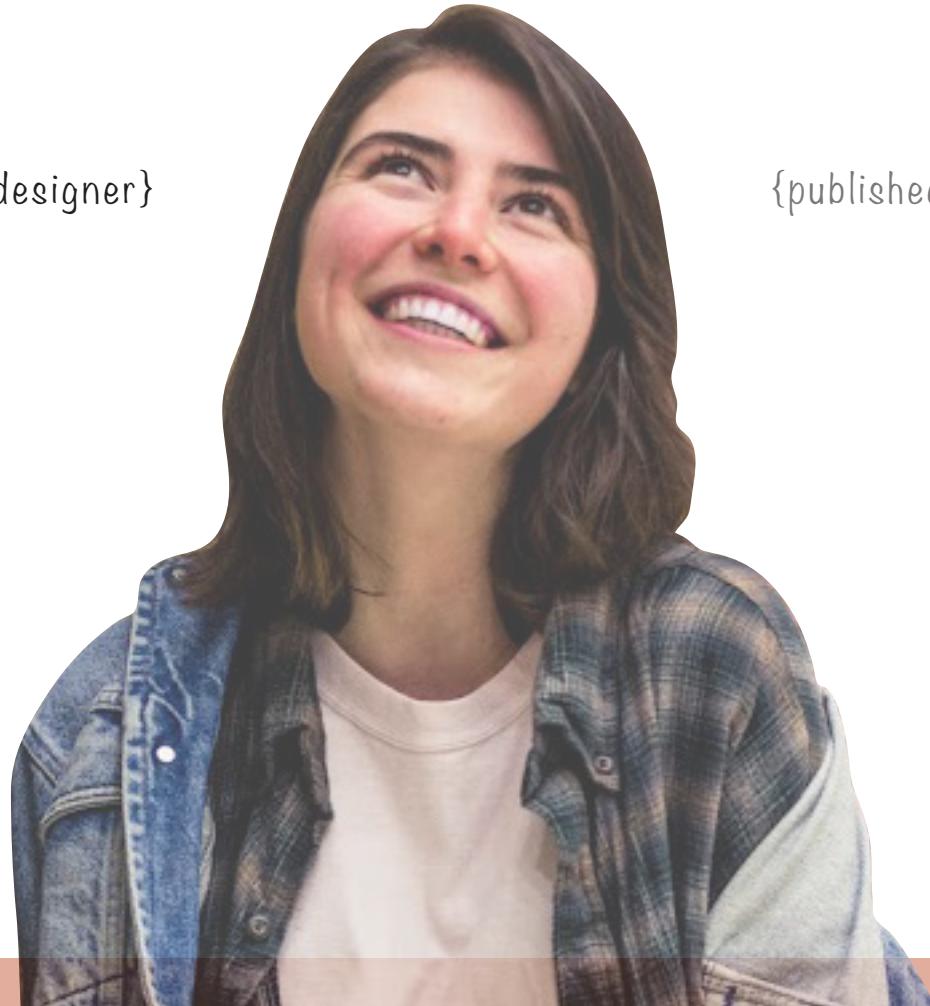


ASHLEY MAGGIACOMO

A C R E A T I V E M I N D

{interior designer}

{published poet}



{table of contents}



Armani Concept Flagship Store Redesign



The 500 Block Infill Residential Project



Leslie's Consignment Shop Renovation



Architecture Education at Olmsted Middle

THE CONCEPT



If you're searching for someone who takes a look at the creative box and instead of just thinking outside of it- **breaks it.**

Then you've come to the right place.

To simplify it, Ashley Maggiacomo is

A C R E A T I V E M I N D

Being a college educated interior designer, powerful speaker, and published poet- Ashley always finds a capable way of expressing herself and **her vision.**

“... Now, let me show you exactly how it looks to **break the box ...”**

-AM



They have yet
To understand

That the nothings
Passing through your mind

Are in fact
All you are.

Nothing to be
Concerned with-

But instead molded-

Into the everythings
They were meant to be.



PROJECT ONE

THE PROJECT



A multistage brand study and hypothetical flagship store redesign for the **Giorgio Armani** brand.

Initial task:
To fully understand the history, message and concept of the brand along with comprehending the brand director's vision for said brand.

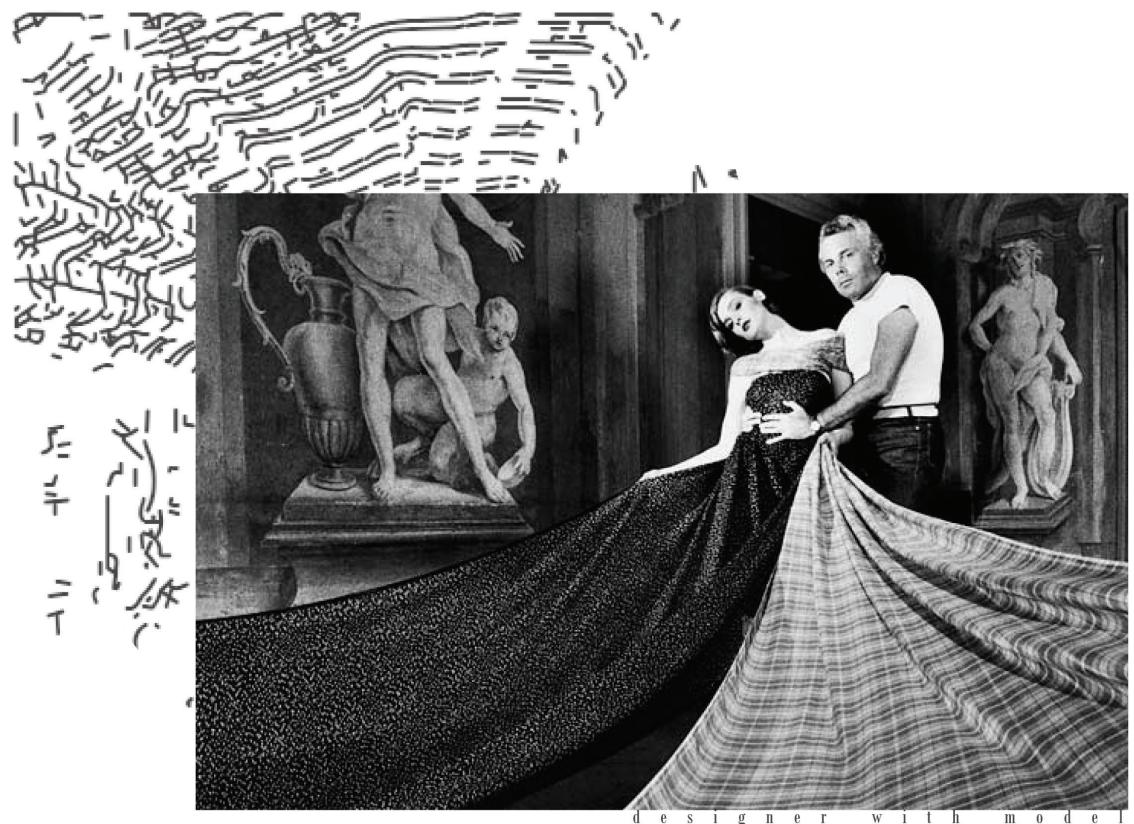
Following Stage:
Focus in on a specific architect whom successfully designs for the brand, and understand exactly how they express brand meaning through their designs.

Final Objective:
Renovate a preexisting flagship store with a design satisfying the ideals of the studied architect and brand.



ARMANI

m a g g i a c o m o



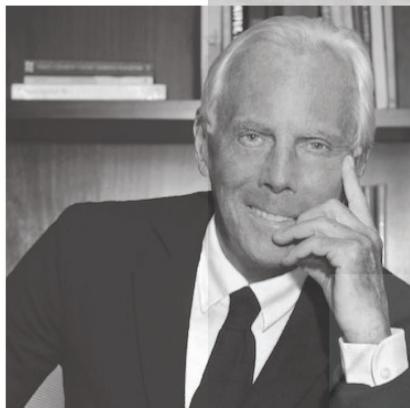
d e s i g n e r w i t h m o d e l



“I want to create something simple, but of lasting value.”
- Giorgio Armani



brand study



Designer Giorgio Armani.

A brand that has no interest in trends. Giorgio Armani's work is not intended to shock; but instead to confidently and timelessly house the wearer. His designs are thoughtful, refined, and simple; aiming for a soft, light silhouette-embracing a taste for gently distinguished *imperfections*. Lead by his echoed visions of identity, in partnership with architect Claudio Silvestrin- someone with huge respect for natural materials, their architectural creations in their flagship stores embody the brand. This project will go on to develop, understand, and show all this store and brand stands for- that can be none other than- *Armani*.

Architect Claudio Silvestrin.

Timeless.



architect + creative designer





MILAN

timeless

powerful



devoted

gentle

FLORENCE



natural materials

enduring



LONDON

thoughtful



PARIS

classic

reliable

elegant

tasteful

SÃO PAULO

simple



ARMANI

programming



l o n d o n



m i l a n

Level 1- 11,000 sq ft

	%	sq ft
Primary Entrance	2%	220 sq ft
Secondary Entrance	2%	220 sq ft
Tertiary Entrance	1%	110 sq ft
Crown Jewel(s)	4%	440 sq ft
Men's Accessories	5%	550 sq ft
Women's Accessories	6%	660 sq ft
Fitting Room(s)	2%	220 sq ft
Cafe	3%	330 sq ft
Lounge Space/ Seating	2%	220 sq ft
Bathroom(s)	5%	550 sq ft
Stage/ Entertainment Space	12%	1320 sq ft
Storage Room(s)	6%	660 sq ft
"Self-Concept" Store Exp.	5%	550 sq ft
Cash Center	3%	330 sq ft
Retail Display	16%	1760 sq ft
Circulation	26%	2860 sq ft

Level 2- 8,969 sq ft

Open to Below	25%	2,242.25 sq ft
Retail Display	20%	1,793.8 sq ft
Circulation	30%	2,690.7 sq ft
Fitting Room(s)	10%	896.9 sq ft
Bathroom(s)	7%	627.83 sq ft
Lounge Space/ Seating	8%	717.52 sq ft

Thoughtful.

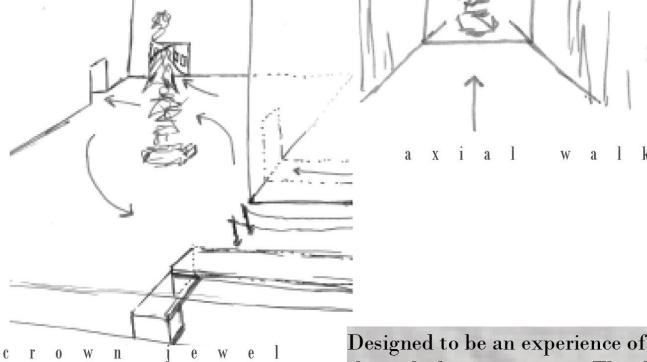
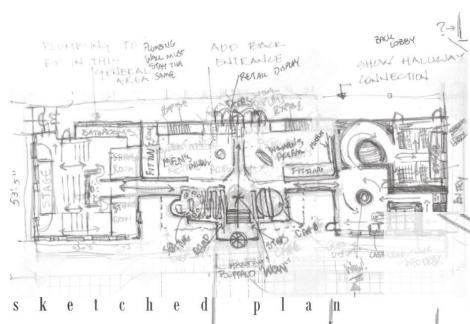
Silvestrin's Armani stores all feature several key reoccurring elements. First of which are the use of exquisite materials, such as limestone, ebony, and granite. Secondly, the spaces are defined by light, elegant lines, and forms. Thirdly, the walls act as canvases. Complete focus on the canvas-like nature of the natural materials and therefore complete lack of ornamentation. Fourthly, there is a use of a superior axis for important items. And Finally, Silverstrin's signature square lights can always be found accompanied by solid stone walls, and contemporary/ minimalistic furnishings.

inspiration



ARMANI

schematic design



Powerful.

Designed to be an experience of contrasting compression and release the retail areas lead the guests through their experience. The thin halls in contrast to the high ceilings create circulation, movement, and curiosity. All aspects only continuing to add to the Armani experience. The crown jewel display is visually heavy and acts as a magnet for the view's eyes. Displaying all the new arrival fashion lines, semi-centrally located within the space- they are the center of attention. Being that they are physically raised also creates a power play and allows the viewers to long to be there.

design process



ARMANI

design documentation

stair



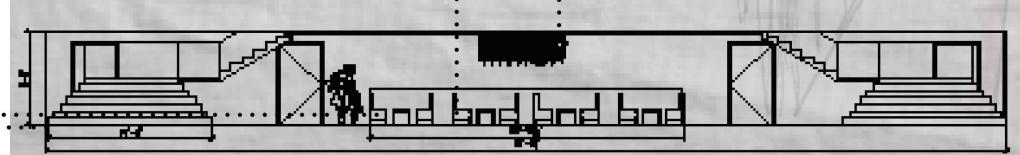
chair



chair



pearl material



cafe view elevation

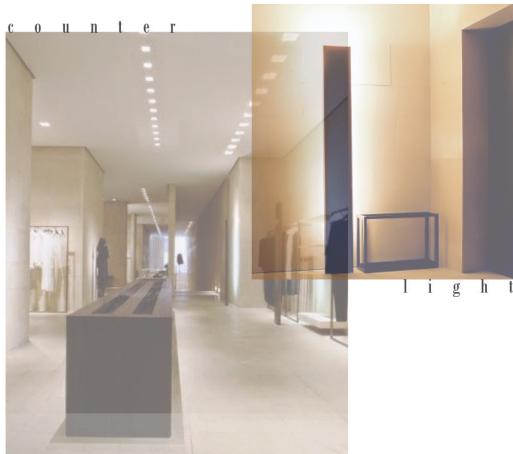
design process



ARMANI

• • • • •

design documentation



"the self experience"



Elegant.

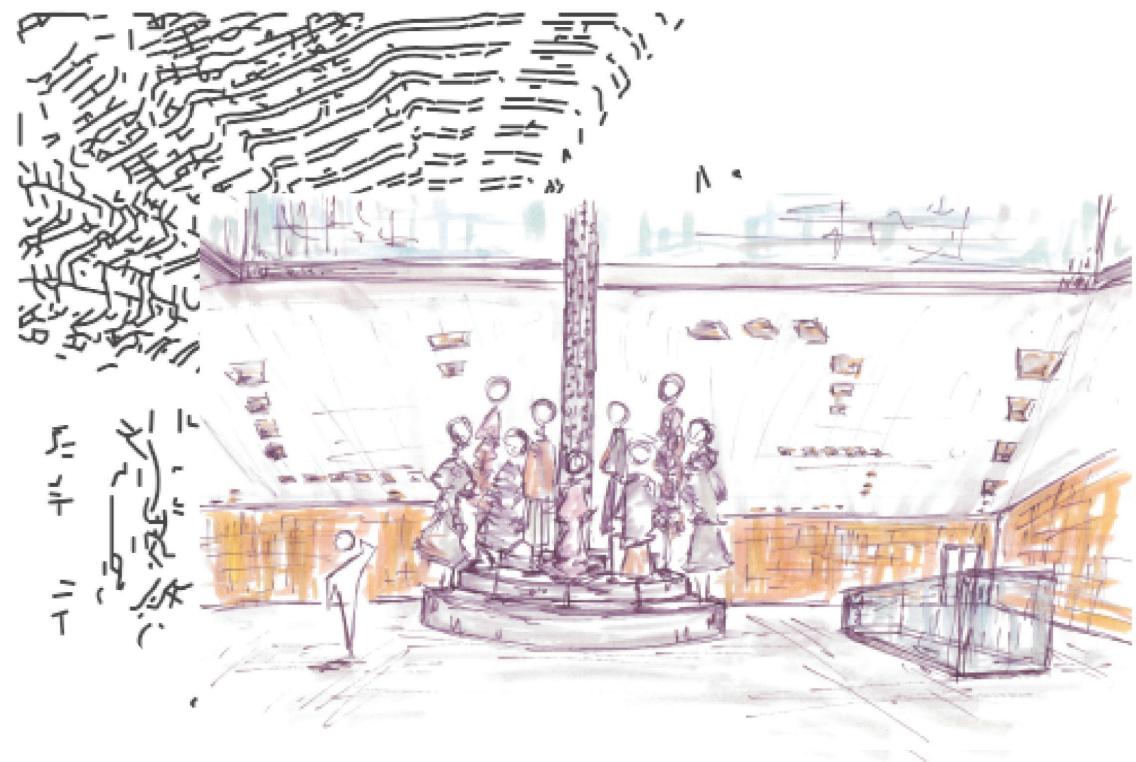
The Grand Armani Double Stairwell surrounding the elegant Armani Cafe creates a strong impact for the entering public. A place for socialization, relaxation, and gathering within the store brings with it a sense of community- which strengthens the brands entire meaning. The Armani "self- concept" creates a literal self reflection within the Armani store. A large mirror, hanging at the end of a thin hall- lead by linear lighting leads the guest down a hall to stand between the mannequins of Armani. Lined up together it appears as though you belong with them- allowing for a powerful experience of characterization.

design process



ARMANI

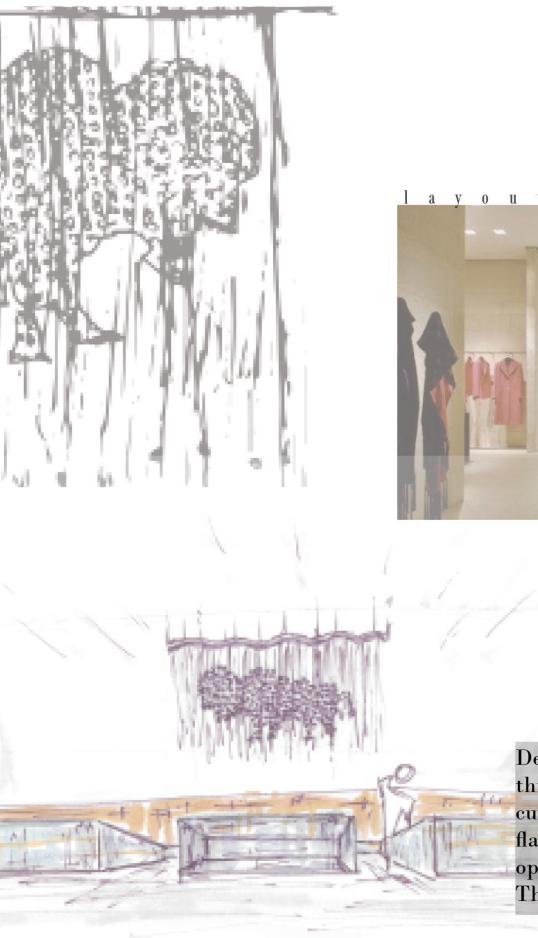
design documentation



c r o w n j e w e l

interior hand render



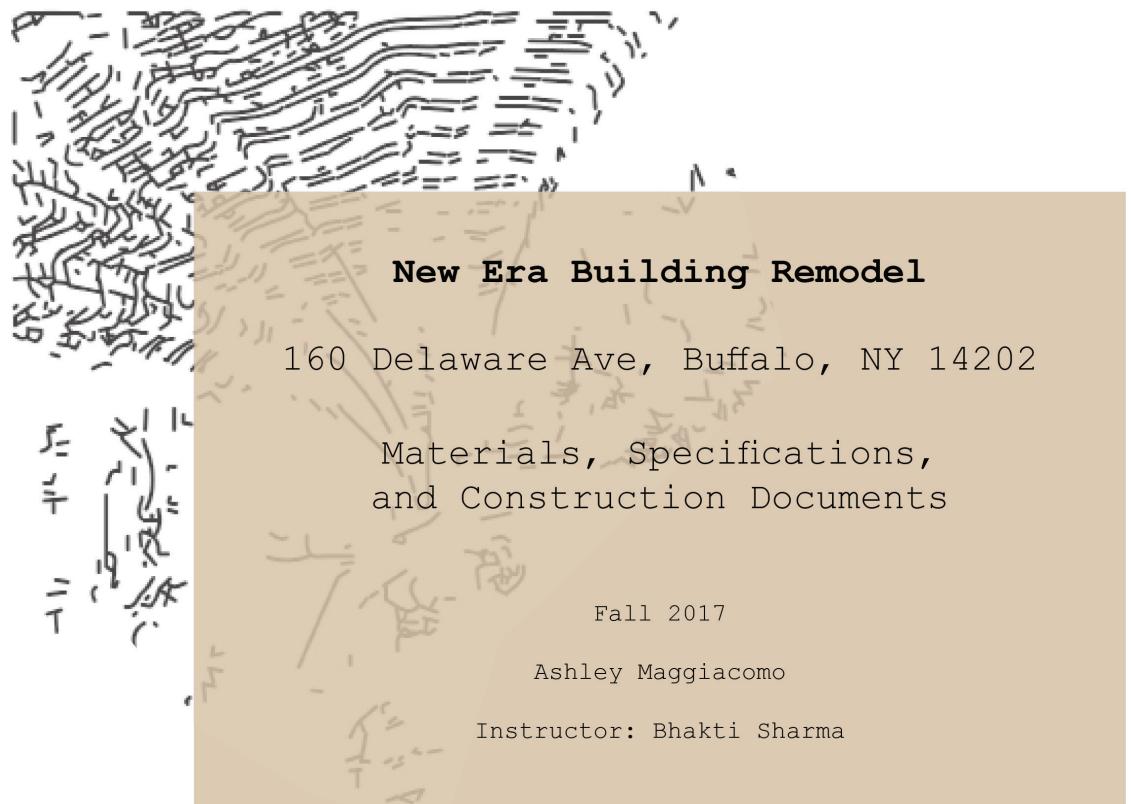


retail

Simple.

Designed to be an experience of contrasting compression and release the retail areas lead the guests through their experience. The thin halls in contrast to the high ceilings create circulation, movement, and curiosity. All aspects only continuing to add to the Armani experience. The second level of the Armani flagship offers a large expanse of space for the guest to experience. The ceiling height is enormous, and the open to belows offer an even more powerful openness with only the pearl buffalo hanging in your sights. This also calls to attention the importance of each item you do see.



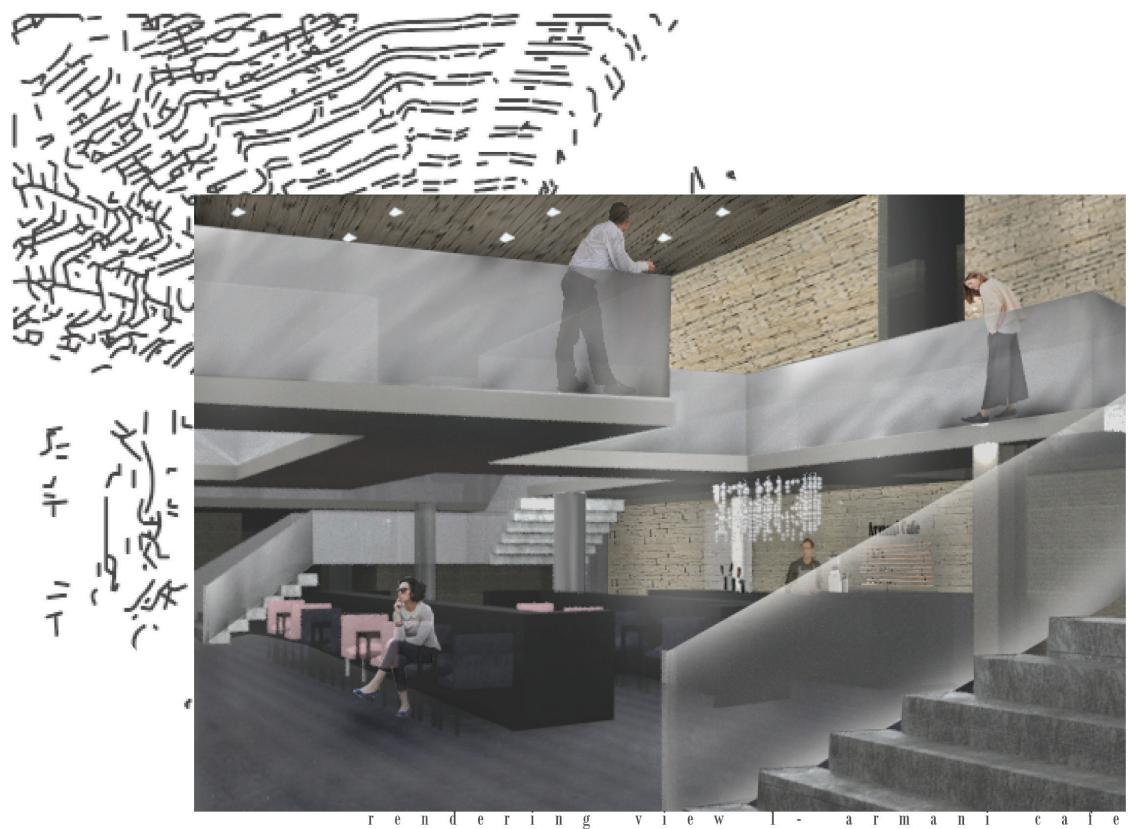


*construction
documents held
within separate
file



ARMANI

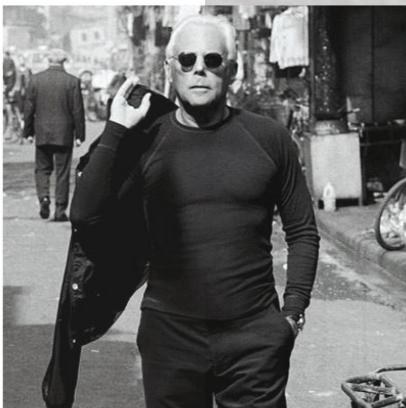
rendering



interior view



a timeless partnership



Designer Giorgio Armani.

There is no denying the immense success that was the collaboration between Giorgio Armani and Claudio Silvestrin. The clear articulation of Giorgio's aesthetic alongside his level-headed understanding for the proper creation of a long-lasting brand paired with Claudio's tasteful understanding of materials truly accomplished the timeless goal. This duo created over twenty of the Armani stores and could potentially go on to create more. They have not only made a name for themselves, but also have created the identity for a brand- that is undeniably- *Armani*.

Architect Claudio Silvestrin.



Enduring.

architect + creative designer



We must remember
That the measure of a person
Can only extend
As far as their mind-

And if that mind
Is filled with falsities-
No one will be there
To put things right.

For the only person
With a form of measure
Worth caring about

Is exactly the person
That mind belongs to.



PROJECT TWO

THE PROJECT



A creative hypothetical in residential design- **The 500 Block.**

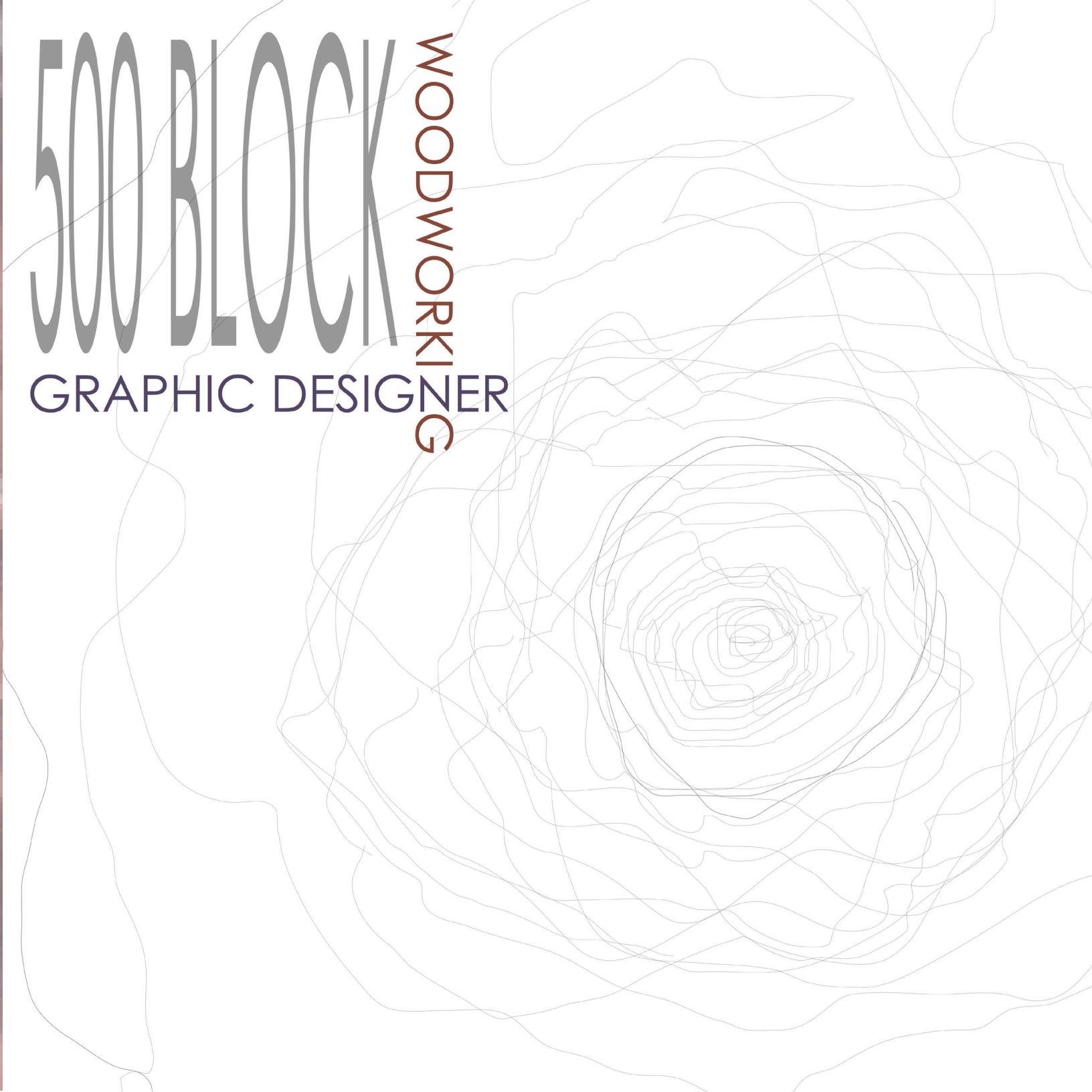
At random, a multitude of careers and hobbies were thrown into two separate hats. The luck of the draw landed each designer with a newly created hypothetical client, with specific working needs and creative space needs.

The lot was a vacant one in downtown Buffalo, NY. Slim and long in orientation, with neighboring buildings to consider while designing.

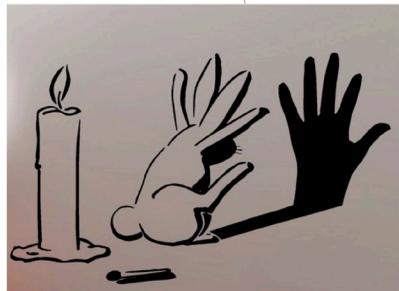
Being that this was in the city, the first two floors were considered leasable retail and office space, and the residential design was limited to the third and fourth floors.



500 BLOCK
GRAPHIC DESIGNER
WOODWORKING



CONCEPT STATEMENT



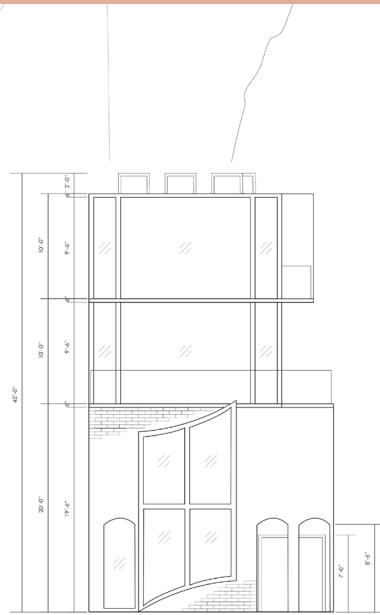
AT THE SITE OF 513 MAIN STREET, BUFFALO, NEW YORK A FOUR FLOOR INFILL PROJECT HAS BEEN DESIGNED. THE BUILDING TO BE CONSTRUCTED IS A FOUR STORY MULTIPURPOSE STRUCTURE. THE FIRST TWO FLOORS ARE MEANT TO SERVE THE PUBLIC. THE FIRST FLOOR BEING RETAIL SPACE, AND THE SECOND FLOOR, LEASABLE COMMERCIAL SPACE. THE UPPER-MOST FLOORS ARE RESIDENTIAL AND DESIGNED IN A PRIVATE RESPECT. THESE FLOORS ALSO RESPECT A STYLE MEANT FOR A SPECIFIC CLIENT. THE CLIENT IS A WORKING GRAPHIC DESIGNER WITH A HOBBY IN WOODWORKING, WHOM HAS A SPOUSE AND A CHILD TO ALSO BE ACCOMMODATED FOR. THE DRAMATIC CONTRAST OF GRAPHIC DESIGN AND WOODWORKING GENERATE A CONCEPT OF CONTRADICTION WHICH IS CARRIED WITHIN THE DESIGN USING THIN LINES, EXTRUDED FORMS, LAYERS AND TEXTURES. THINGS ARE KEPT CLEAN AND MINIMALISTIC WITH BOLD COLORS HIGHLIGHTING SIGNIFICANT LOCATIONS, YET ALSO HOLDING HIDDEN SURPRISES AND ILLUSIONS AS A NOD TO GRAPHIC DESIGN. WHILE IN CONTRAST AND SIMULTANEOUS COOPERATION, THERE IS A USE OF WARM AND NATURAL COLORS ALONG WITH TEXTURES AND THREE DIMENSIONALITY AS A NOD TOWARDS THE HOBBY OF WOODWORKING. ALL CHARACTERISTICS ALLOW FOR THE CONCEPT OF CONTRAST TO RUN THROUGHOUT THE ENTIRE DESIGN. TWO-DIMENSIONAL V. THREE-DIMENSIONAL, SOLID V. CHANGEABLE, AND DEFINED V. UNDEFINED.

LOT UNDERSTANDING

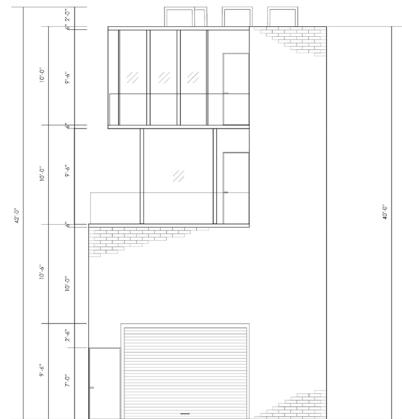
513 MAIN STREET, BUFFALO, NY
500 BLOCK HISTORIC DISTRICT



IMPLEMENTED



ELEVATION A



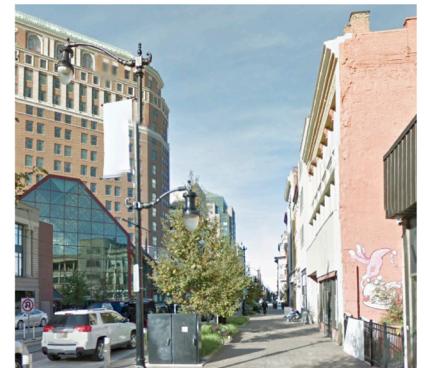
ELEVATION B



AERIAL VIEW



STREET VIEW

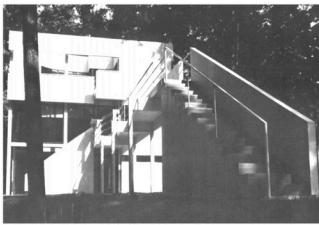


BLOCK VIEW



MICHAEL GRAVES'
INSPIRATION

EXTERIOR UNDERSTANDING



GEOMETRIC



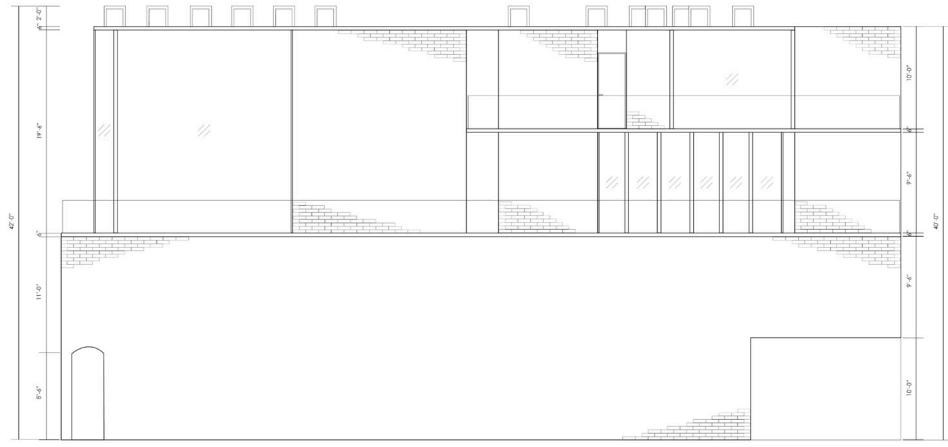
PLAYFUL



BOLD

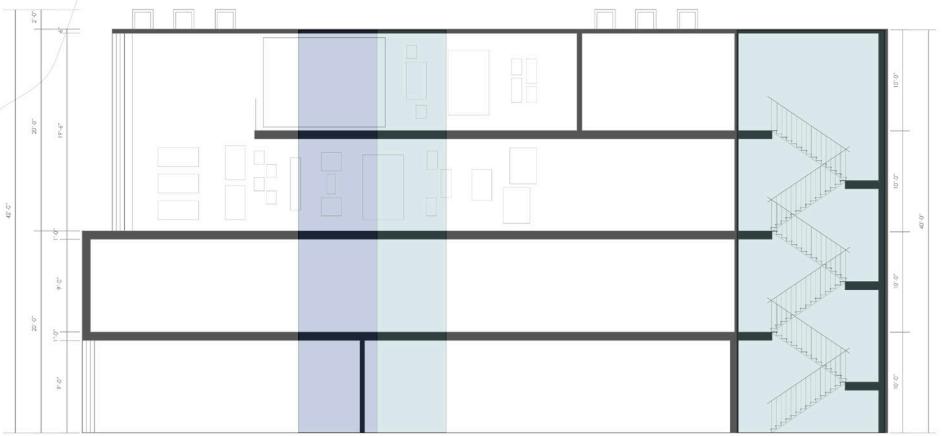
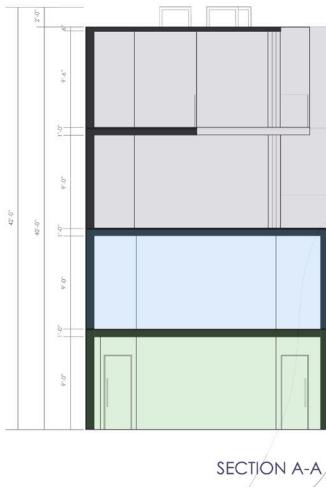
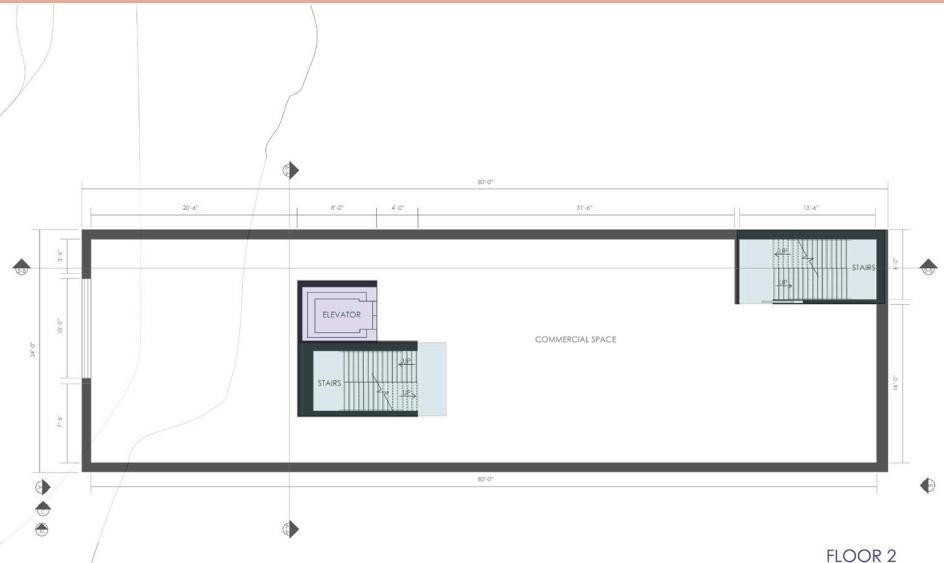


FRONT



REAR

VERTICAL FLOW



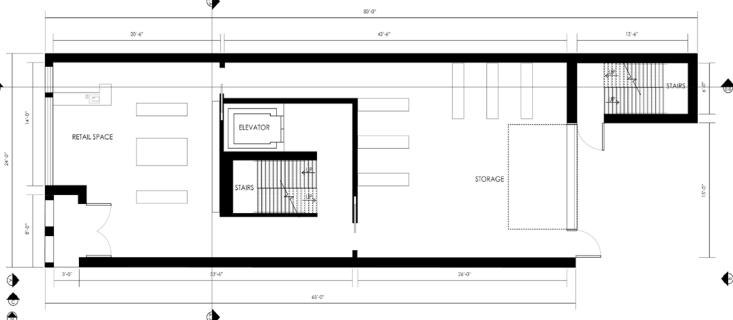
MOOD BOARD



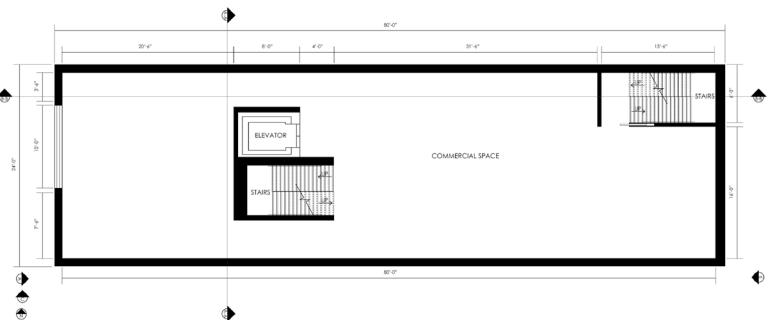
Ashley Maggiacomo

TWO-DIMENSIONAL V. THREE-DIMENSIONAL, SOLID V. CHANGEABLE, AND DEFINED V. UNDEFINED.

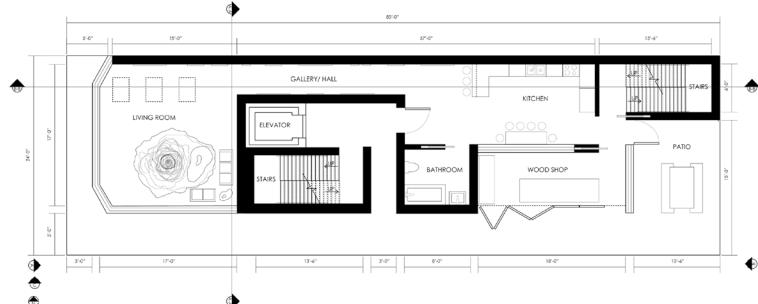
PLAN OVERVIEW



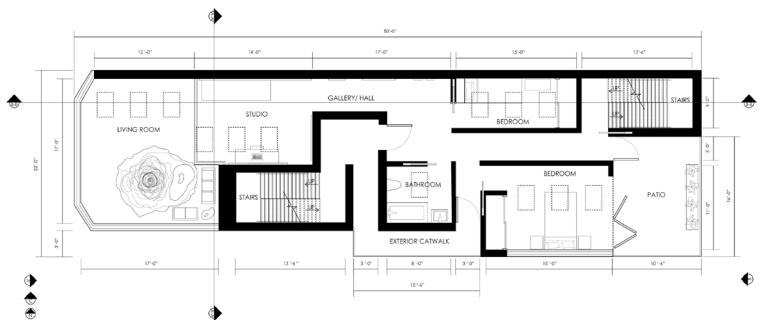
FLOOR 1



FLOOR 2

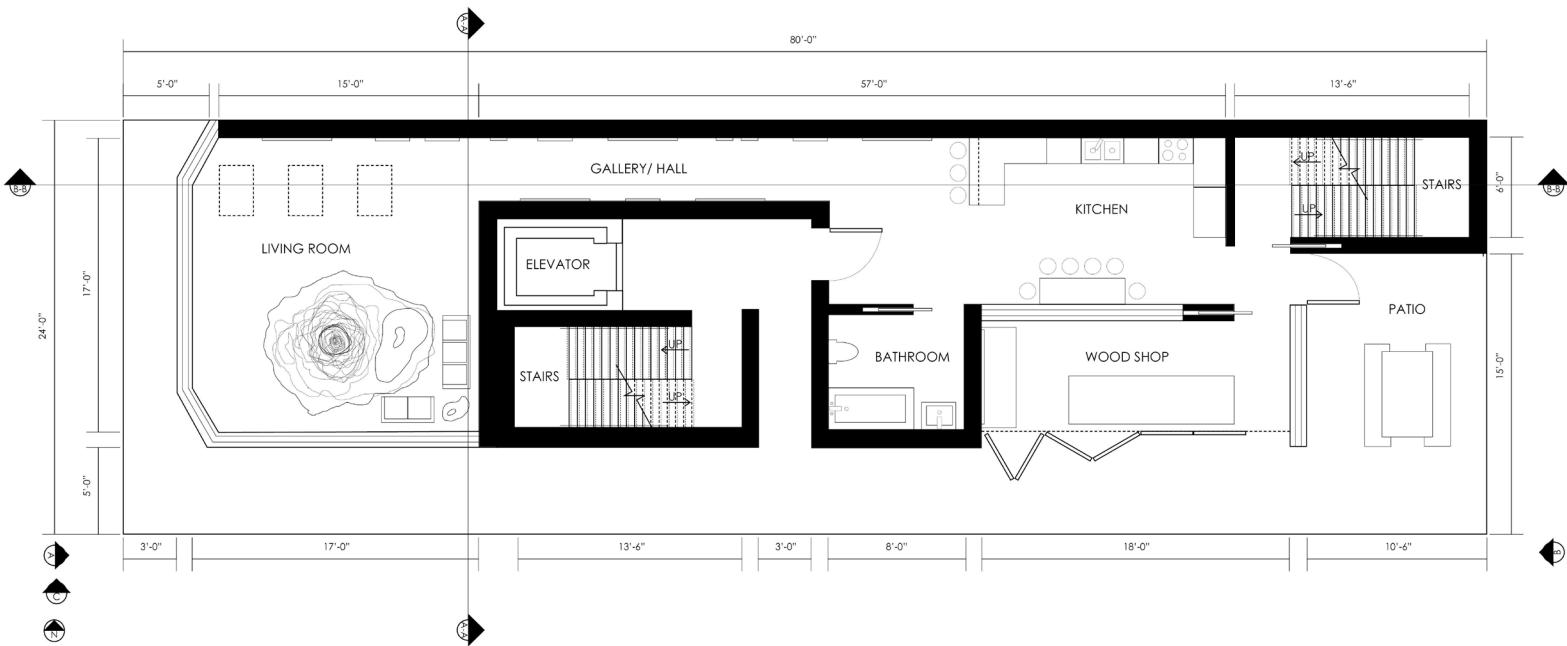


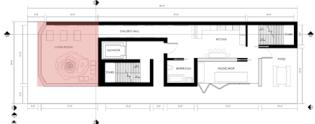
FLOOR 3



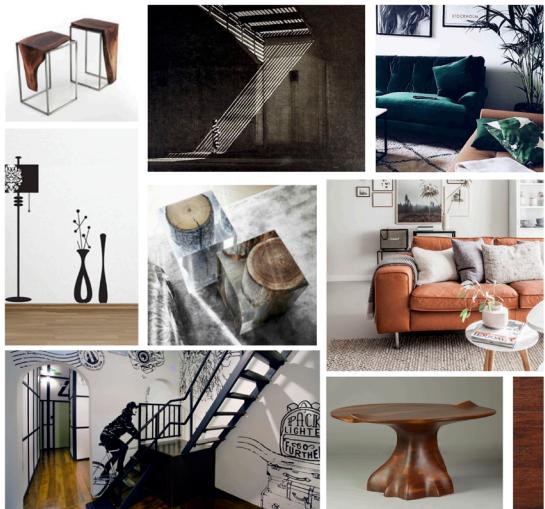
FLOOR 4

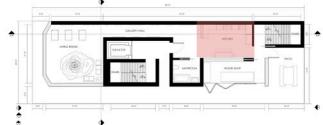
RESIDENTIAL WALK-THROUGH: FLOOR 3





LIVING ROOM





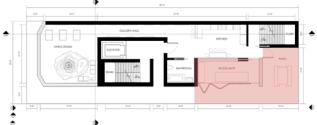
KITCHEN





BATHROOMS

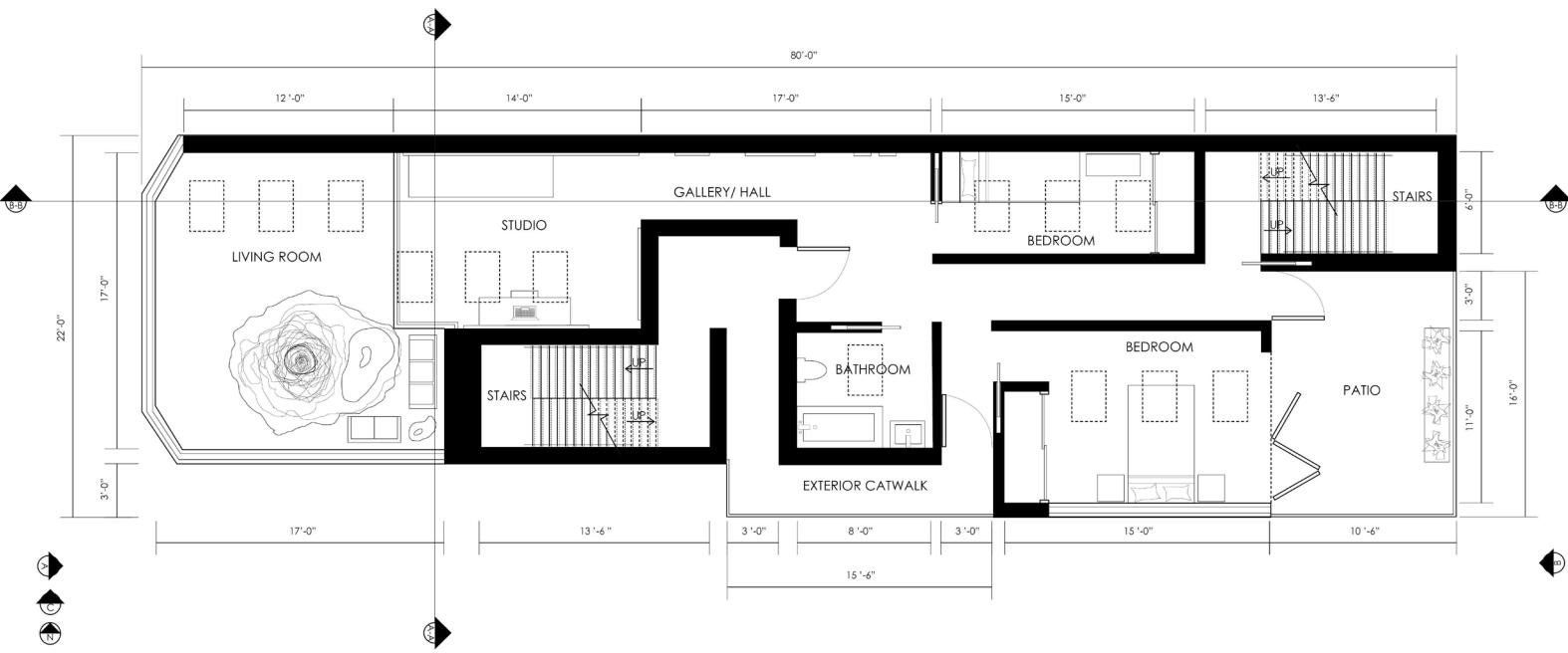


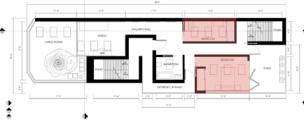


WOOD SHOP + PATIO SPACE

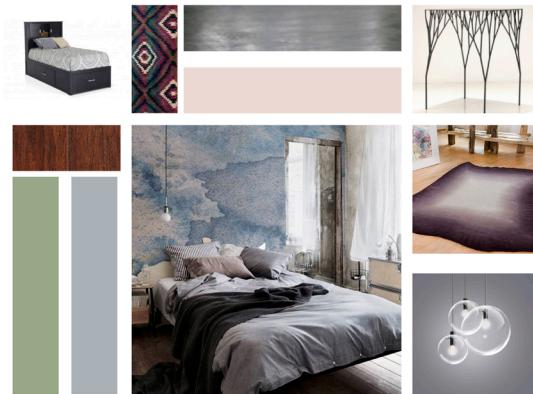


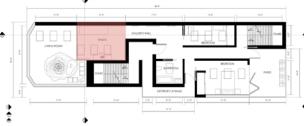
RESIDENTIAL WALK-THROUGH: FLOOR 4





BEDROOMS





GRAPHIC DESIGN STUDIO



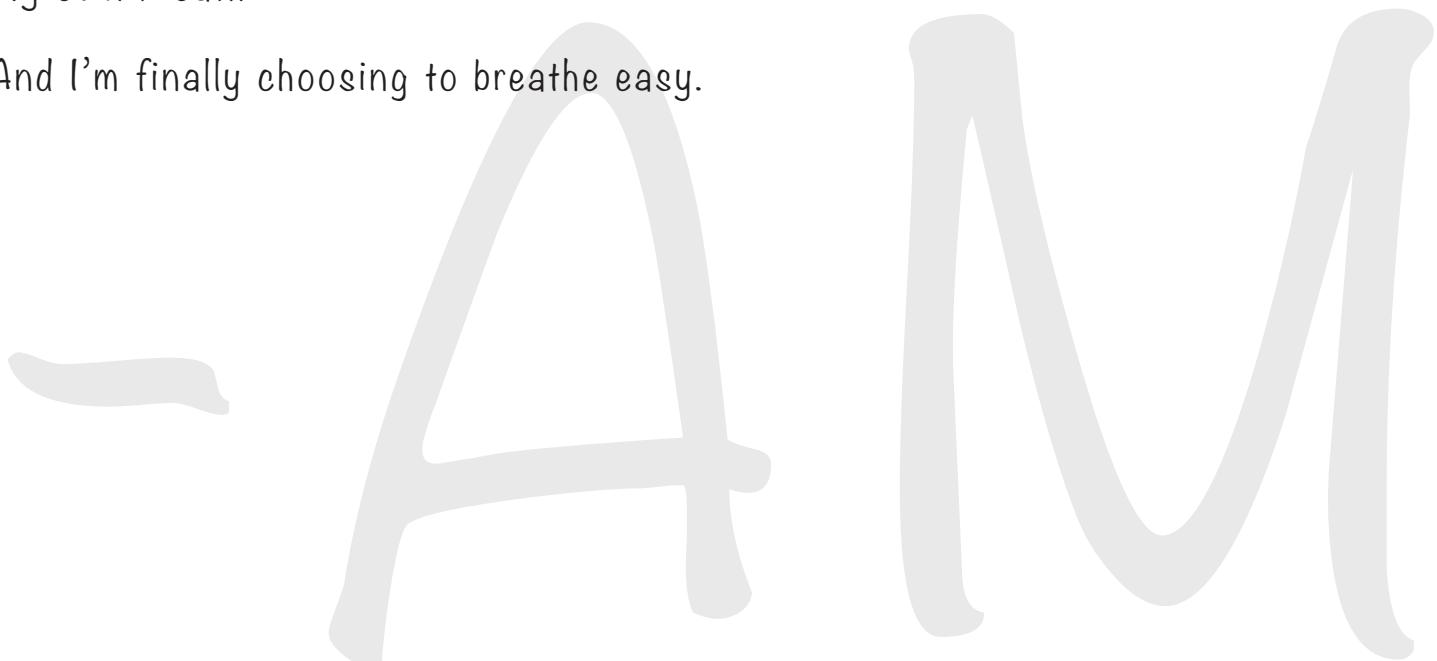
It's not that
I don't care anymore-

I've just come to realize
That I decide
If my problems drown me
Or if I survive.

So I broke all the rules-
And learned to breathe underwater.

I control my mind-
My own breath-

And I'm finally choosing to breathe easy.



PROJECT THREE

THE PROJECT



An opportunity to help the Buffalo community and redesign a local store. **Leslie's Boutique**- a thrift store on Fillmore Ave became one of the projects for **Fillmore Forward**. This community organization connected Leslie with the design students at Buffalo State College and from there the project began.

We worked in small teams to create possible design solutions, and ultimately presented them to Leslie for her to choose which one to bring to life.

Excitingly, Leslie chose to go with the design that my group created! Since this choice much of the design has been implemented and the store has reopened!





store interior prior to design implementation

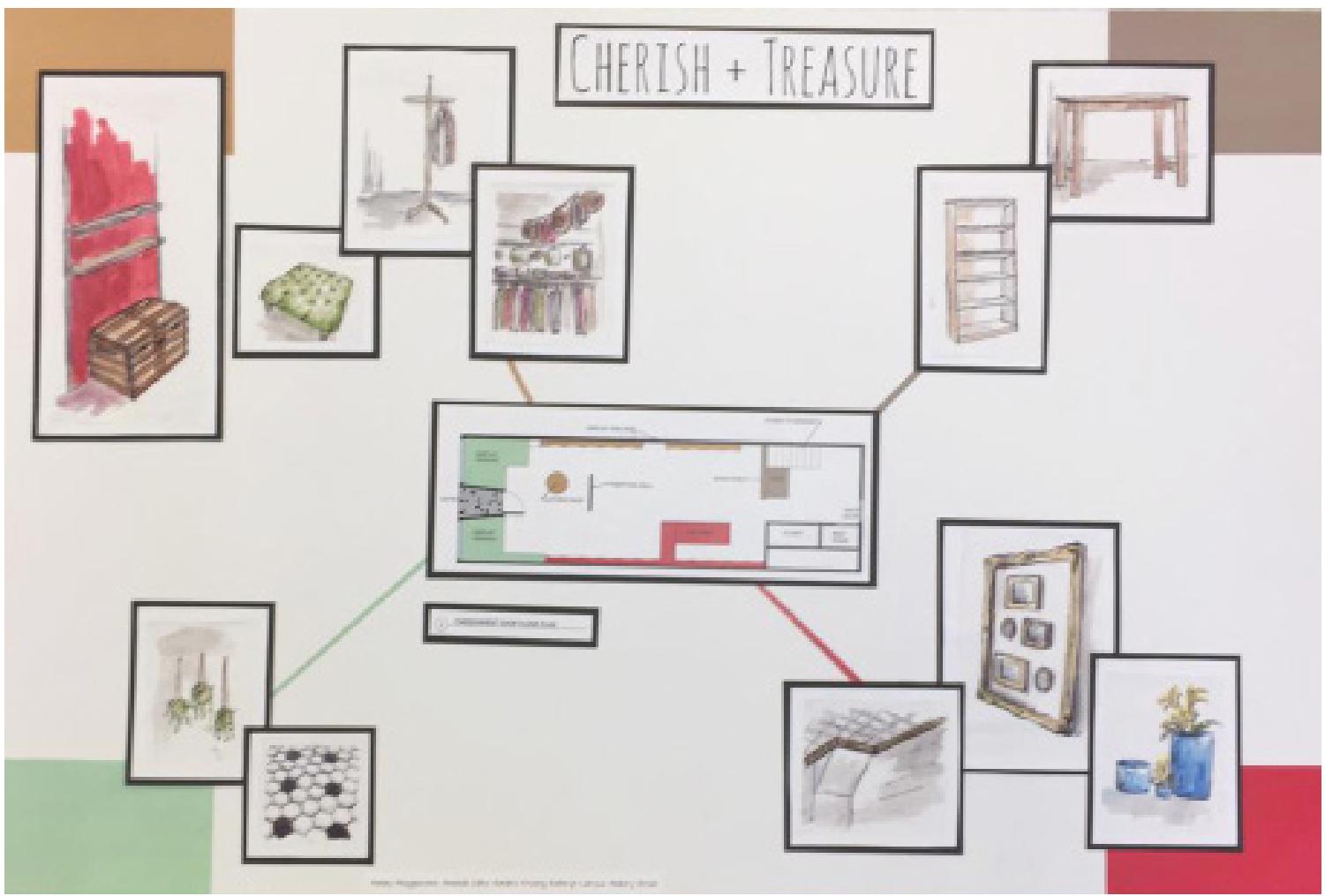


my design team



our team design solution

*Check out
Buffalo Rising's
article for the
grand reopening!



an item map for ffe reference



storyboard item selection with rendering



Leslie and I sharing a hug after presenting our design



Leslie and I enjoying the finished product at the grand reopening

Caught up
In how different
Things are now.

How much has changed.
How differently I think now.

I feel like I've always been
The me I am today-

So often I forget.



PROJECT FOUR

THE PROJECT



Enrolled in a teaching practicum elective course, the college corresponded with the local **Arch Ed** program to connect prospect graduates with working professionals and a classroom in Buffalo.

Teamed up with professional architects Timothy Rider, and Kelly Wassum of **Trautman Associates** and fellow classmate Helen Mills, our initiative began with a seventh grade classroom at Olmsted Middle School.

The goal was to teach the kids about **resilient structure building** specifically focusing on natural disasters. The kids created posters and models that went on to be featured in a local gallery to showcase their understanding.



program objective



arch +
education

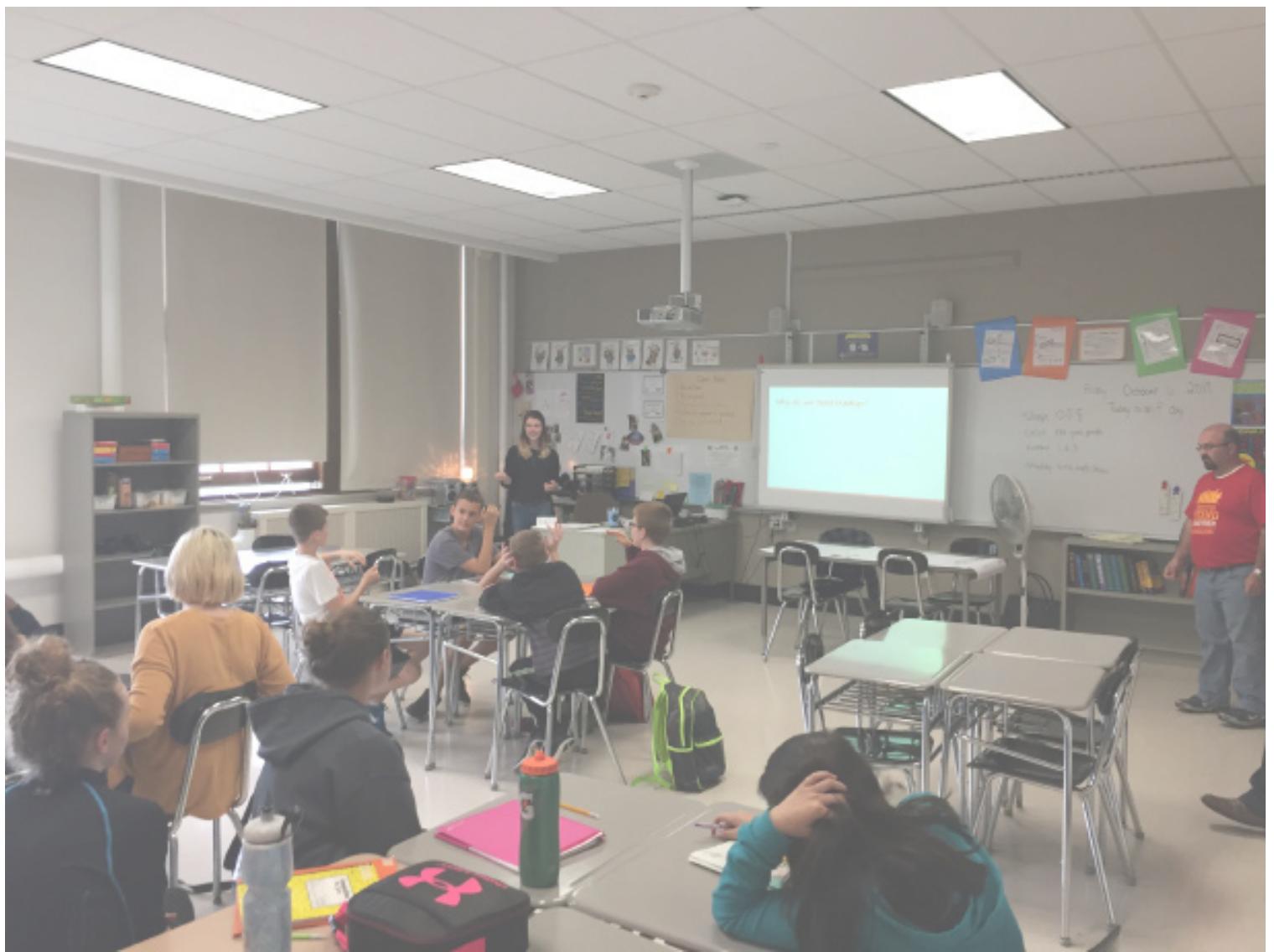


The objective of this program was to teach an understanding of the word “resilience”. This understanding was then to be translated into an architectural application. Each student learned the specifics of a natural disaster faced in North America, and then created a poster and architectural model to demonstrate methods of designing a structure in order for it to be resilient to their natural disaster.





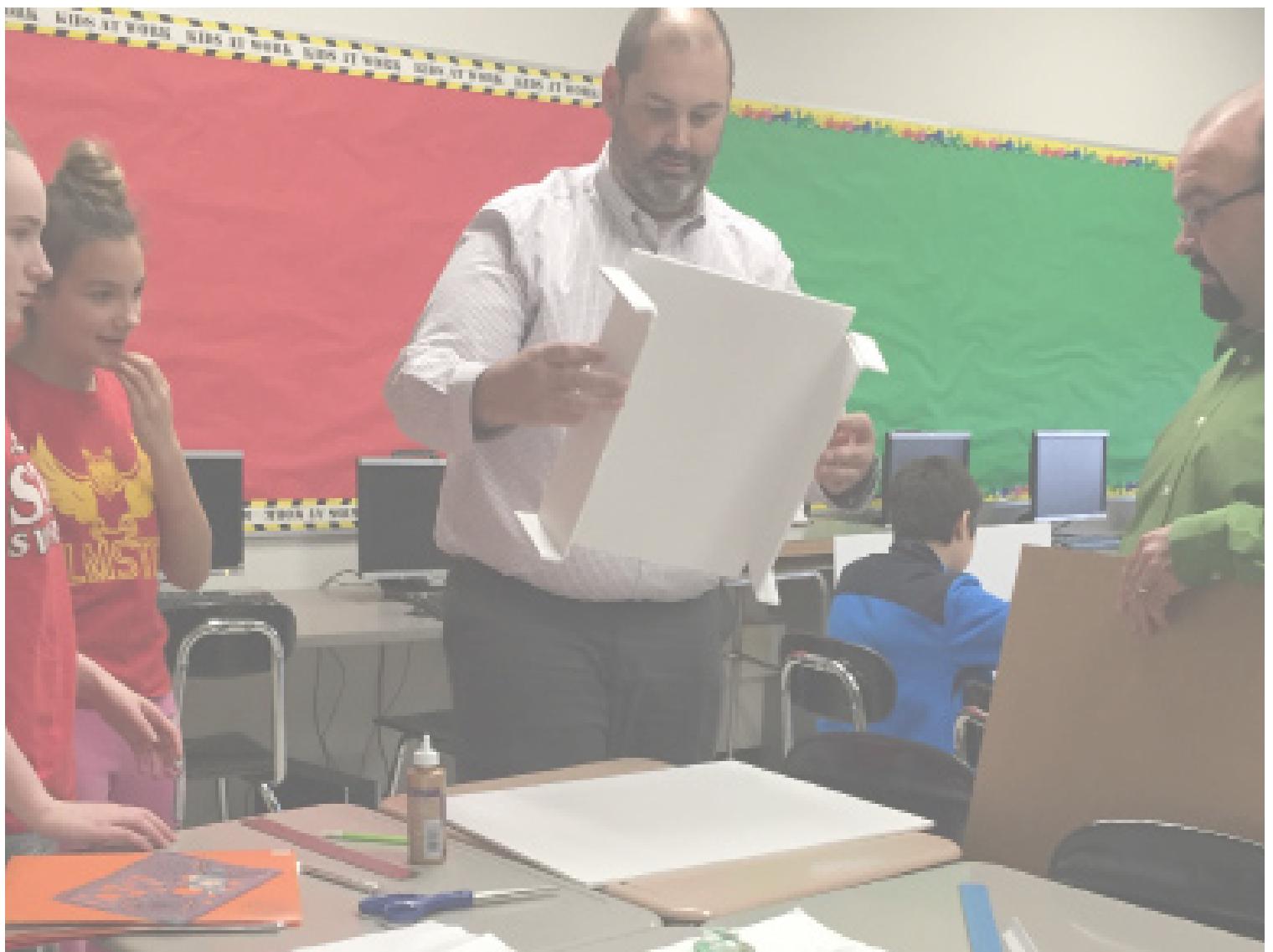
Tim introducing to concept of resilience to the kids



Me leading the class discussion



The class taking a tour of The Darwin- Martin House



Tim assisting in the model-building process



The kids diligently working on their architectural creation

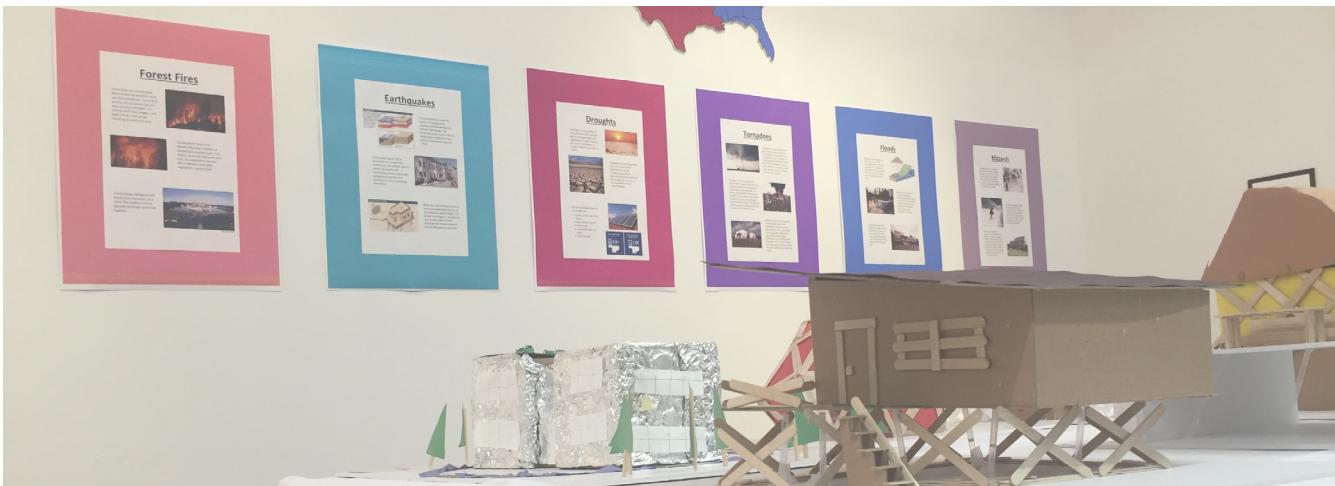
program reflection

arch + education



This class had a wonderful finale for Helen and I. In our final class we arrived to a point where the kids didn't even need to be directed in any way. This class began with us setting up everything for them before the kids even arrived, and then having the kids dive right into whatever they were last working on. The projects had all really started to take form, so it was no longer difficult for the kids to know what they should be working on.

In fact, the kids had gotten to the stage within their designs where they were starting to focus on more design oriented things, such as the color they want something to be, or the best way to show that something is made out of a certain material, like metal, or brick. This class was completely a work in class session, just as the past couple had been. Kelly, Helen, an Arch Ed assistant, and I hopped from table to table seeing in what way we could help the kids. In this way we also were the most active we have been in being hands-on with the kids. The final day was very rewarding, and I saw a dramatic amount of progress from each kids project. Ending this class with the kids was bittersweet. I made a point to announce to the kids a few things. First of which was how proud I was of them, and how far I feel they've come since the start of the program. The second of which was that I hoped all of them enjoyed the program, and the third of which was that I hoped to see them all at the gallery event. The class gave overwhelmingly positive responses to all of these announcements. This made it especially rewarding when the gallery was presented and we were able to see all of the work that the kids put fourth in the spotlight.



overall student gallery presentation



Helen and I: gallery open



close up of student work



How unreal
This vastness is.

How un-allowed
We have been-
To understand
All the endlessness
That is.

Our sights
Can not see-
Can not fathom.

How much of this is simply
Drown in
The oceans of unpredictability.

Endless-
And forever arriving.

What shall it bring?





CONTACT
ME

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