Jackie Kay Zannetti

CV
+ Architecture Portfolio
2023 — 2026

Contents

CV.

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JACKIE KAY ZANNETTI

education

2022-2025
Politecnico di Milano, Milan
Master's programme in Architecture and Urban Design

2018-2022
Politecnico di Milano, Milan
Bachelor's degree in Building Architecture
score 110 cum laude (with honors)/110

2013-2018
Scientific Highschool Diploma Liceo Marconi, Chiavari, Italy

academic experience

March-April, 2025
Assistance and participation in houseeurope collaboration with Prof. Francesca Zanotto and Politecnico di Milano

July, 2024
Camposaz workshop participant
Sagron Mis, TR, Italy

April-August, 2024
Tea Pavillion Workshop participant
Professor Thomas Daniell Lab
Kyoto, Japan

April-December, 2024
Member of Kyoto University Photography Club

April-December, 2024
International Mobility, Kyoto University, Kyoto Japan

2022
Undergraduate and foundation scholarship competition
IED, Photography, Milan. Winner

February-August 2022
International Mobility, Universidade Presbiteriana Mackenzie, S.P. Brazil

professional experience

Febuary 2026- Current
Junior Architect at Mirone Architecture, Milano

March 2026
Member of Ordine dei Architetti di Milano

Session II 2925
Architecture Licence to Practice, UniGe Italy

2025
Personal Projects, Primiero TN

September-December 2024
Internship at Politecnica, Milano

October-December, 2023
Internship at Kimura Matsumoto Architects, Kyoto, Japan

August-October, 2023
Internship at 2m26 Atelier, Kyoto, Japan

July, 2017
Practicum at NZAG Sudio, Zurich, Switzerland

languages

English: Native
Italian: Native
Portuguese: Elementary

softwares

Advanced: Autocad; Rhino 3D; Adobe CS Intermediate: Sketch-Up; V-Ray
Beginner: Revit; Archicad; Blender

interests

Hand Drawing, Analog Photography and Film Development

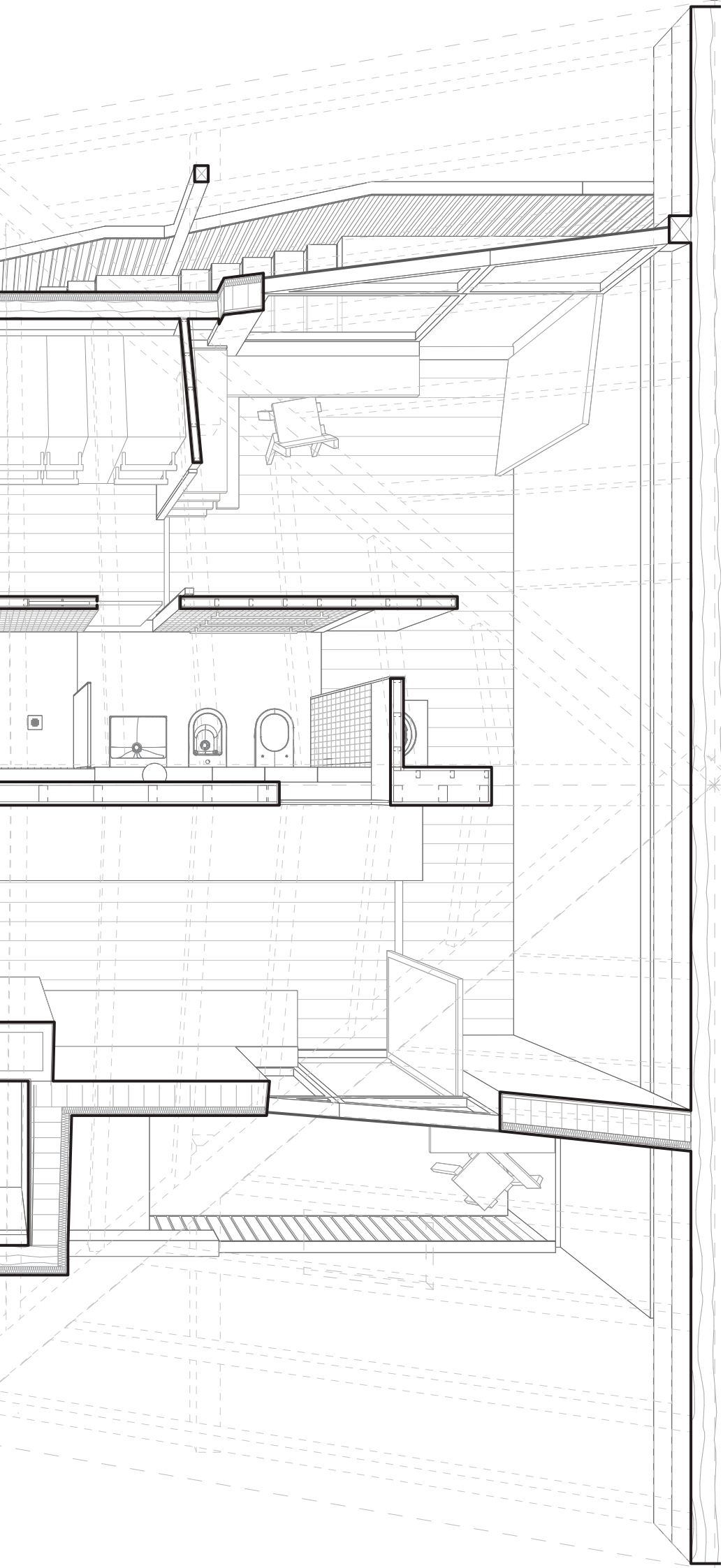
1.

CASA LUNGO CANALI

01.
Project: Casa Lungo Canali, Primiero (TN)
Client: Private
Date: 2025-ongoing
Role: Collaborative designer

View of the driveway, a day on the worksite

The House “Lungo Canali” is an ongoing project of a small 60 m2 home in a culturally intricate location, Primiero, placed at the foot of the Dolomite chain of Pale di San Martino. The house is a posthumous attic of a three story building. The client wanted to take the opportunity to develop the space under the roof, and requested the design of a new living space for two. The sloping roof was the first theme to deal with, as the amount of natural light that was allowed to enter the home was a big priority, and the placement of the services could pose obstacles for that.
We decided to make the bathroom a central volume, with the kitchen adjacent. The floor that leads from the entrance to the other side of the house, incorporates the central volume, is elevated, underlining the different quality of space, and because of a very practical solution: in order to allow the sewage to move to the perimeter where it could connect to the lower floors.
The spaces were thought out to have flexible and playful solutions for a young couple.



2.

SAKAGURA IN THE ALPS

02.
Project: Master Thesis “Sakagura in the Alps: Integrating Japanese Brewery Traditions with Local Architecture through an Adaptive Re-use Project in the Dolomites”
Kyoto
Graduation Session: April 2025
Supervisor: Professor Francesca Zanotto


Località Osne, Trentino

Designing a sakagura (sake brewery) in the Dolomites required a thoughtful translation of japanese spatial concepts into the environment. In this project, traditional Japanese design tools are reinterpreted to mediate between the production space of a brewery and Primiero Valley.
The project focuses on the relationship with the community, new way of living by integrating the toji master’s (sake maker)family nucleus and workers and the contextual dialogue between the built and the landscape, creating a threshold that embraces seasonal shifts. Similarly, value is given to the method of using materials and construc tion techniques present in the environment of the valley by using timber construction in the massive stone envelopes. represents an alpine sakagura that responds to local conditions. By maintaining the original pitched roof design and orientation with additional attic openings efficiently handles heavy rainfall and promotes natural ventilation. Interior spaces follow the logic of the sake fermentation process, balancing openness with insulation. A clear separation between residential and production areas emerges through contrasting materials, wood for warmth and steel for functional ity. By adapting these principles, the brewery becomes not just a place of pro duction but an architectural dialogue between values of Japanese crafts manship and the alpine landscape.

SAKAGURA IN THE ALPS
アルプスの酒蔵

JACKIE KAY ZANNETTI
MARTYNA ZYCHOWSKA

[TOTAL FOREST AREA:
67,262,254 M2]

ELIMINATED TREES:
VAIA 2018: 7,842,374 M2
(11.6%)

BOSTRICO TIPOGRAFICO:
2,712,637 M2 (4%)

Visual Map of the change in Tree density taken from Google Earth imagery between 2018-2024. Where the lightest blush indicates initial tree degeneration after Vaia 2018, the darkest the most recent tree loss, and beige, tree discoloration due to disease.

The material for is set on the boat with ready to be inoculated with the koji mold

with their communities, offering visitors process tours, markets, and cultural performances that celebrate the heritage of sake production [3]. Central courtyards often serve as focal points for these activities, reflecting the brewery's openness and adaptability. During the events some production rooms open to public, such as fermentation rooms (shikomi-beya, 仕込み部屋) and steaming areas (mushiroba, 蒸し場) which promotes production with public engagement [4].

By synthesizing these architectural elements, sakagura demonstrate how traditional artistry and industrial functionality can coexist with contemporary cultural and community roles. The industrial typology doesn't exclude the secular tradition of sake making to its practical mindset, contrarily, the traditional processes emphasize the lack of resistance to excessiveness in the production facility.

SHIKOMI-BEYA (仕込み部屋)
FERMENTATION ROOM

MUSHIROBA (蒸し場) STEAMING AREA

KOJI-MURO (麹室)
KOJI ROOM

ARAI-BA (洗い場)
WASHING AREA

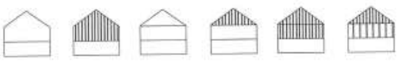
CHOZO-SHITSU (貯蔵室)
STORAGE ROOM

KURA BIRAKI (蔵開き)
OPEN-HOUSE EVENT

TOJI MASTER

Hoshitaro

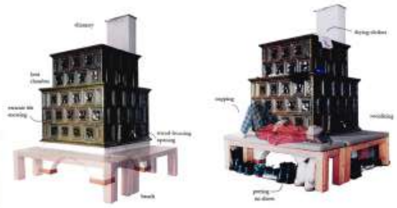
During our visits to Fiera di Primiero, we met long-time residents and new arrivals who had moved there for various reasons. One was a Japanese sake brewer drawn by the area's exceptional climate and water quality. After nine years of brewing in Noto, Japan, and suffering losses from extreme weather, he decided to relocate with and bring his family in 2024 family. His project began in 2017 after attending Vinitaly, where he recognized Italy's limited awareness of sake. He later partnered with Nicola Coppe, an Italian fermentation expert, and they began brewing sake in Feltre, just outside the valley. The process required intense dedication, despite the devastation in his hometown and numerous challenges. He believes Italy is ideal for sake production outside Japan due to cultural parallels—love of quality food, appreciation for materials, artisanal focus, and respect for tradition. These values convinced him that this place was a fitting place for his craft. Inspired by the Dolomites' strong landscape, his innovative approach to life and production in Primiero, resonated with our own interest and ignited questions to address beyond the architectural object.



The **stufa**, the Italian term for fireplace, is a prominent feature in many traditional Alpine homes, where it often designates the warmest room in the dwelling. In Alpine rustic houses, as well as in increasingly modern constructions, it is essential to include at least one room capable of providing comfort despite the harsh external climate. The most suitable solution to this challenge is the masonry stove, which, when strategically placed in a central room, radiates heat throughout the space. Consequently, the term stufa evolved not only to describe the stove itself but also to denote the warmest room within the house [1].

These heating elements are constructed using various techniques and regional traditions, ranging from simple, rectangular masonry stoves to more elaborate ceramic versions crafted by skilled artisans. In the simpler models, the stove is often constructed in a rectangular form, typically situated in a corner or along a wall. These basic versions are built entirely of masonry and serve as functional, efficient heat sources. More refined ceramic stoves, however, are produced in pieces by specialized craftsmen and assembled on-site, offering both enhanced thermal efficiency and aesthetic appeal.

A common feature of these stoves is their rectangular shape, often with a broad, flat top positioned just above the floor. This design allows the stove to double as a seating or lounging area, where villagers could sit or even lie on the heated surface to enjoy the radiant warmth. The fireplace also doubled as a a heat source for cooking and for warmth, often divided between two different rooms, the kitchen and the main living area. Additionally, the top of the stove is frequently used for drying clothes, making it a multifaceted element in the daily life of the household. Both masonry and ceramic stoves are typically wood-burning, with the fuel being loaded either from the same room or from an adjacent one. Many of these stoves also incorporate a wooden bench surrounding three sides, allowing individuals to sit and benefit from the stove's heat. Furthermore, some versions are equipped with a drying rack, further enhancing their utility in the rural context. Thus, the stufa represents a crucial architectural feature in the Alpine home, merging functionality, comfort, and social interaction within a single, cohesive design.



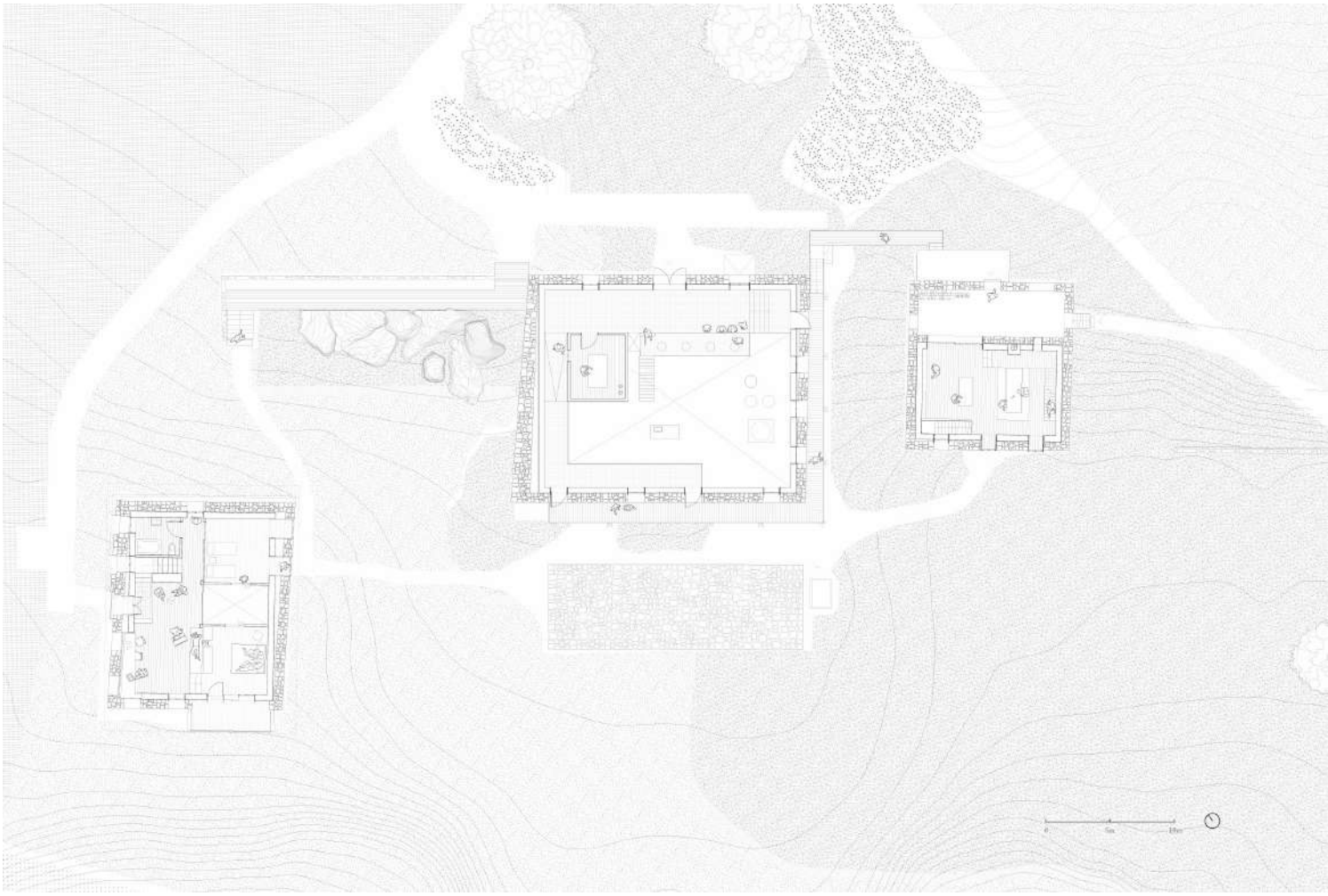
2.1

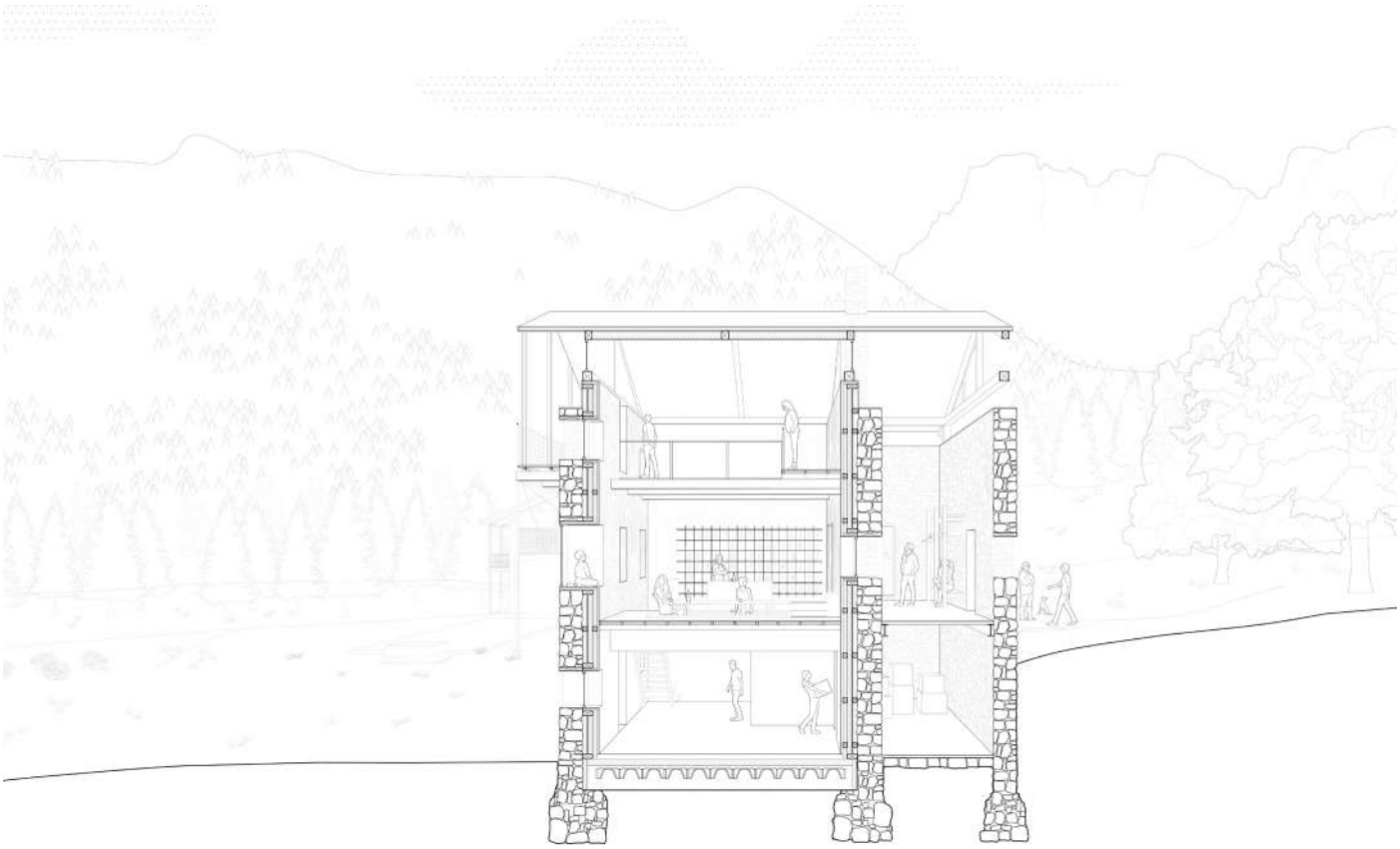
JAPANESE TOOLS OF DESIGN

"Because of the deficiency of humidity in the atmosphere and the consequent insignificance of day and night temperature variation, one can walk in the meadows early in the morning and not wet one's feet; for the same reason, the farmer can leave his tools in the fields when he goes home at night. This is something quite unusual for the Japanese eyes, accustomed as they are to seeing the Japanese farmer carrying his spade or his hoe home from his paddy..."
Watsuji Tetsuro, Fudo (p. 102)

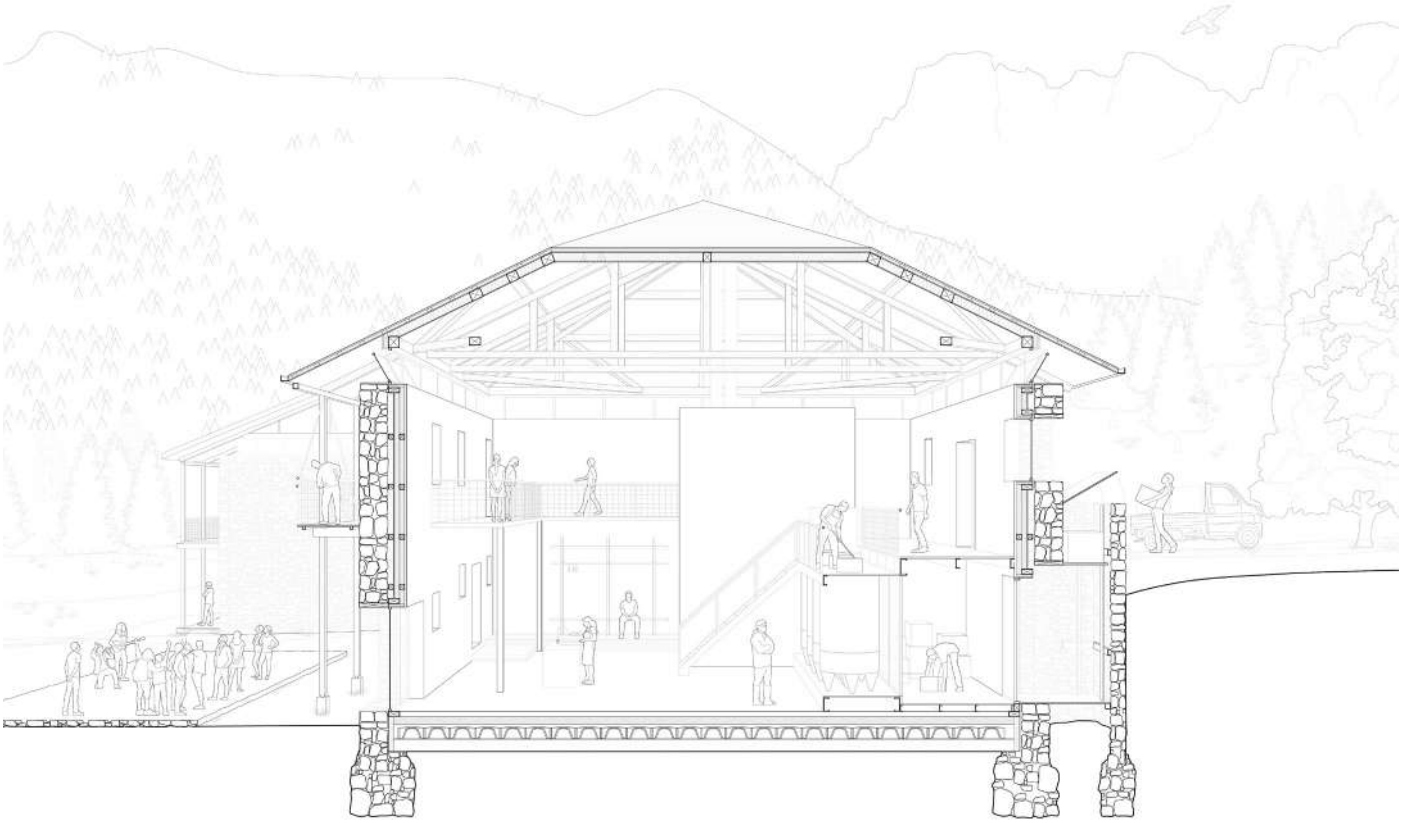
In observing the common daily life and practices, the Japanese way seem so different and, to a degree, can become a mere caricature of the island's traditions. The Japanese island's climate of great humidity, and topography mainly signed with mountains directly meeting the sea leaves little space for an economy of pastors. The island's inhabitants and the artifices they created to live upon it have been honed from those topographic lines and wetness, as well as from as a different view of nature and man's relation to it. In Eastern traditions, the concept of "climate" has been closely tied to the way of life of people since ancient times Watsuji Tetsuro (1889-1960), a prominent Japanese philosopher, proposed an original interpretation of the concept of "climate," which allowed him to develop a new approach to understanding "human existence."

The concept of climate (風土, fudo) was viewed as an all-encompassing connection between humans and the surrounding environment, shaping the views and values of different nations. The term combines 風 (fū) meaning "wind" and 土 (do) meaning "earth" or "soil." This symbolizes the interaction between humans and their surrounding conditions [1]. Within this concept, the role of every individual in shaping the cultural and natural environment is equal to their combination as a "society". The natural environment is typically understood as an objective reality, independent of subjective human existence, instead the concept of Fudo elucidates that climate is part of the social structure that is inseparable from history: "for it is from the union of climate with history that the latter gets its flesh and bones". When combined with Japan's unique traditions and worldview, Fudo holds a significant lens on how to interpret social values in correspondence to the relationship between artifice and nature in the global context. The concept of Fudo is based on the interaction between a specific natural environment and the cultural, psychological, and ethical characteristics of the people living in that environment. This way of interpreting the narrative of a nation's culture based on climate provides motivation to deny any confinement to ideas of regionalism and nationalism.

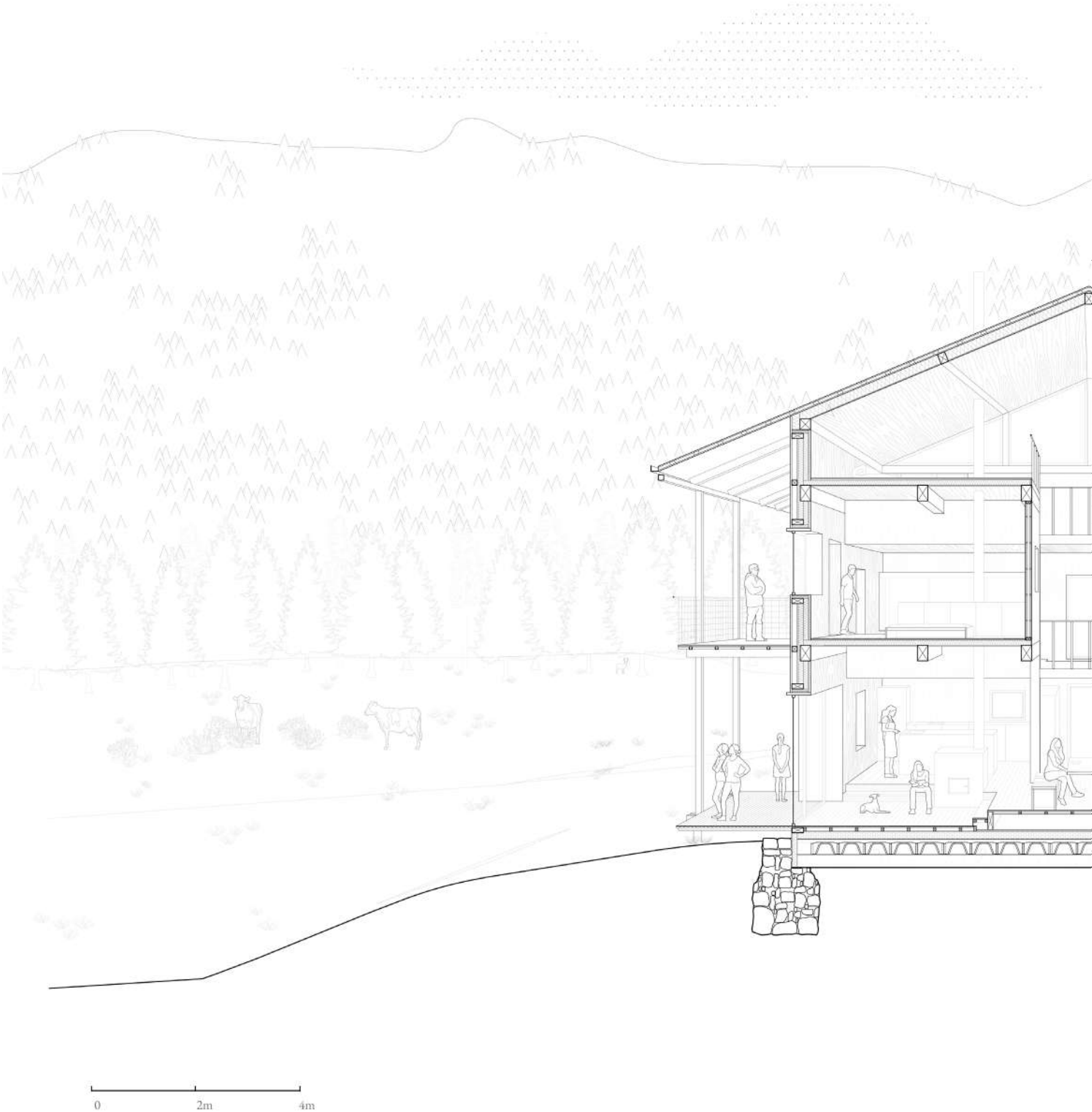


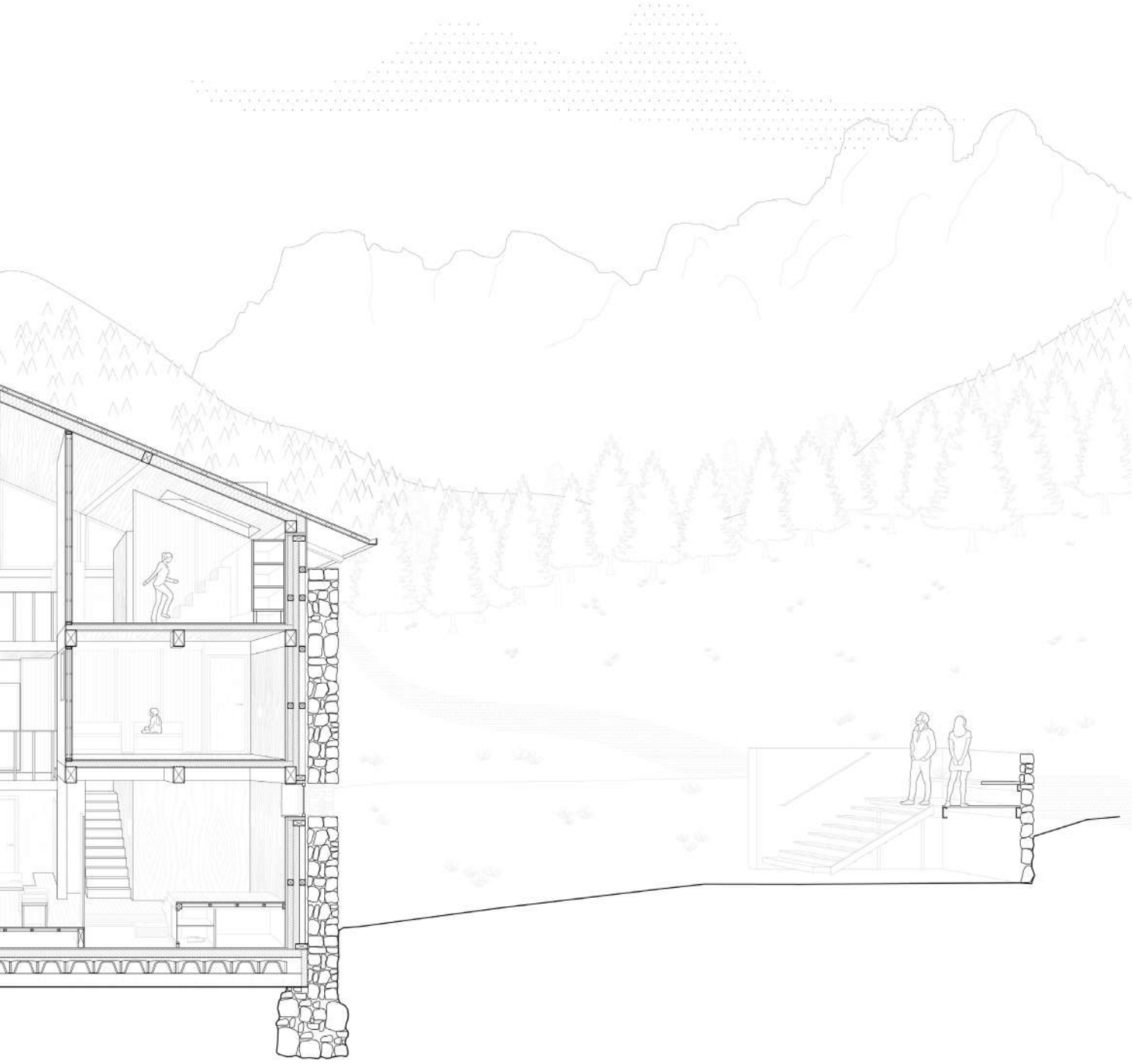


Perspective section of the
Sake Tasting House



Perspective section of the
Sakagura


0
2m
4m



Perspective section of the
Toji master's House

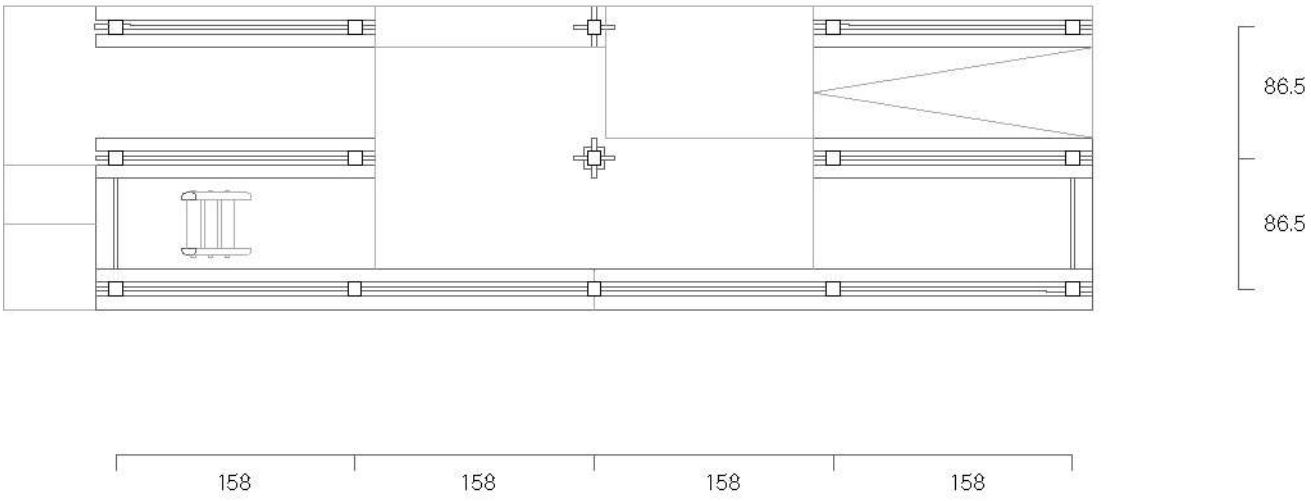
3.

MINATOYAMA RECYCLE CENTER

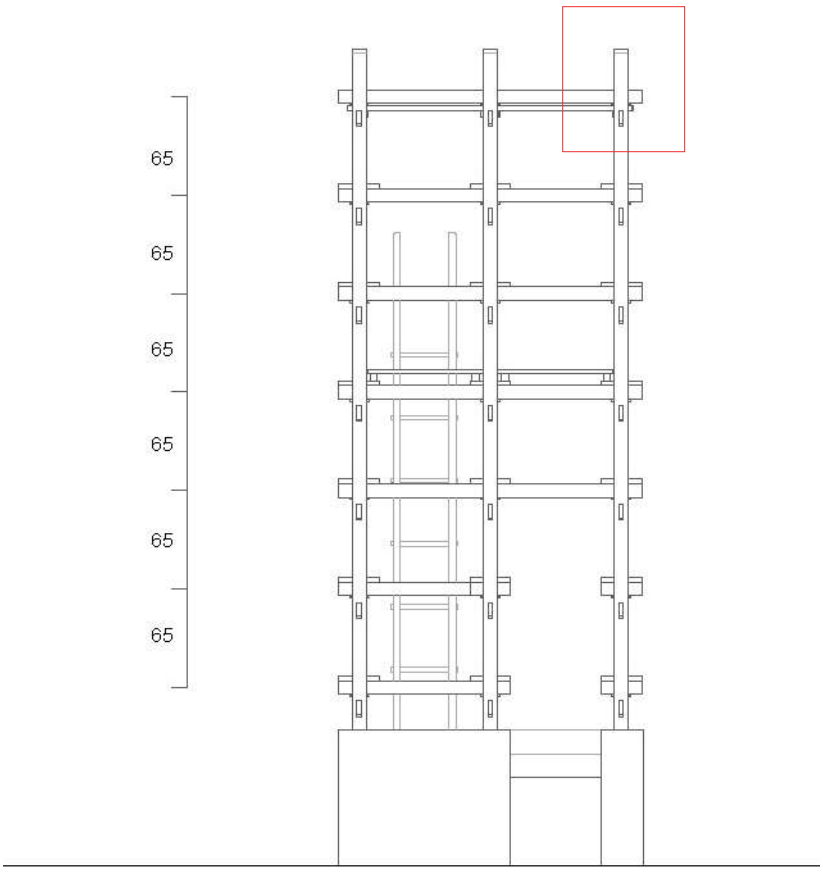
03.
Project: Minatoyama Recycle Center
Kobe, Hyogo
Studio: 2m26
Client: Nishimura Gumi First Class Architect Office / Abandoned Company Ltd.
Date: 2023
Role: Collaborative designer
Rennovation Project
All graphic property belongs to 2m26

Facade of the project building
25-5 Minatoyamachō, Hyogo Ward, Kobe, Hyogo 652-0012

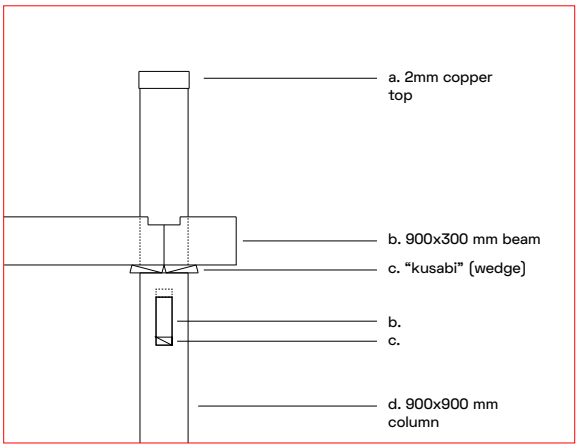
The minatoyama recycle centre is a renovation project part of an ongoing regeneration mission in the rural villages of Kobe. Part of the series of renovation projects in this area, such as the Bison Village, is an attempt to repurpose some of the many abandoned houses in an area suffering loss of younger generations.
In collaboration with studio 2m26, the recycle centre is a space to sell and donate second hand objects hosted in an unused property in the Mnatoyama district.
The objective is to make small gestures to clear the interiors of the house and position a light structure of wood scaffolding as a "neighbour", adjacent to the building. It works as a free object, with origin from modular structure using a regular grid and built using Japanese carpentry techniques placed on a concrete base. The scaffolding is both purely structural to host a second floor and the shelves to display the objects themselves. Through this unusual project, and as a large contributor to the final output, I had the chance to approach many themes of working with limitations of local city regulations and indirectly mitigate those of the client through technical solutions and design choices.



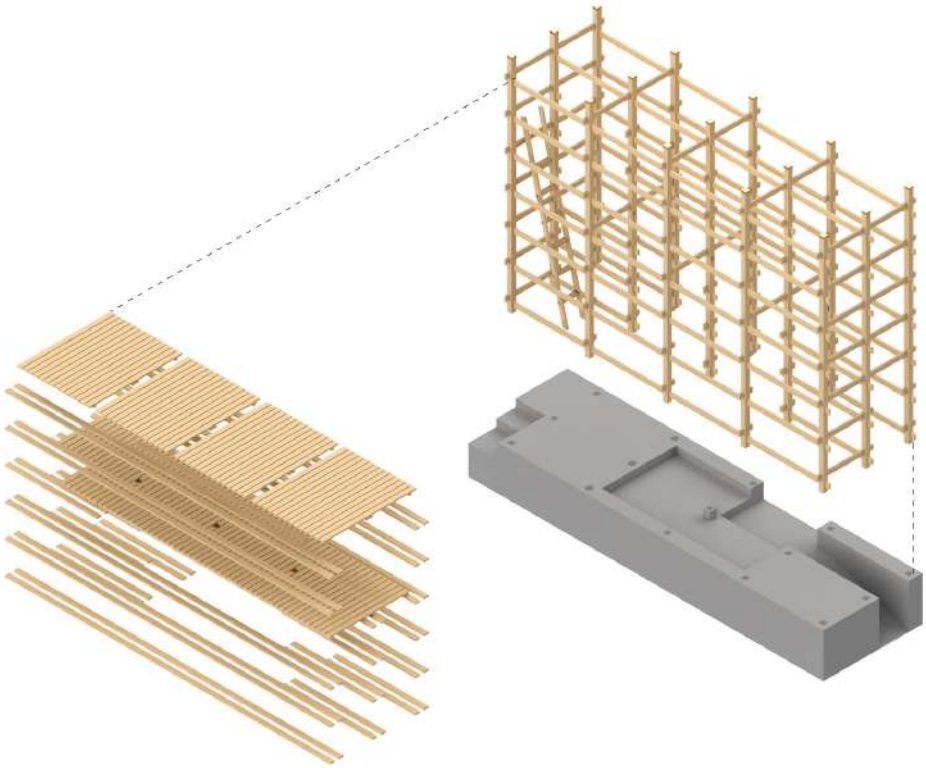
Ground floor



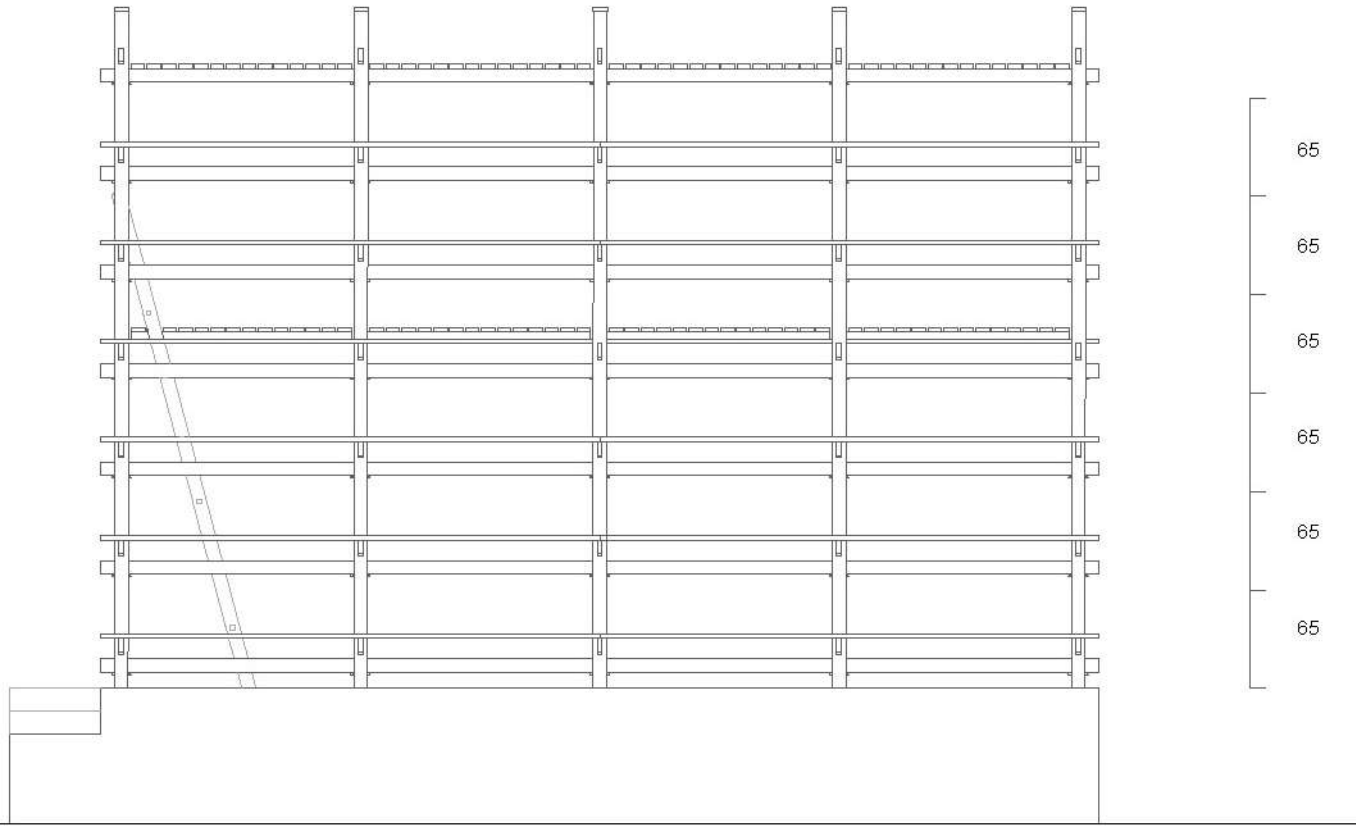
East elevation



Joint detail



Exploded Isometric
wood structure + concrete bed



South elevation

PHOTOGRAPHY

01. Gallaratese Complex
02. International Conference Center

01.
Gallaratese Complex
Location: Via Enrico Falck, 37, 20151 Milano,
Italy
Film: Kodak Tri-X 400
Date: 18.02.23

02.
International Conference Center
Location: 422 Iwakura Osagicho, Sakyo Ward, Kyoto, 606-0001
Film: Ilford Delta 100 Pro / Kodak Gold 200
Date: 30.05.23 / 10.06.23

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