli Tower
Gio Ponti



Residence Building in Via Ippolito Nievo 28/a
Luigi Caccia Dominioni

“

L'architettura è un cristallo

GIO PONTI



Pirelli Tower's structure
Pier Luigi Nervi

5

MILANO
DESIGN
WEEK

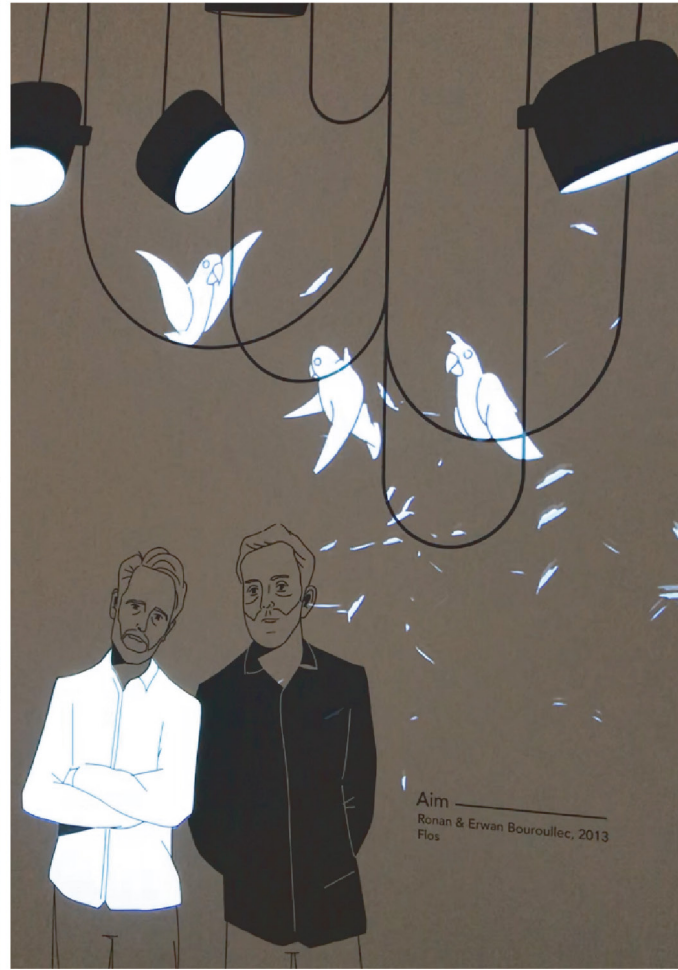
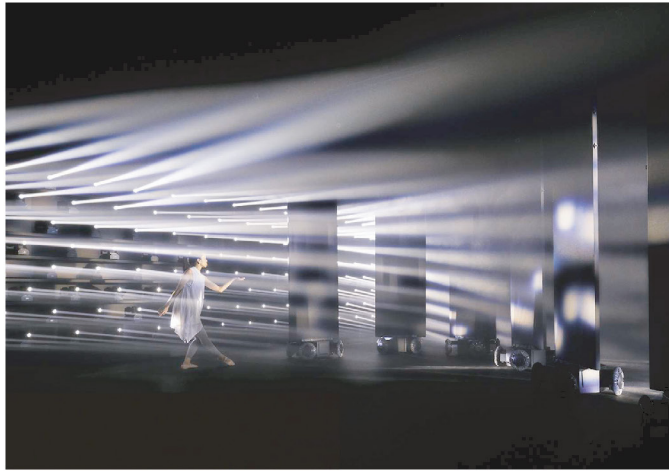
Not until the Design Week started, I realized the importance of the event. The entire city prepares to host a huge crowd of design lovers from all over the world. Every studio and company prepares for a year to present something more innovative and creative than the previous year. It is an explosion of creativity, a week to get inspired.

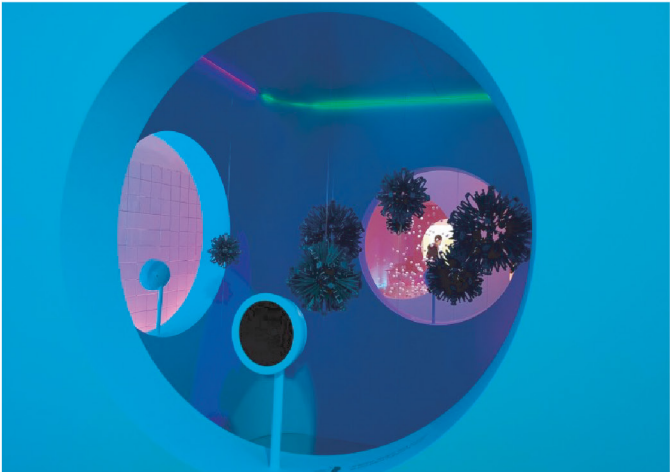
On one side there is the Fuorisalone that, in my opinion, is the most interesting and inventive part of this event. Every corner of the city is decorated and full of installations, exhibitions and showrooms open to everyone. I personally enjoy a lot going to Tortona district.

On the other side there is the Salone del Mobile that is more industrial than the Fuorisalone. However is the right place to see new products and the new technologies applied to them. I was amazed by size of the fair; as all companies gather in the same place it is possible to see the coming trends in colours, materials and styles.

Last year was my first MDW and I had the chance to see most of the stuff exhibit both in the Fuorisalone and the Salone. But, this year, I didn't have the time to see everything but I could see a bit behind the scene while doing my internship at Migliore+Servertto Architects.

The next mood board represents what MDW 18/19 was for me with the things that I liked the most.



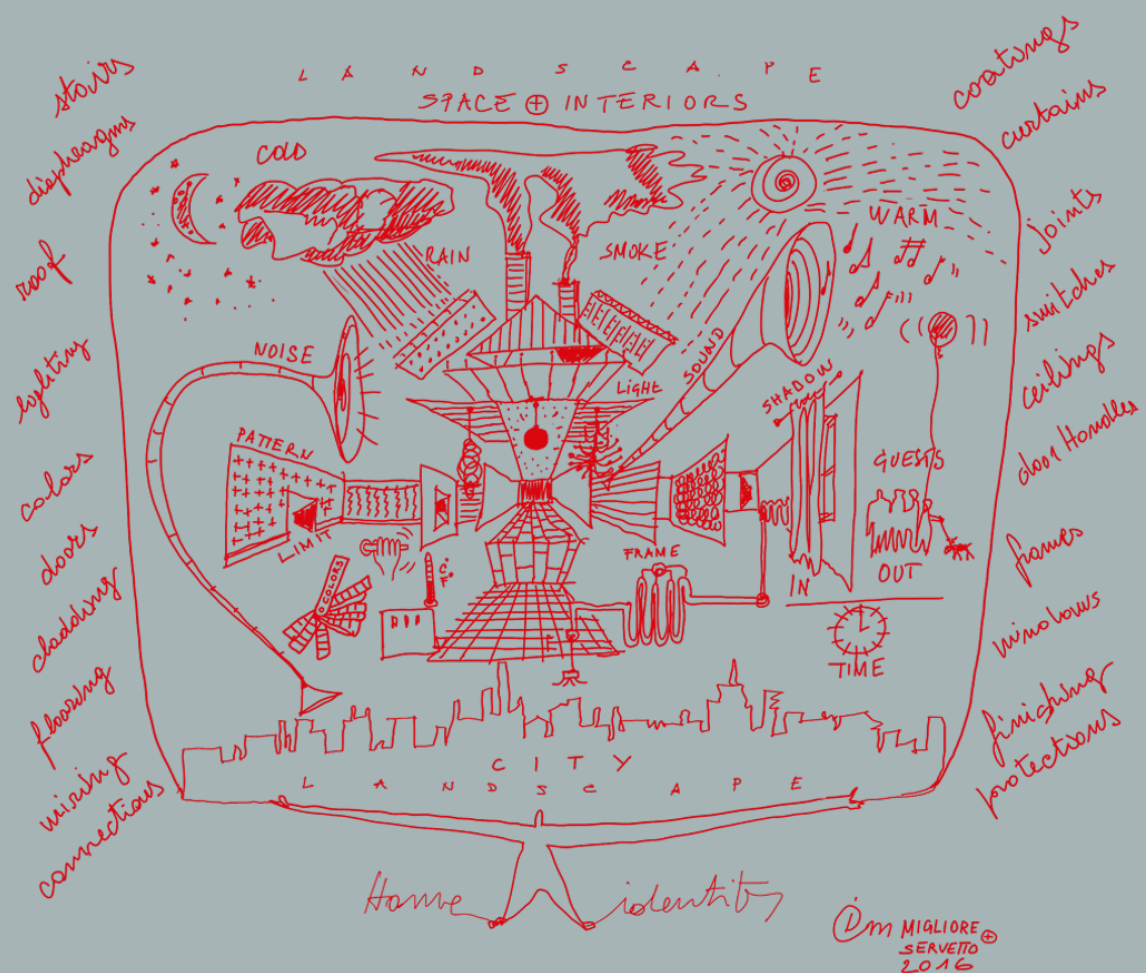


6



INTERN
SHIP

Migliore+Servetto Architects conceive on different scales, projects characterized by an expressive use of light and new technologies. They focus mainly in interiors, retail and exhibitions but they also do some urban and architectural projects. In all of them, they develop the interiors, choosing materials, colours, lights and furniture and the graphics and video if needed.



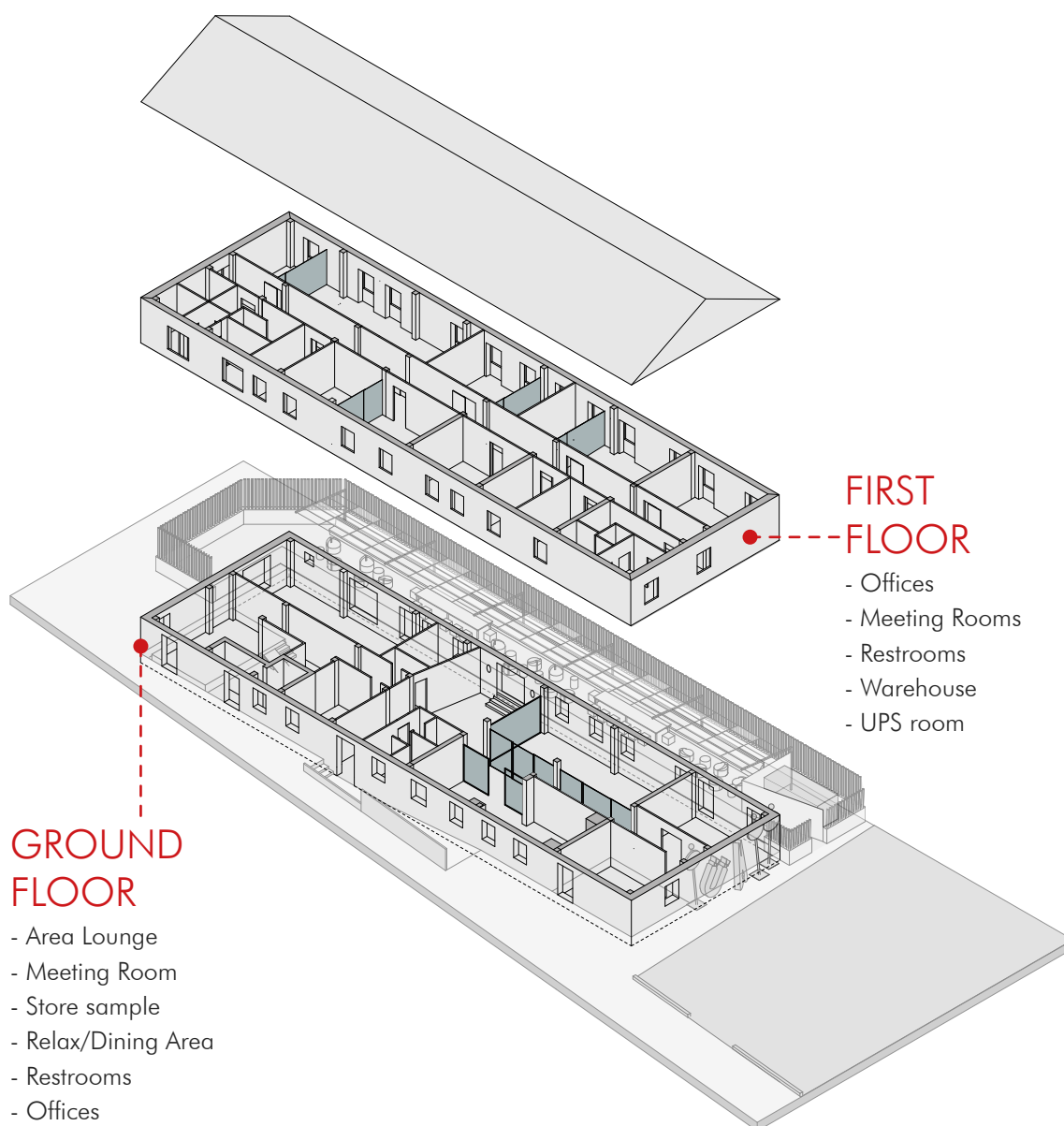
DMAIL

From the first day, I was assigned to work on the remodelling of the offices for DMAIL headquarters. At the beginning I felt a bit lost. The type of work and the way to do it was very different from what I was used to do back in Argentina. After 6 years of experience in a more technical part of the architecture, an interior design studio was something new.

During the first two months I worked with Martina, one of the interior designers of the studio; I was in charge of the development of the 2D and 3D drawings while she used to prepare the presentations and talk to the client and the providers. I used to do what Martina asked me to, I wasn't present during any meeting and I didn't have any vote during the decision. But, in March, Martina left the studio and Daniela (another interior designer) took the leadership of the project. However, Daniela had other projects in charge so I got more responsibilities; I started going to the meetings, talking with the client and the providers, asking for estimates and organizing the documentation. During these last two months I grew a lot in the studio because I got the freedom to be myself as a professional (always by the supervision of Daniela).

In these four months of internship, I started using new programs like Illustrator, InDesign and Rhino. Even though I wasn't used to them and I was slow at first, I learned them quickly with the help of the other interns that were seated in the same table as I was. Illustrator and Rhino became a powerful tool to show very quickly an image of the ideas.

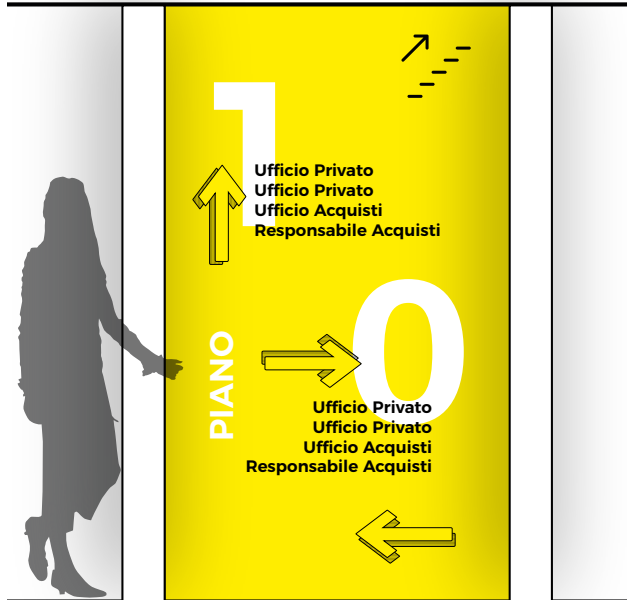
The language was the most frustrating part from this experience. Even if I had studied Italian before coming to Italy, I hadn't really spoken it until the internship. Understanding was not a problem but not being able to express myself, as I wanted to, was extremely frustrating. Every time I did my best to explain myself but sometimes I was lacking of vocabulary that was essential for the overall meaning of the phase. I felt like I couldn't be fully myself. Fortunately everyone was patient and helped me to find the exact words.





Selection of the furniture's finishes and fabrics

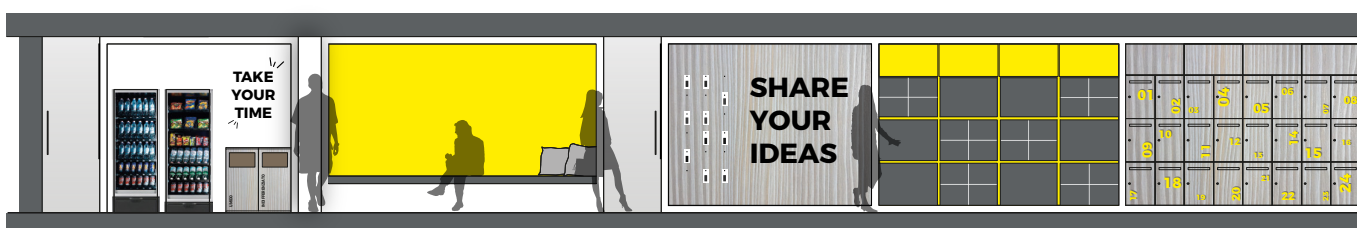
INTERIOR CORPORATE IMAGE AND SIGNAGE



SIGNAGE - CORRIDOR



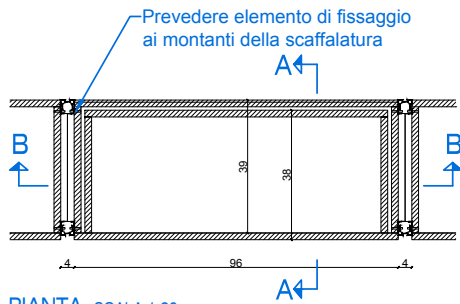
DOORS SIGNAGE - OPTION 1 AND 2



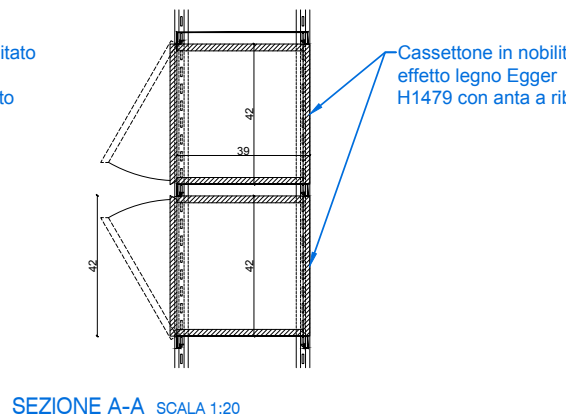
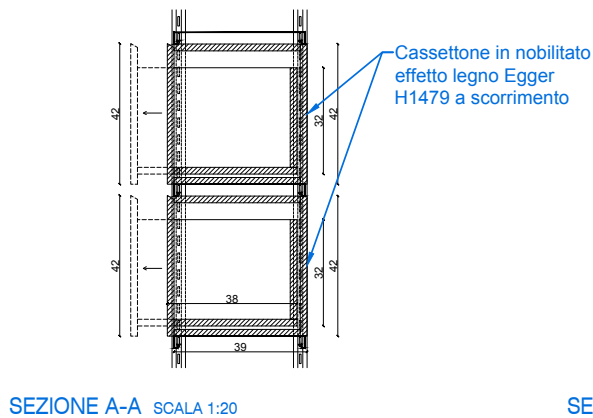
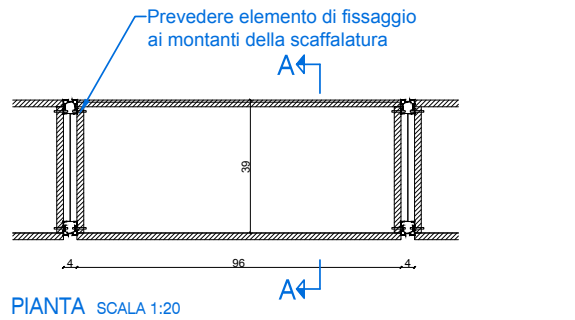
FRONT VIEW - CORRIDOR FURNITURE

FURNITURE DETAILS

Cassettone a scorrimento



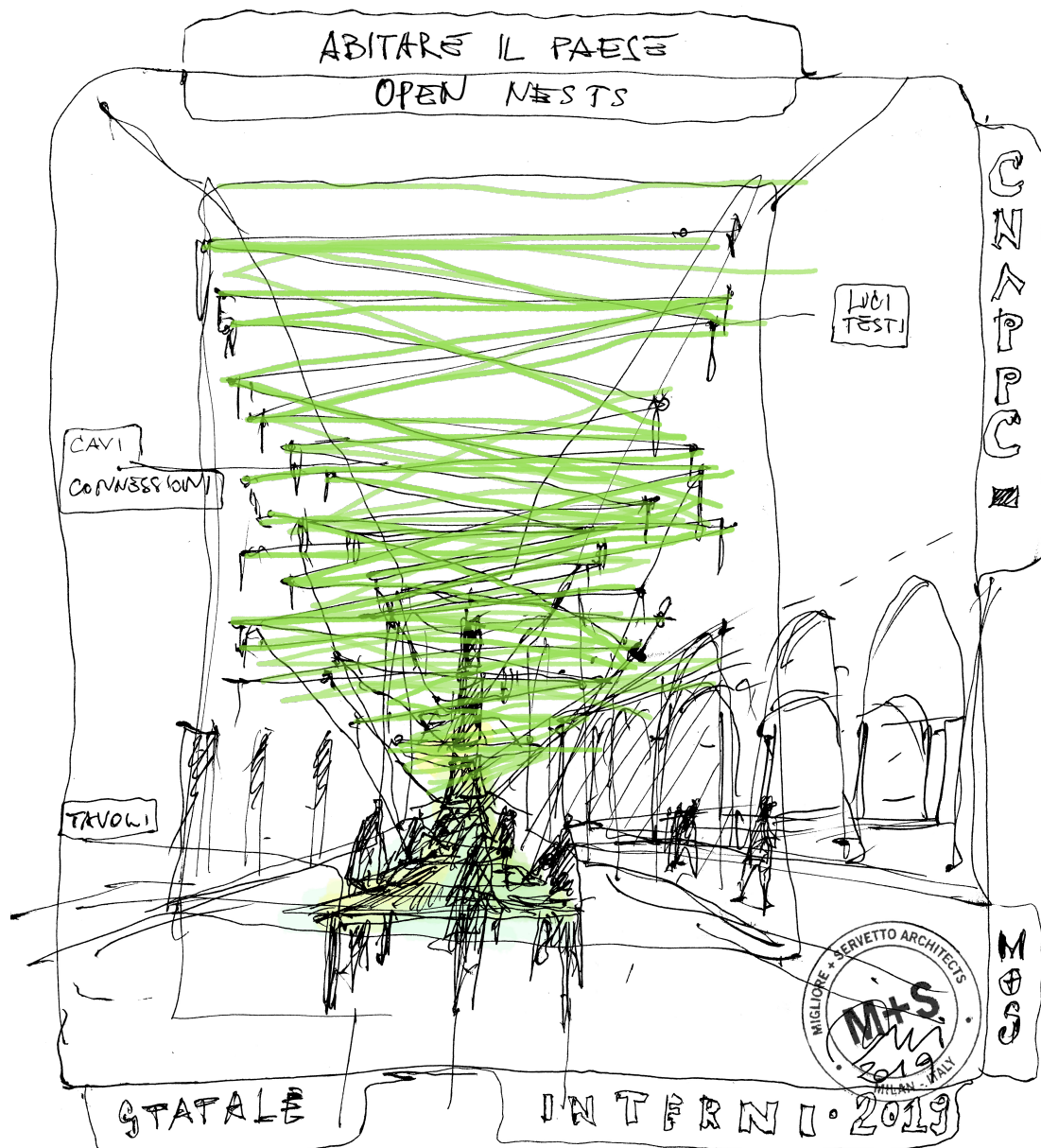
Cassettone con anta a ribalta



CNAPPC

In March the studio was committed two installations for the Fuori Salone in the Università degli Studi of Milan. One of them was for Whirlpool and the other one was for the Consiglio Nazionale degli Architetti, Pianificatori, Paesaggisti e Conservatori (CNAPPC). The entire studio started working on this projects and I was assign to work for the CNAPPC installation.

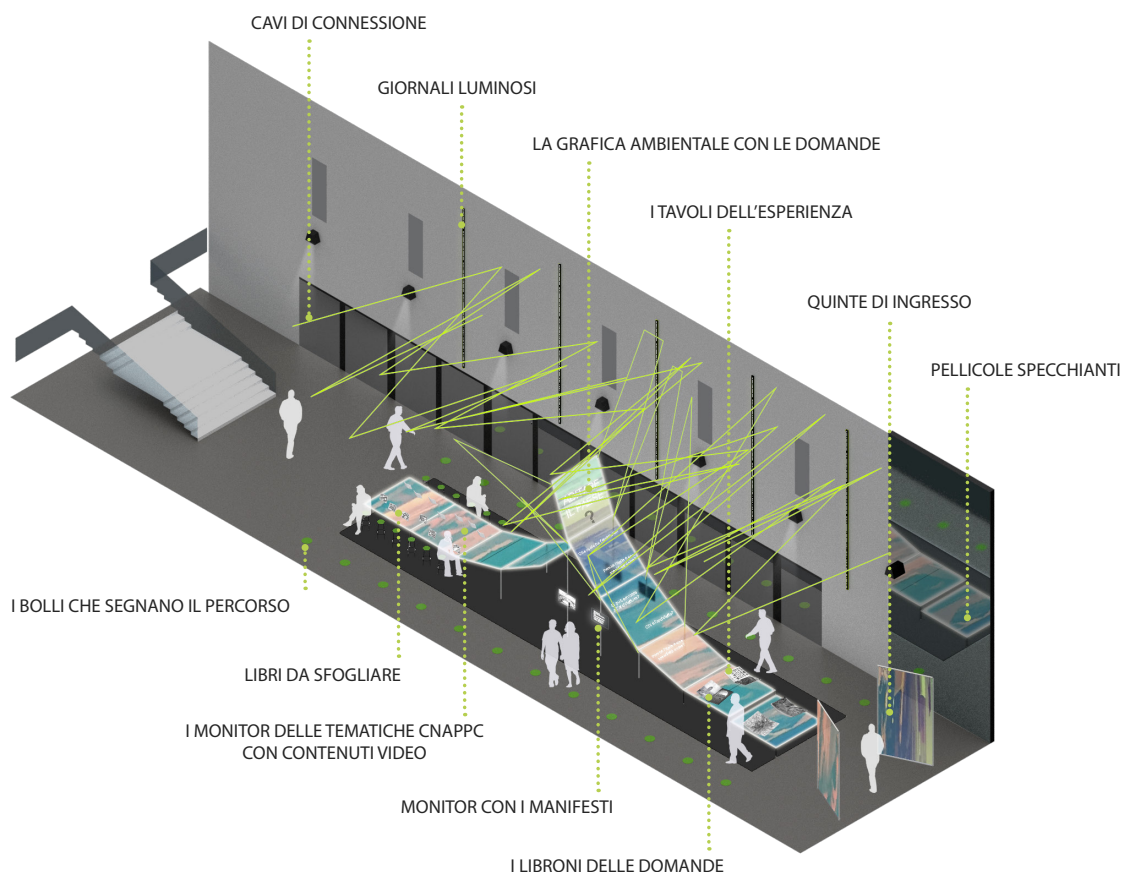
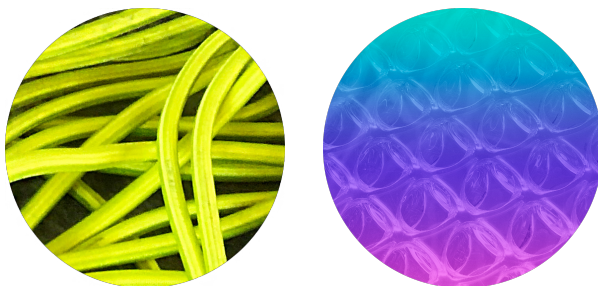
The main purpose was to communicate the fundamental values of the activities of CNAPPC and through the "Abitare il paese" initiative they wanted to promote the adoption of public policies for cities and a national urban regeneration program.



After the first meeting with the client, Ico e Mara decided the concept and created a series of schemes. Mara asked me and two other interns (Sara and Sofia) to develop some images from these schemes and to prepare a presentation for the client. While preparing it, we also discussed about the material we were going to use and started to think about the project in detail. SEE THE IMAGES BELOW

Since I had many things to do for Dmail offices, I couldn't continue with the development of the installation but I could see the evolution and the final result.

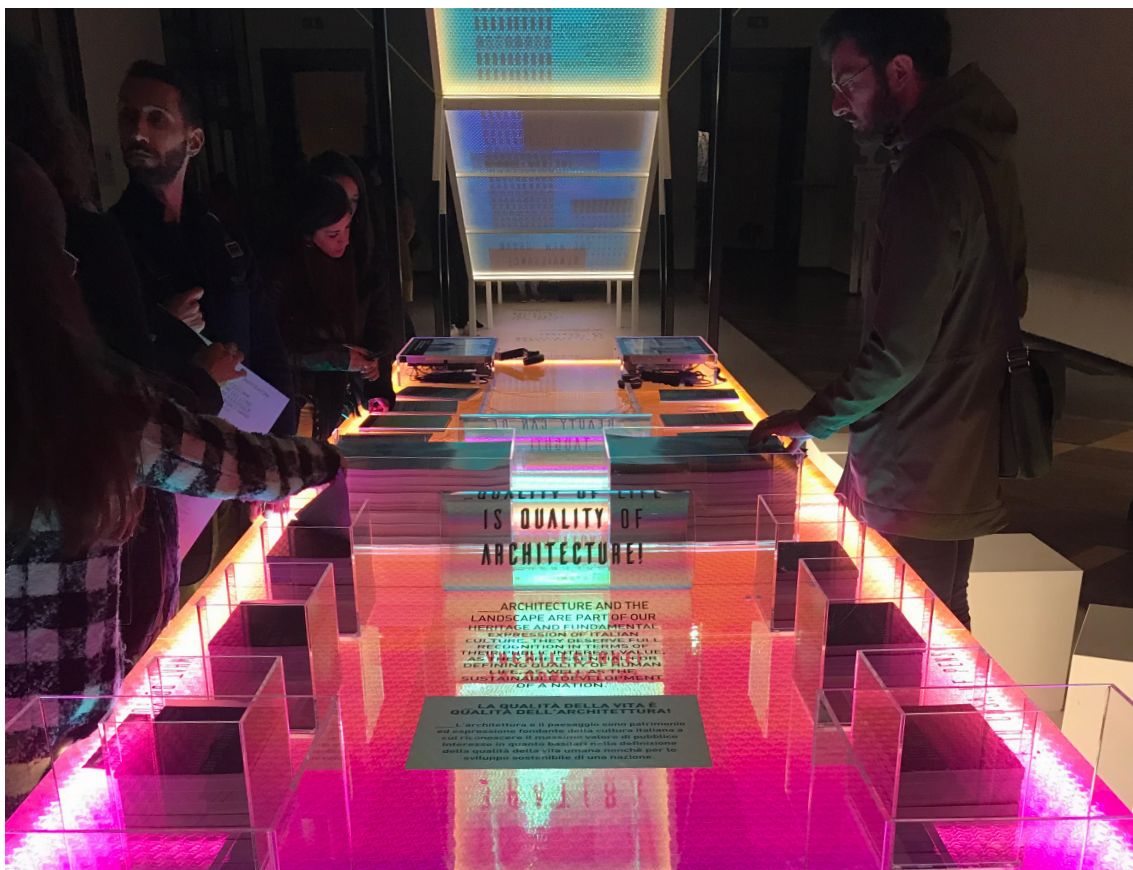
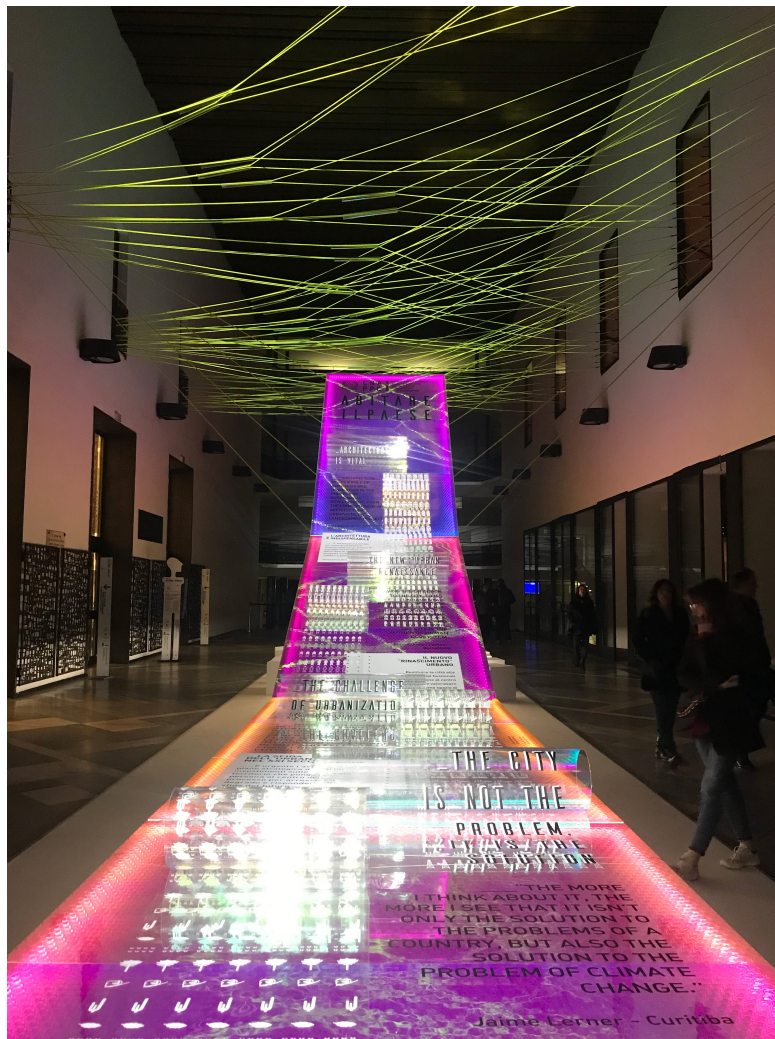
MATERIALS



“The project was based on two levels of content, corresponding to an equal number of environmental storytelling plans. The first value was the connection, interpreted in terms of involvement: a dense network of suspended and intertwined elements interacted with light and space, building a sort of spatial binding that refers to the constant link with the environment, the context and the people that guides the designer. The connection was also a physical and conceptual synthesis of the network of relationships that CNAPPC builds to involve a wider public, raising awareness of the close correlation that exists between design quality and the final quality of the environment in which we live, therefore between project and environmental and cultural context, between project, people and behaviours. The second value was sharing and had as an iconic reference the architect’s work table, a space for meeting, discussion and elaboration of ideas, represented by an articulated system of tables with different heights, on which they are arranged graphic and object elements that offer provocations, suggestions and insights on the issues inherent to “Abitare il paese” and the design of our future life scenarios.”

Abstract from Migliore+Servetto Architects’ explanation of the project in Interni magazine





TIME TO GO BACK HOME?

After this experience, I feel fulfilled; I obtained more things than I was expecting to both in the professional and the personal aspect while studying the mater, doing the internship and living here.

On the professional level, I learn how to think a bit more like a designer and not so much like an architect, developing skills that help me design object and interiors to complete the spaces. I incorporated lots of new materials, finishes and production processes to my knowledge that will give me more suitable possibilities for each project. I also learned new software like Rhinoceros, Illustrator, InDesign and Keynote that will be extremely useful whenever I need to show a project.

At the same time, I gained more self-confidence to speak in public and defend my ideas but with humility to listen to my colleagues and discuss them.

Moreover, I practice my English and Italian language skills. Working at Migliore+Servetto Architects enriched a lot my vocabulary and gave me much fluency while speaking.

On the personal level, I gained more independency and learnt to be on my own. The loneliness forced me to get out of my shyness and socialize and, as a result, I met extraordinary people that became friends and family. I got to know people from completely different cultures and had the chance to learn from their customs. Besides, while living here and with Italian people at home, I learnt so much about the Italian culture (the food, the customs, the traditions) along the different regions. This approach showed me many similarities with the Argentinian culture and made me discover where some words or expressions used by my grandparents or even my parents come from. So somehow this experience brought me back to my family origins.

Now, has this adventure finished? Will see...

