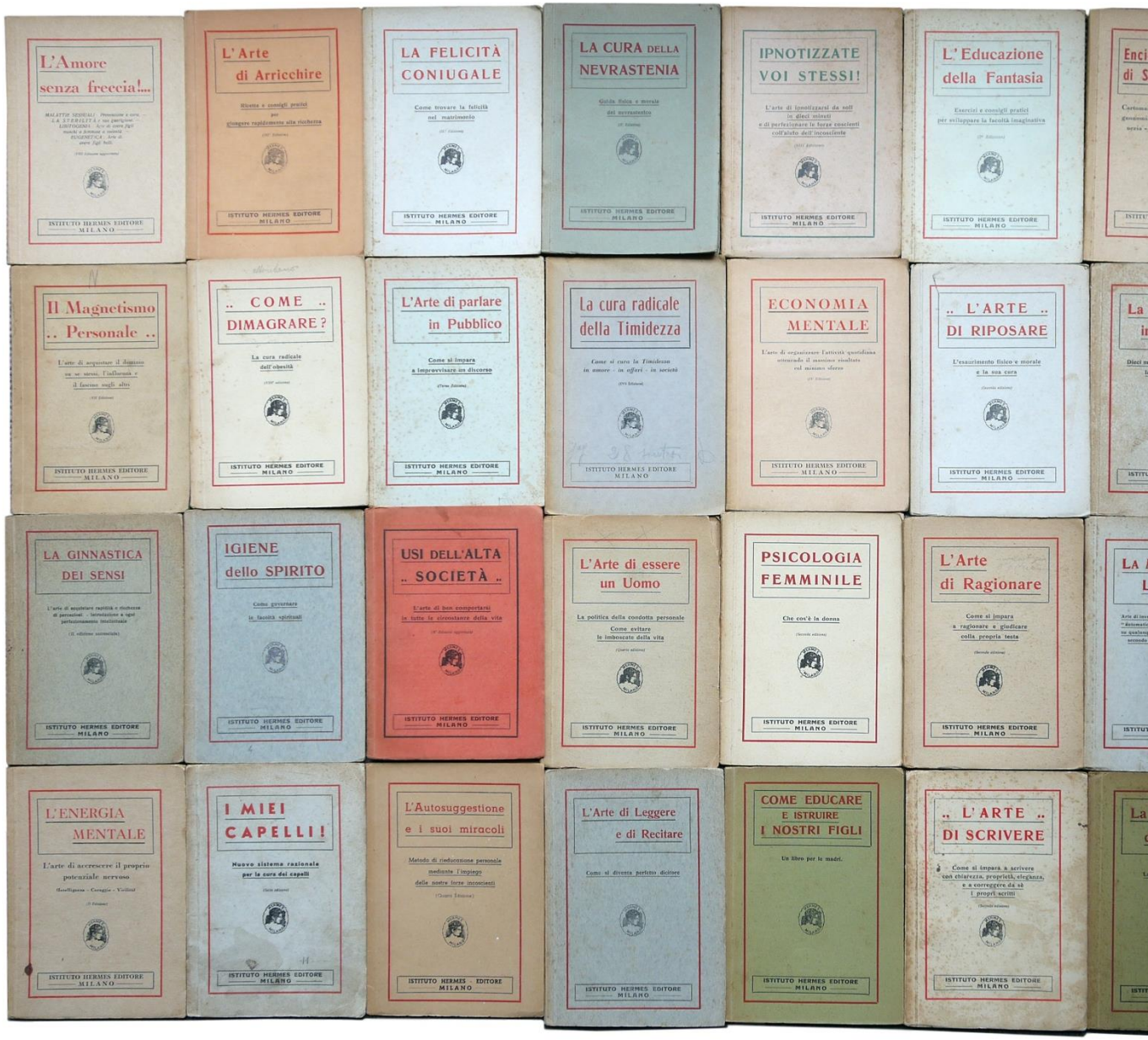
Cino Zucchi

La Teoria della Doccia del Camping

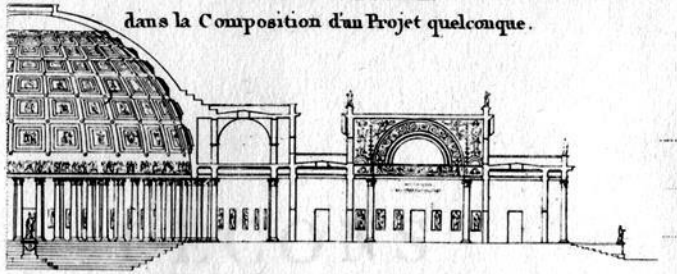
per un'architettura *just-out-of-time*

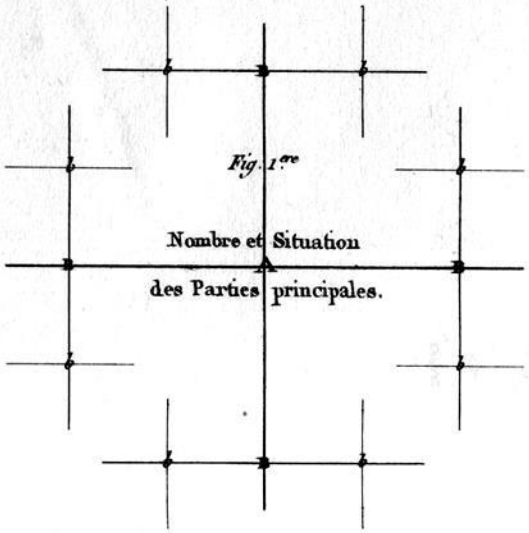


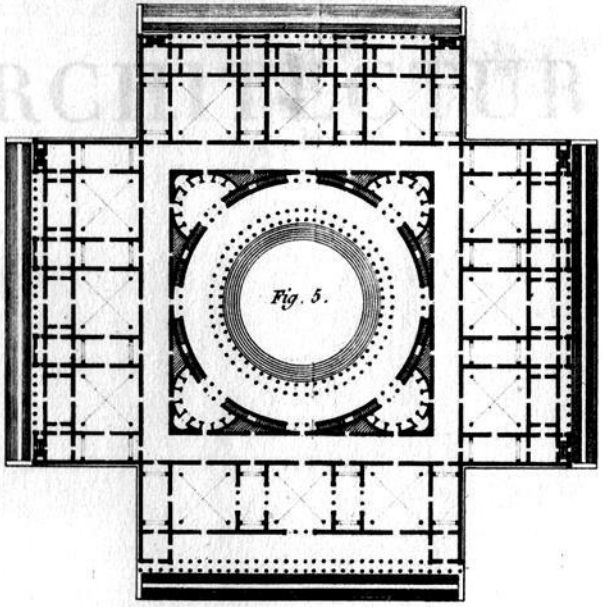
CZ The Campsite Shower Theory

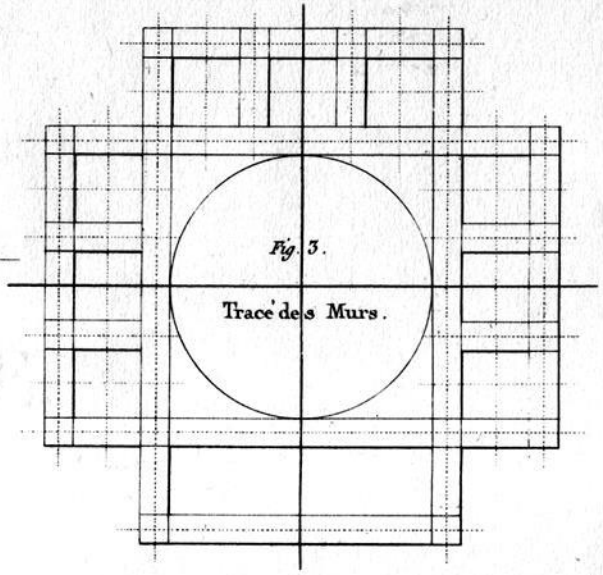
Fare, imparare a fare

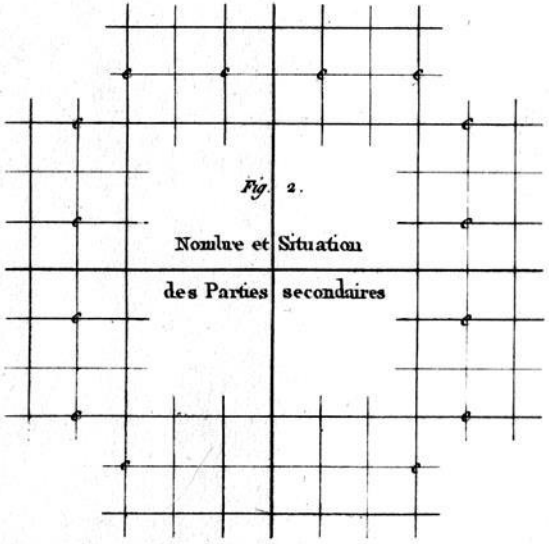
MARCHE A SUIVRE
dans la Composition d'un Projet quelconque.

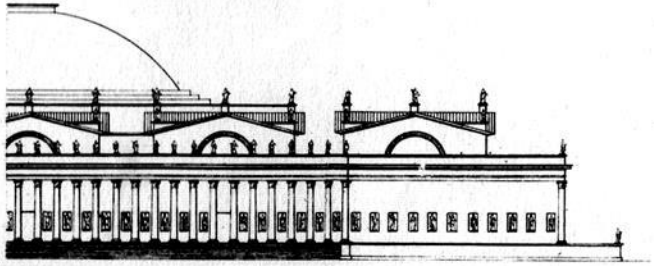


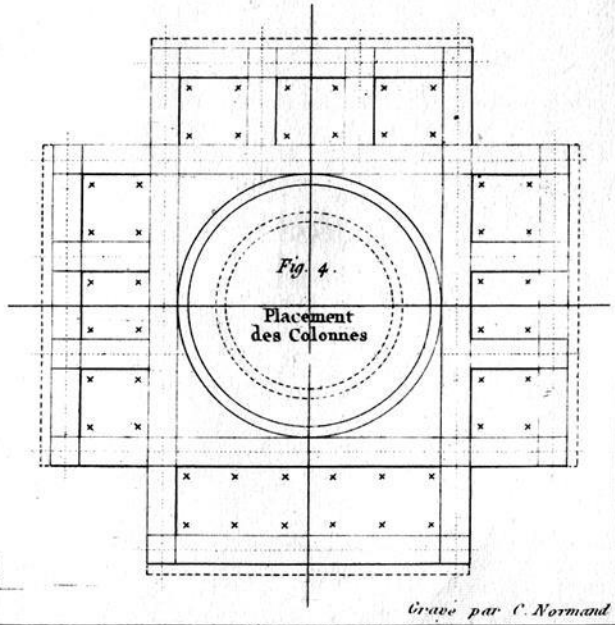












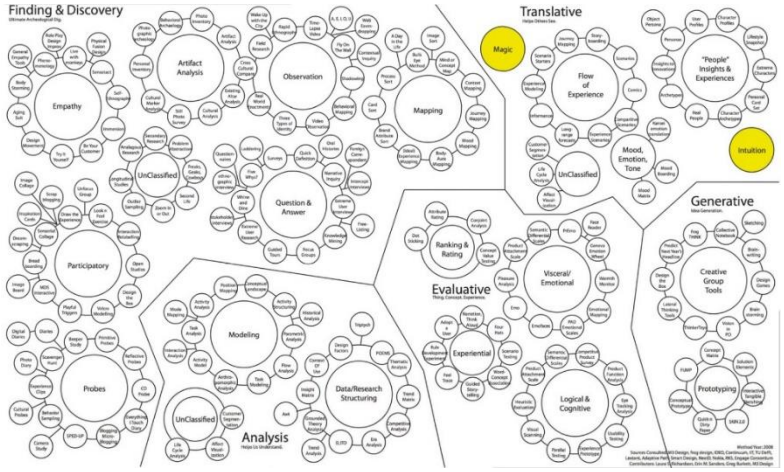
Gravé par C. Normand

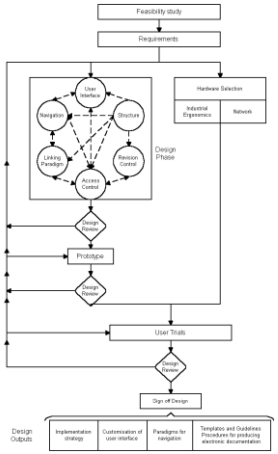
CZ The Campsite Shower Theory

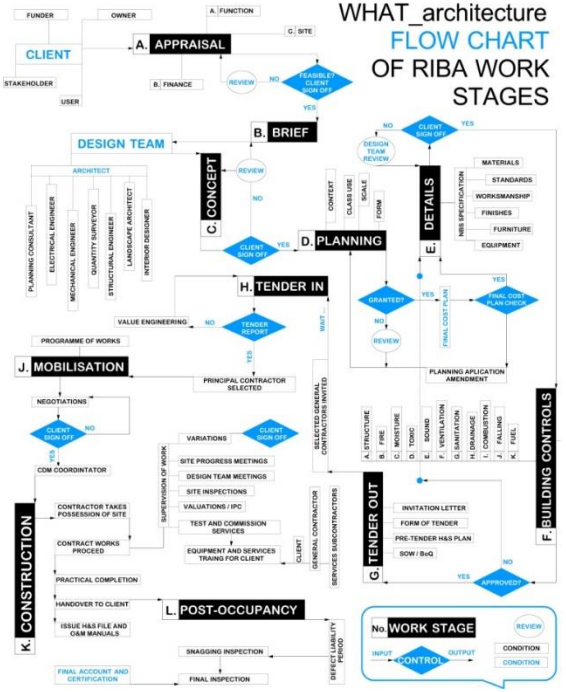
Etienne Louis Durand, Cammino da seguire nella composizione di qualunque progetto

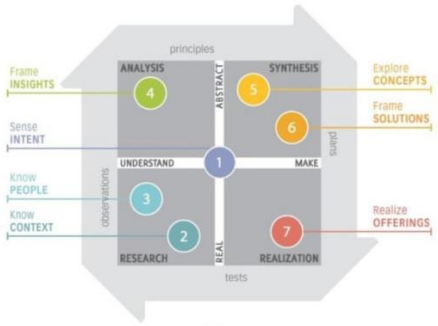
“I giovani di oggi si trovano improvvisamente in una situazione in cui per le strane richieste della vita una buona intelligenza media non è più sufficiente. Non è più sufficiente, infatti, essere bravi giocatori; piuttosto si pone sempre di nuovo la domanda: è questo il gioco da giocare proprio adesso e qual è il gioco giusto?”

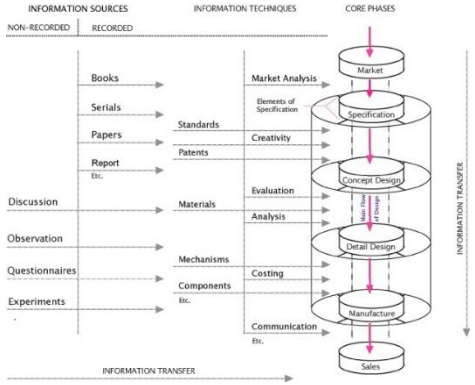
Ludwig Wittgenstein, *Vermischte Bemerkungen*, 1937

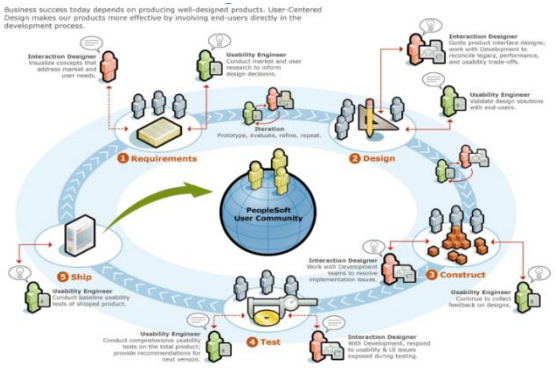












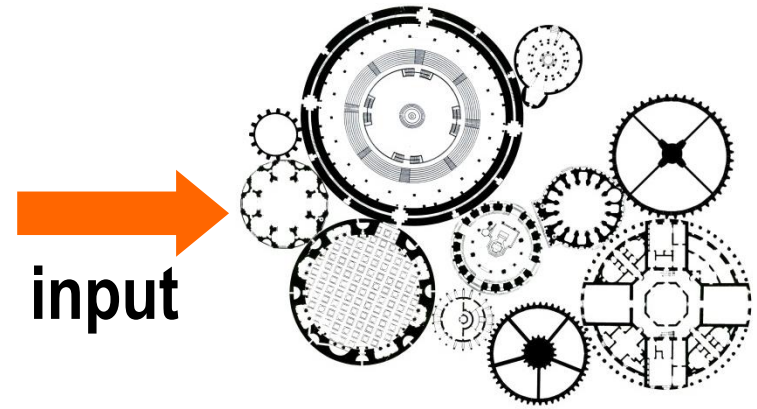
CZ The Campsite Shower Theory

L'illusione del «metodo» e la tirannia della procedura sulla valutazione della qualtià finale

architettura

???

???



input

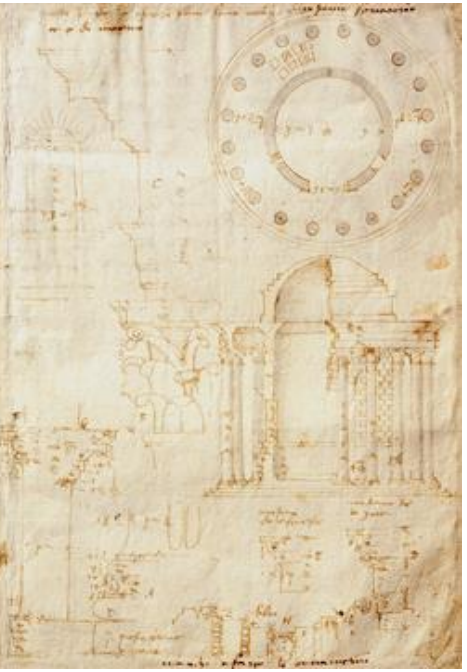
output

CZ The Campsite Shower Theory

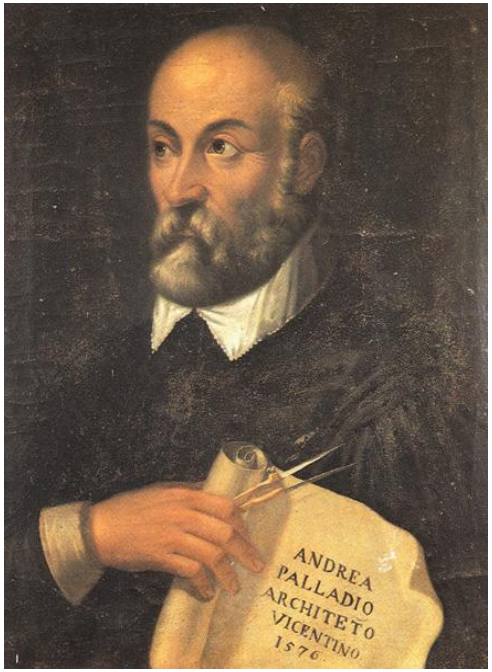
se l'architettura è un processo, quali sono i suoi input?

cultura

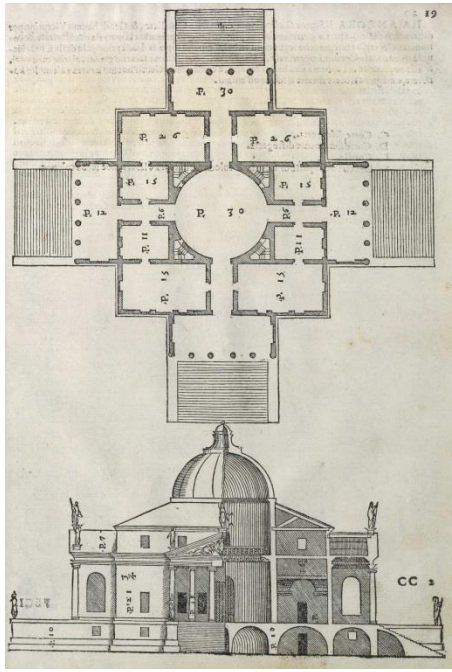
architetto “vitruviano”



input

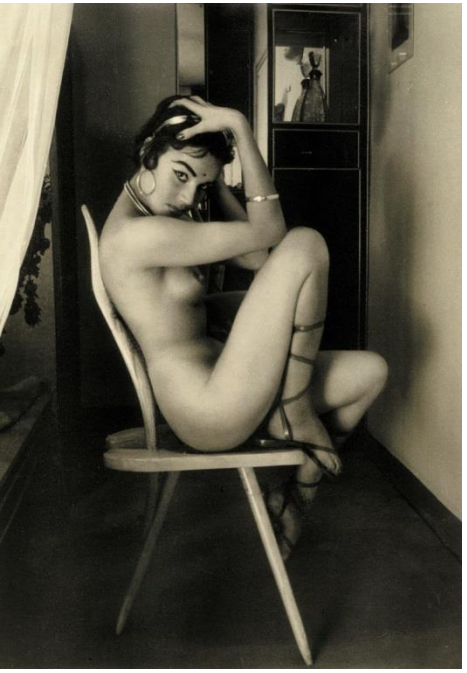


output



Andrea Palladio (1508-1580)

ispirazione



input

architetto “artista”

output

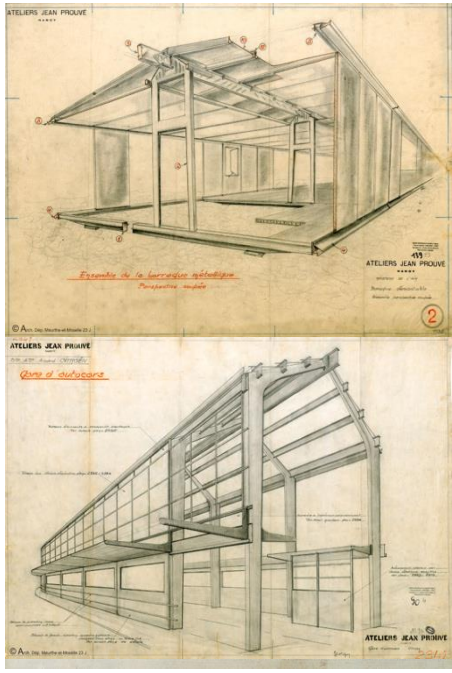
Carlo Mollino (1905-1973)

funzione

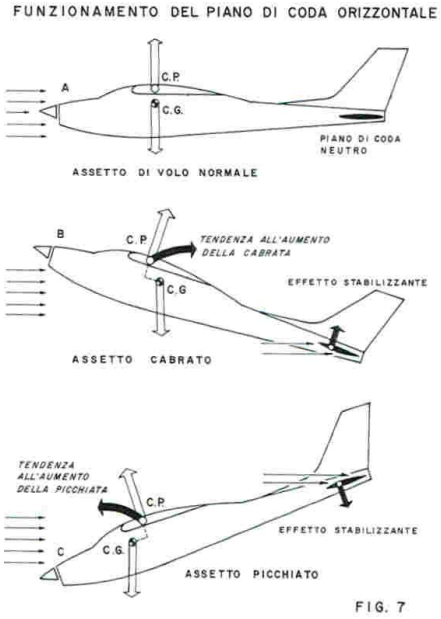
architetto “tecnico”

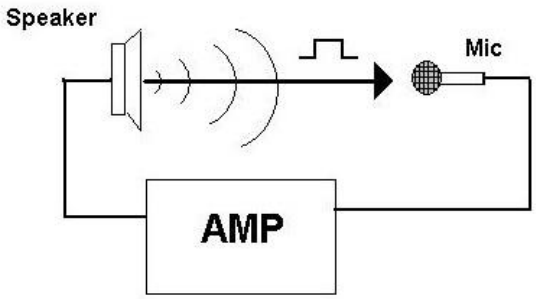
input

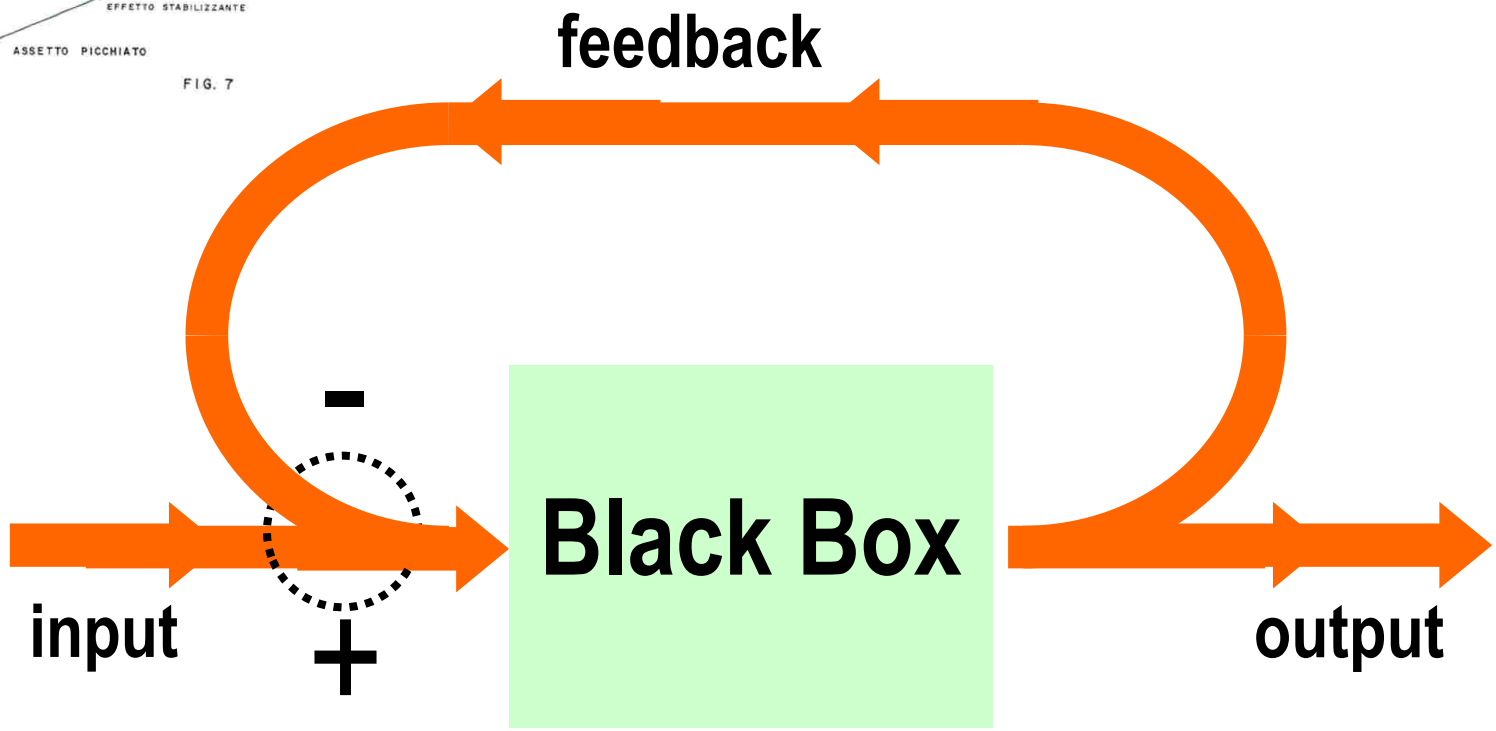
output



Jean Prouvé (1901-1984)

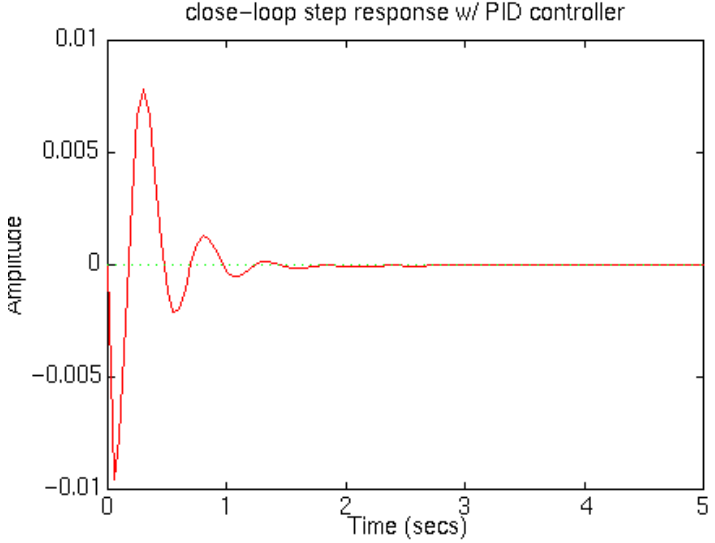


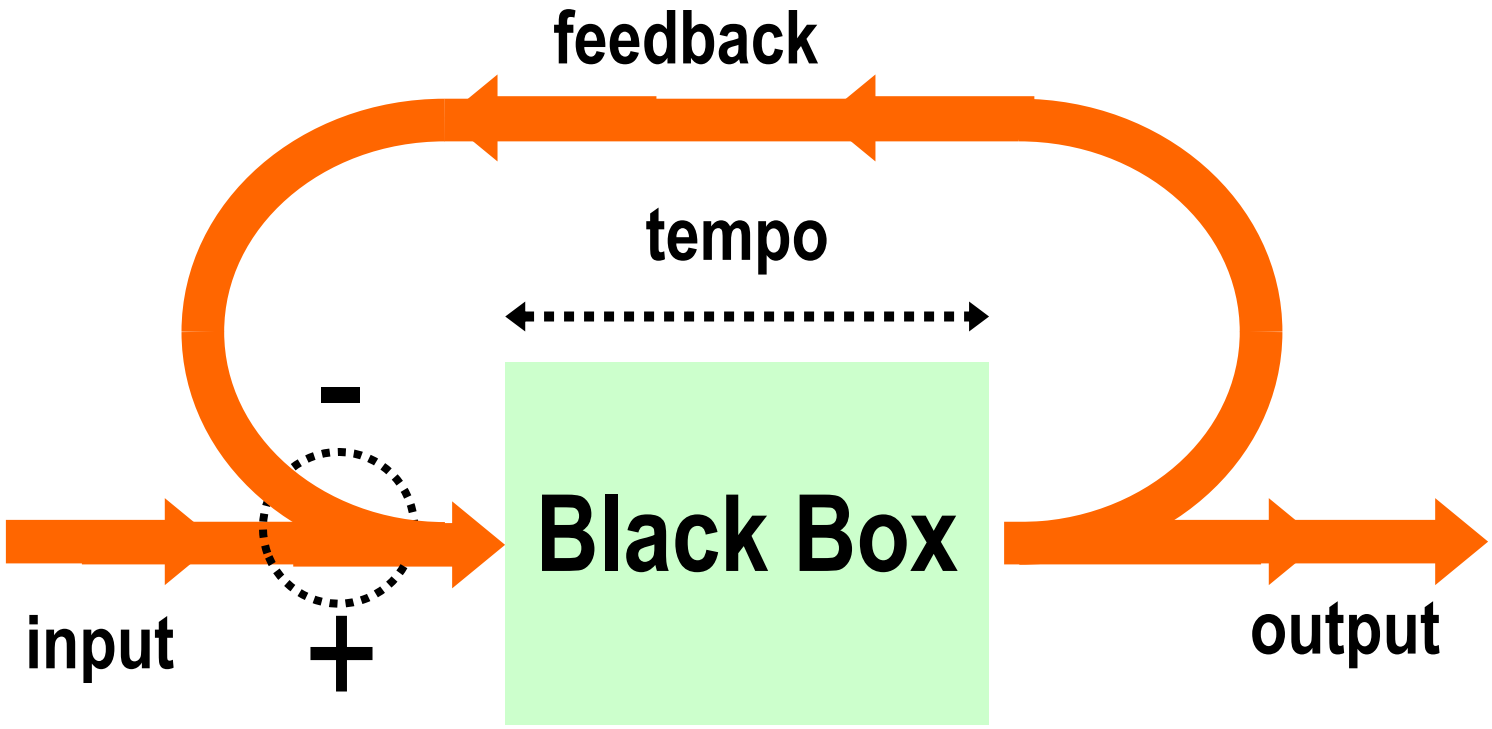




CZ The Campsite Shower Theory

Un sistema a retroazione (ad “anello chiuso”) nella sua forma più generale

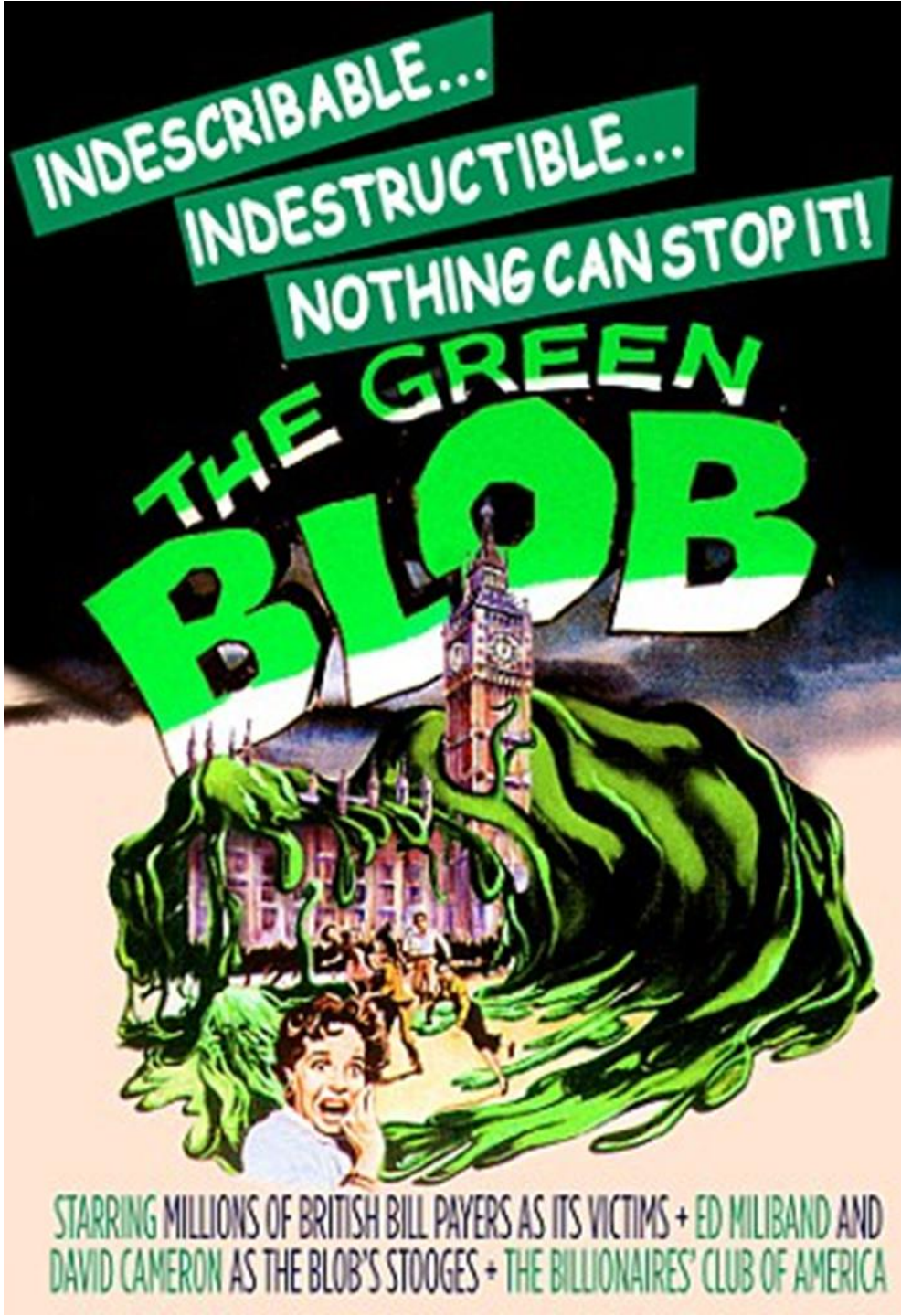


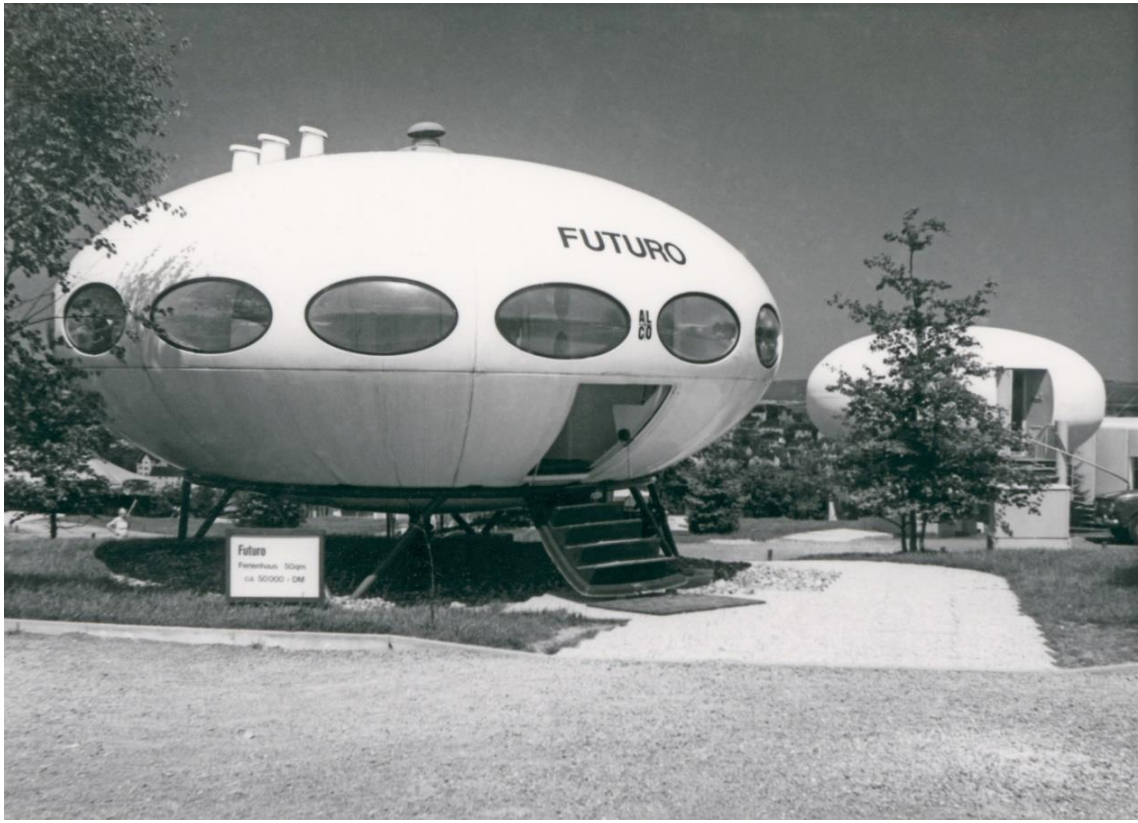


CZ The Campsite Shower Theory

Un sistema a feedback (ad “anello chiuso”) con “ritardo di tempo di retroazione”

L’alleanza tra densità, futurologia e greenwashing

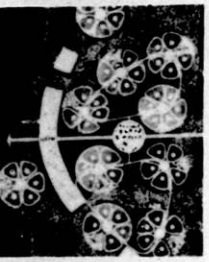

INDESCRIBABLE...
INDESTRUCTIBLE...
NOTHING CAN STOP IT!
THE GREEN
BLOB
STARRING MILLIONS OF BRITISH BILL PAYERS AS ITS VICTIMS + ED MILIBAND AND
DAVID CAMERON AS THE BLOB'S STOOGES + THE BILLIONAIRES' CLUB OF AMERICA

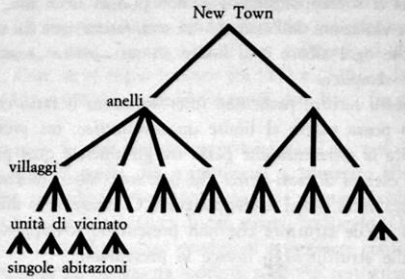


Matti Suuronen, Futuro House, 1970

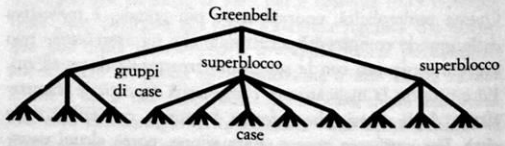
Matti Suuronen, Futuro House, now

Grandi pulci hanno piccole pulci
che mordono loro la schiena
piccole pulci hanno pulci piú piccole,
e cosí all'infinito.
In ciò è espresso con precisione e brevità il principio strutturale dell'albero.
Columbia, Maryland; opera della Community Research and

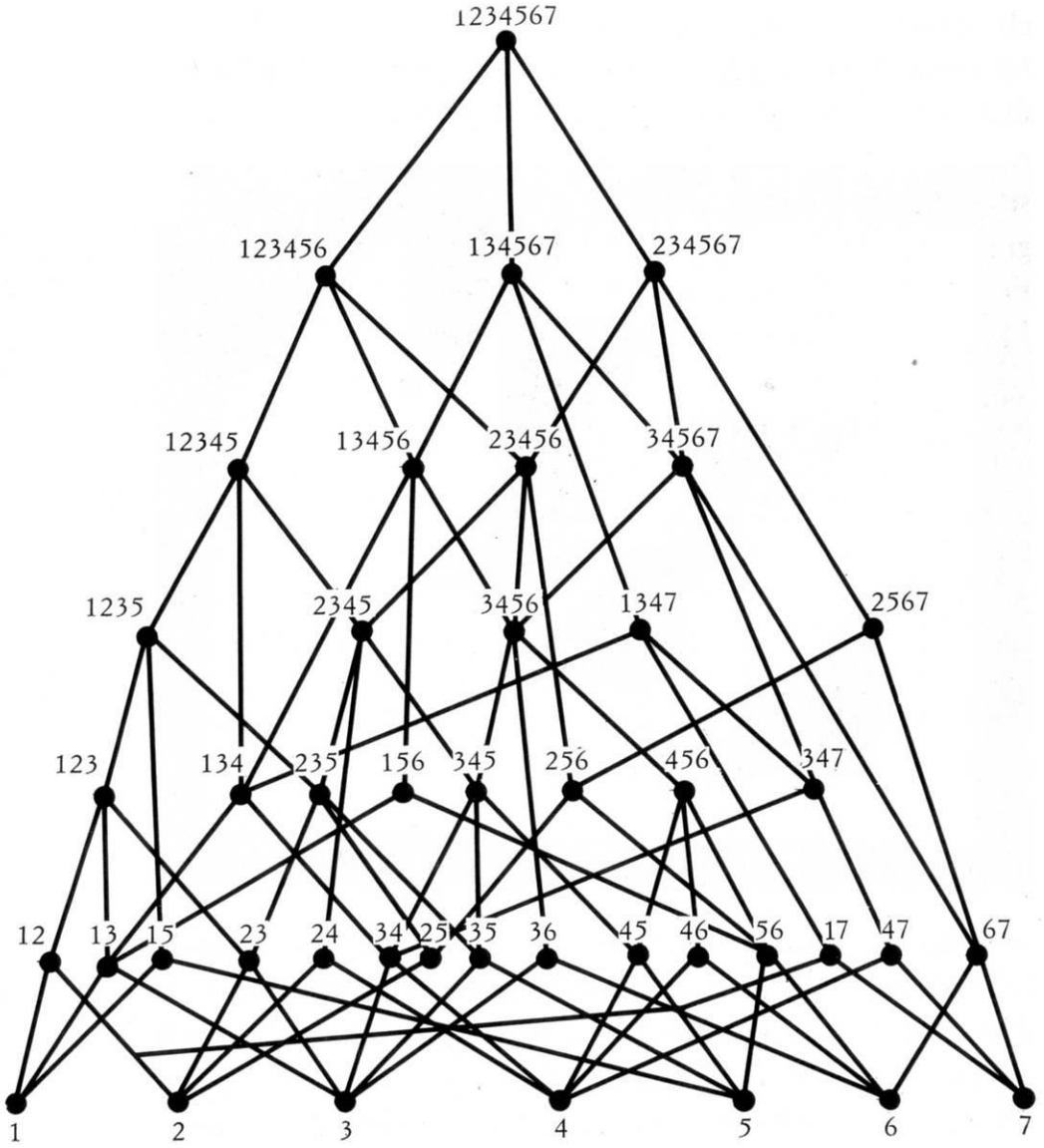




Development Inc.: unità di vicinato aggregate a grappoli di cinque, formano « villaggi ». Il sistema di comunicazioni collega i villaggi in una *new town*. L'organizzazione è un albero.
Greenbelt, Maryland, progetto Clarencestein: questa città



giardino è stata suddivisa in superblocchi. Ogni superblocco contiene scuole, parchi, e un certo numero di gruppi di case costruite attorno a parcheggi. L'organizzazione è un albero.

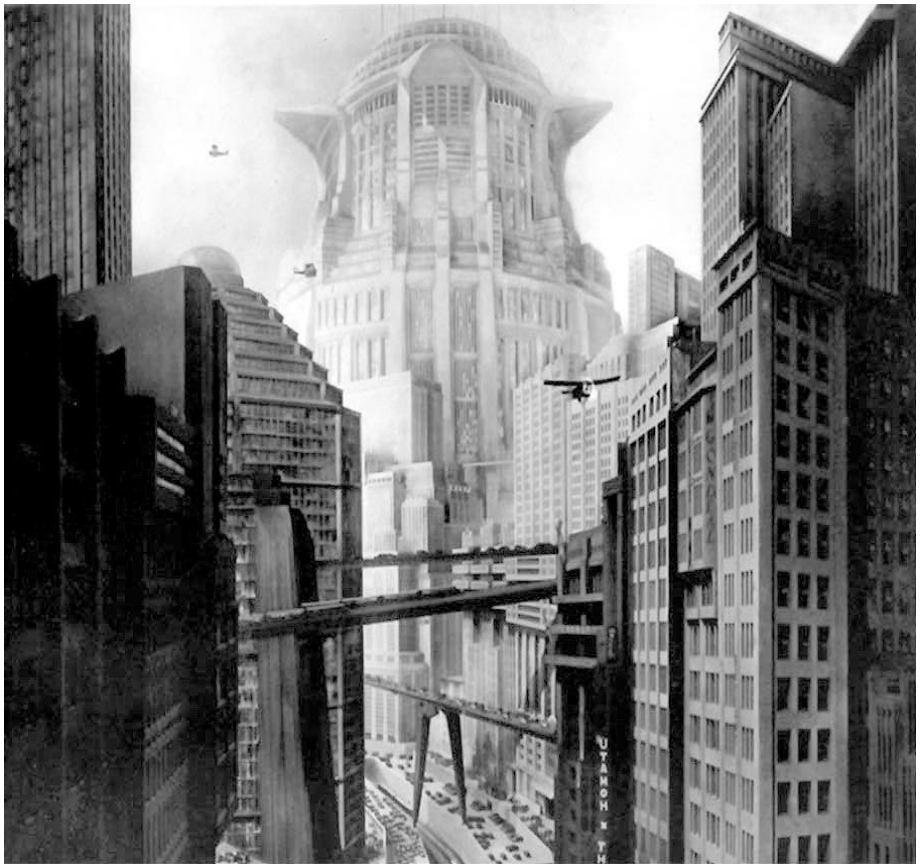


CZ The Campsite Shower Theory

Cristopher Alexander, *A City is not a Tree*, 1964

Non possiamo buttare via la città come facciamo con un cellulare.

Se la città fosse soltanto una «grande macchina», ogni generazione dovrebbe distruggerla completamente e ricostruirla secondo i propri bisogni.



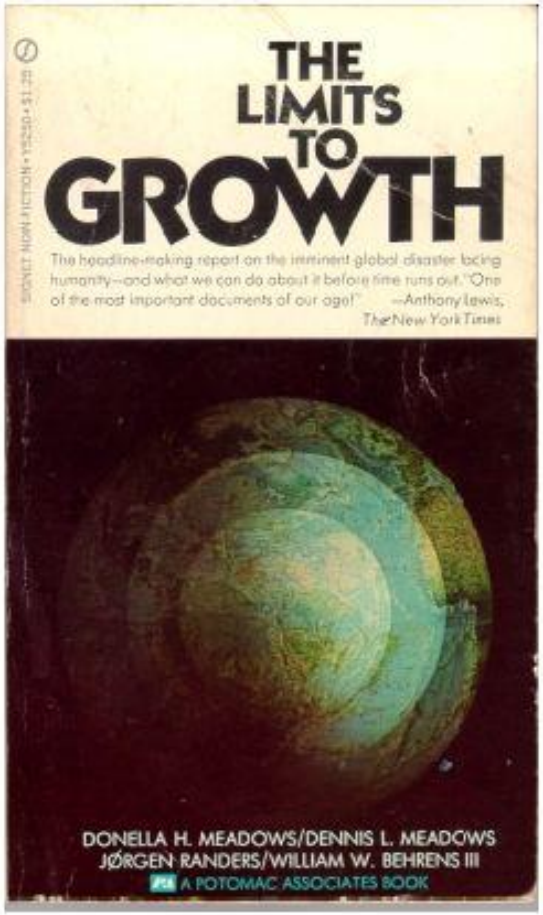
Nella città reale, la vita si adatta continuamente agli spazi e agli edifici esistenti, ed essi si modificano per poter ospitare le nuove abitudini individuali e collettive.

La struttura della città sopravvive alle funzioni che le hanno dato forma.

Matilde Cassani, la festa dei Sikh a Novellara (RE)

Una scodella ha una forma, una dimensione, un materiale adatti al cibo per cui è pensata, e tuttavia non cambia se la zuppa che contiene sia al pesce o alle verdure.

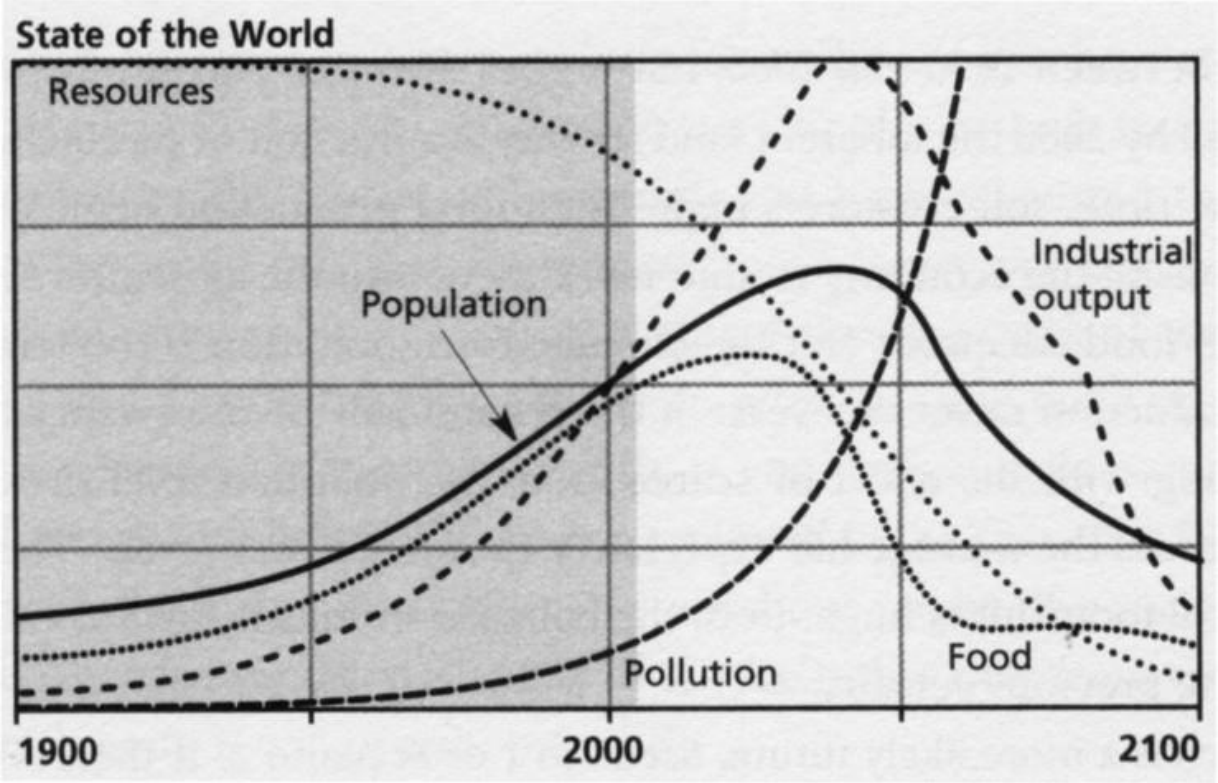
In maniera simile, gli spazi di una città devono essere adeguati agli usi e alla vita che accolgono, e tuttavia non sono determinati in forma diretta da un programma funzionale.



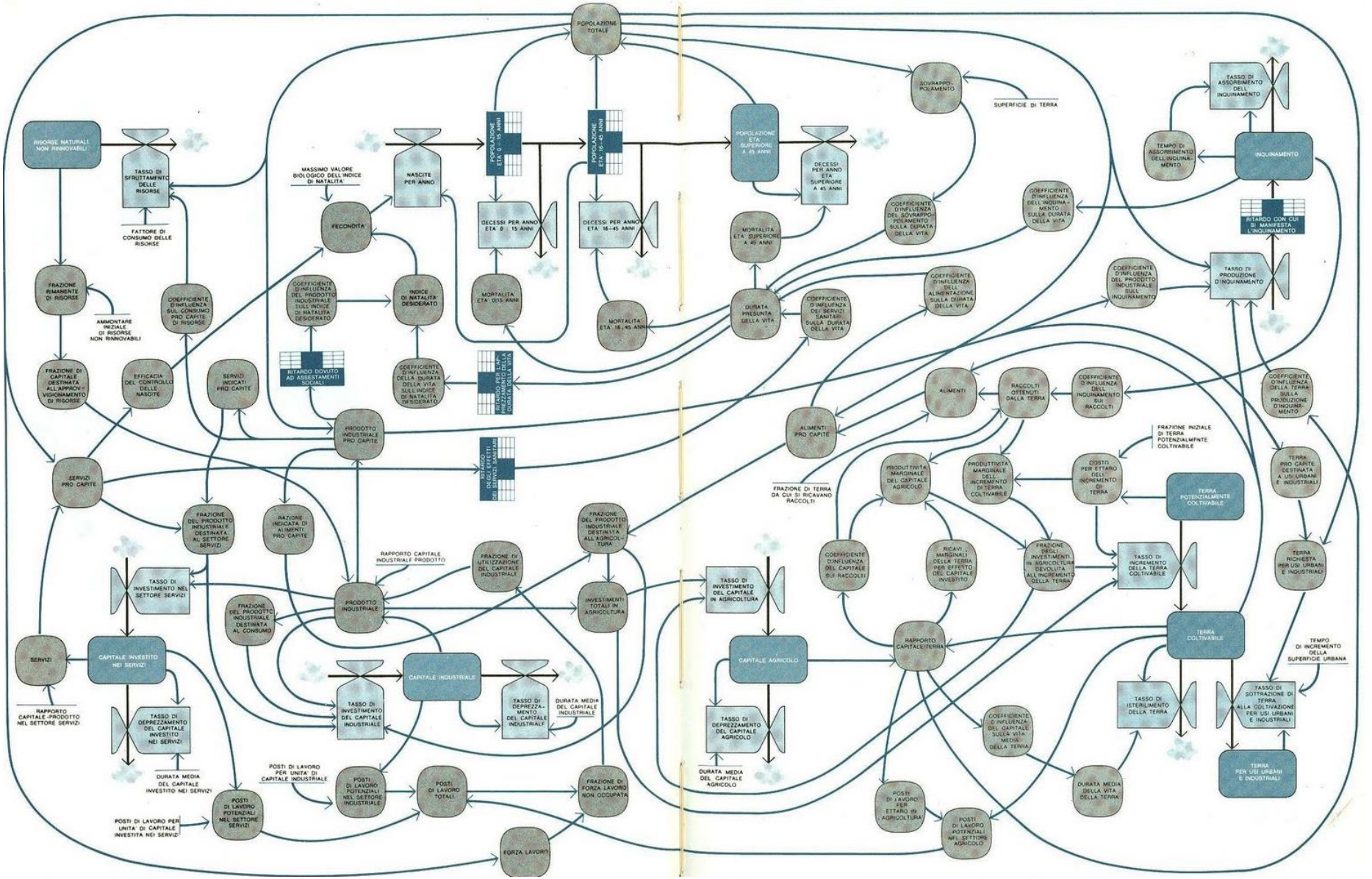
The Limits to Growth 1972

Club of Rome

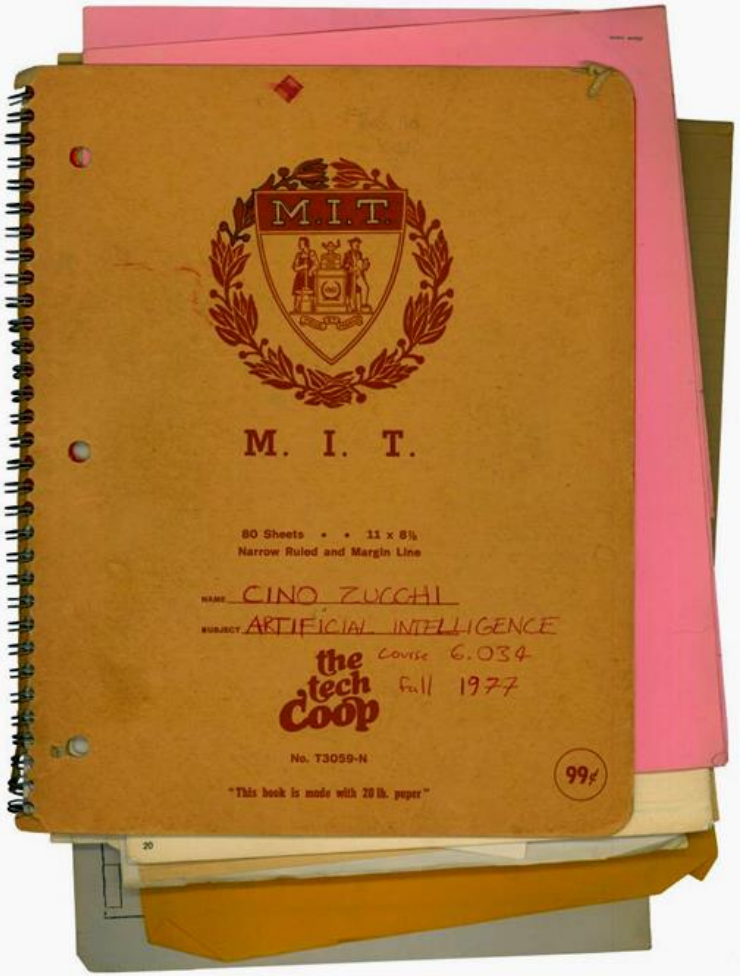
Computer simulation by M.I.T. team

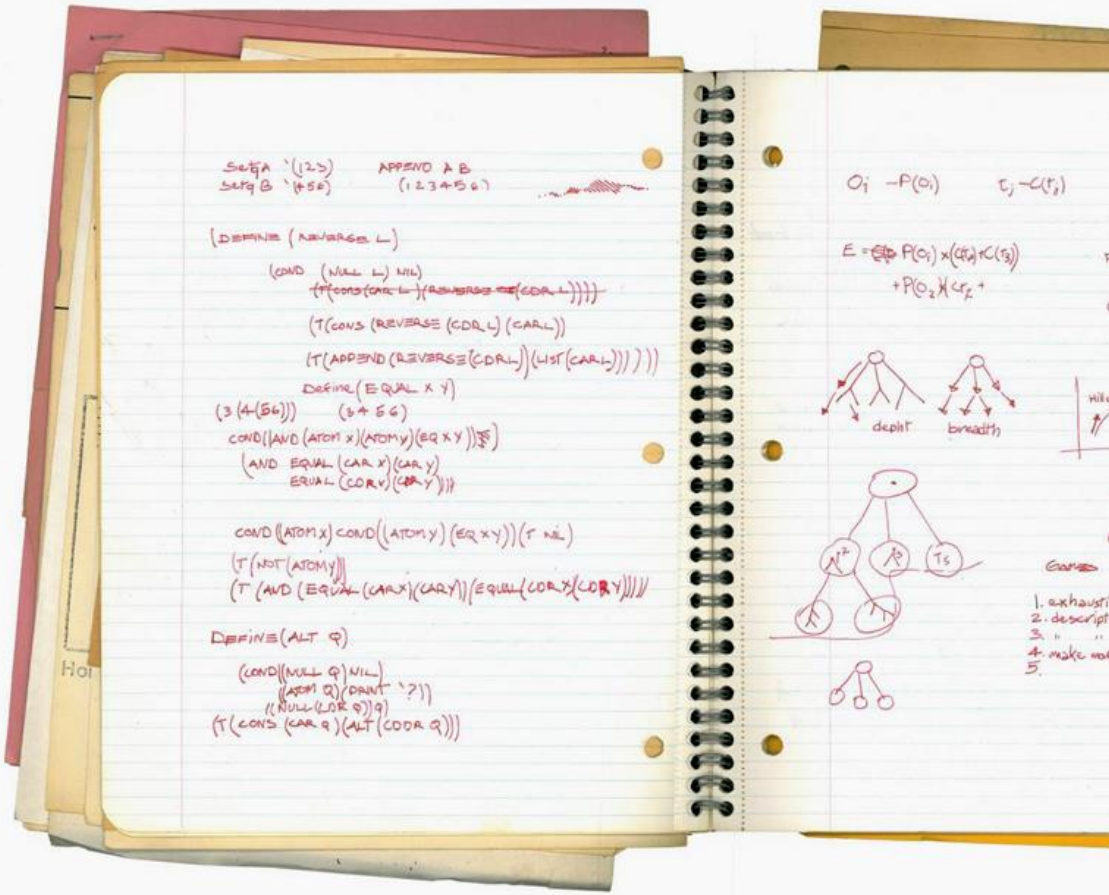


Prevedere il futuro attraverso simulazioni

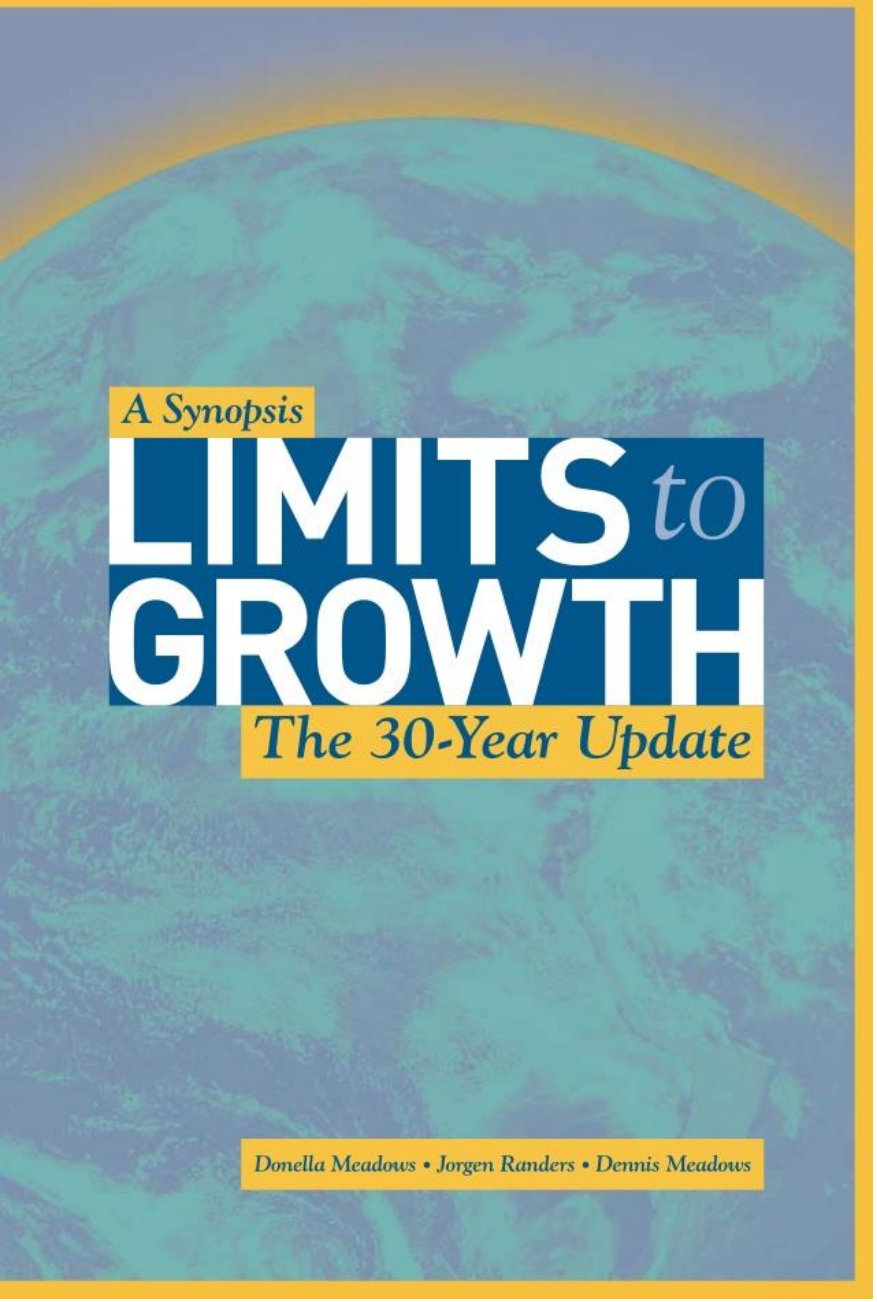


The Limits to Growth: 'World 3' diagramma di flusso delle interazioni tra i fenomeni





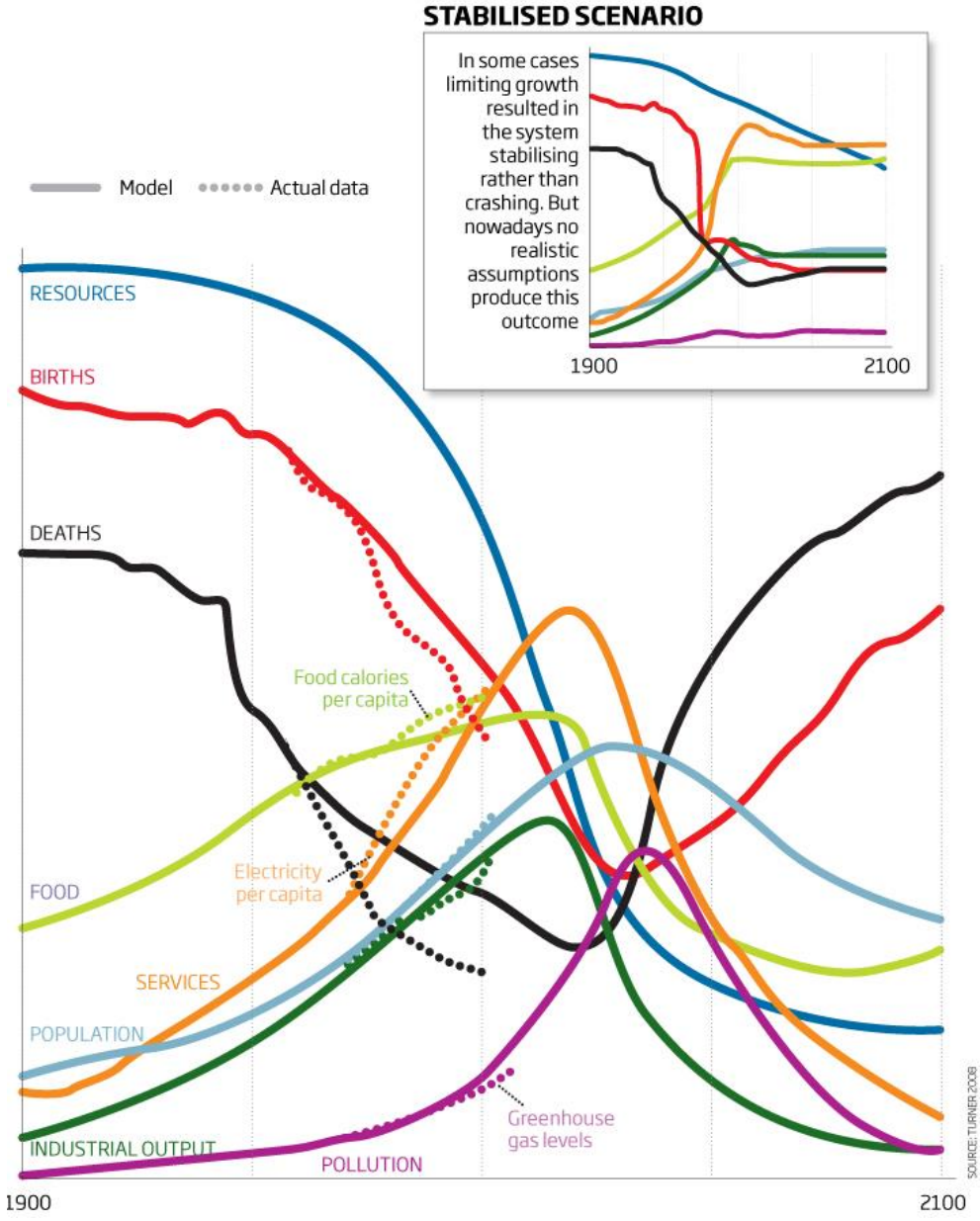
Cino Zucchi, M.I.T., appunti di Intelligenza Artificiale, 1977



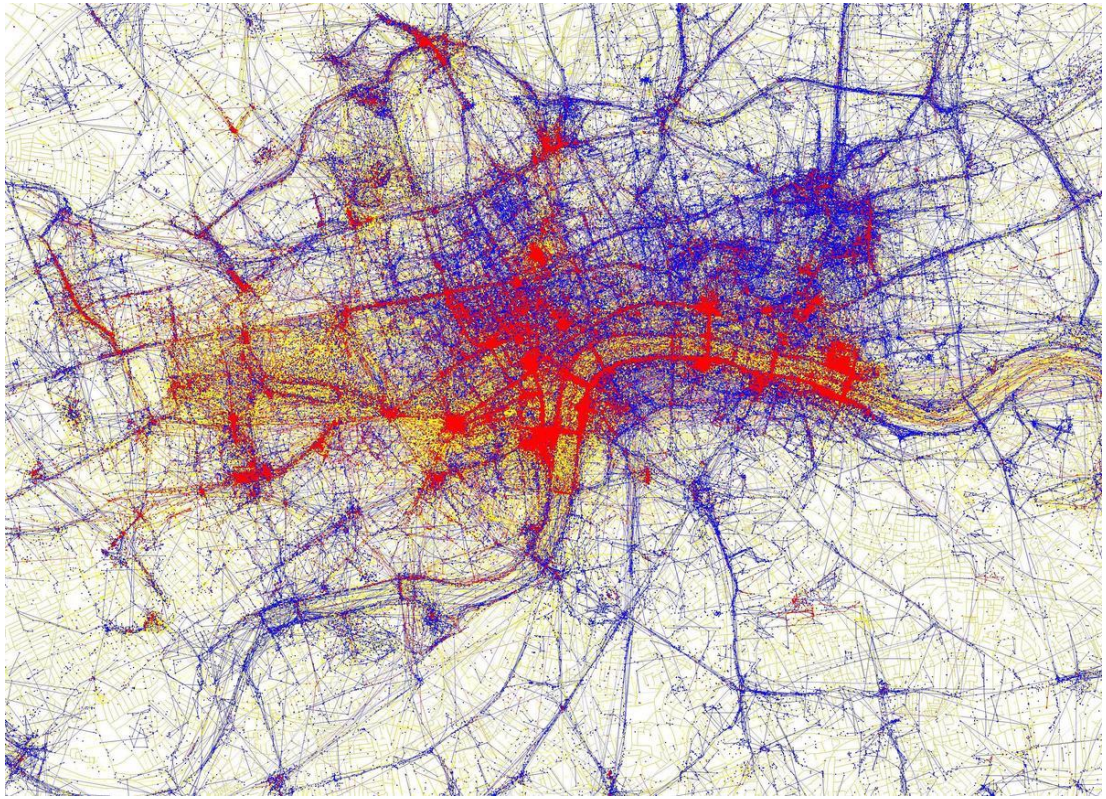
Boom and bust

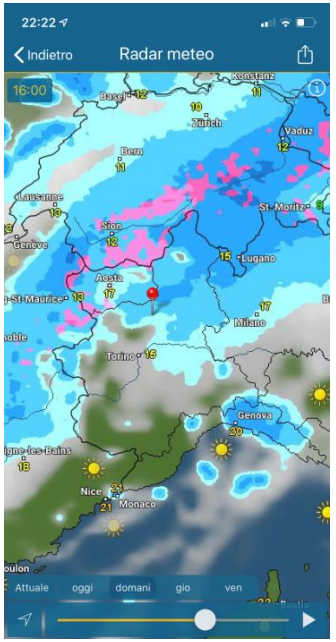
©NewScientist

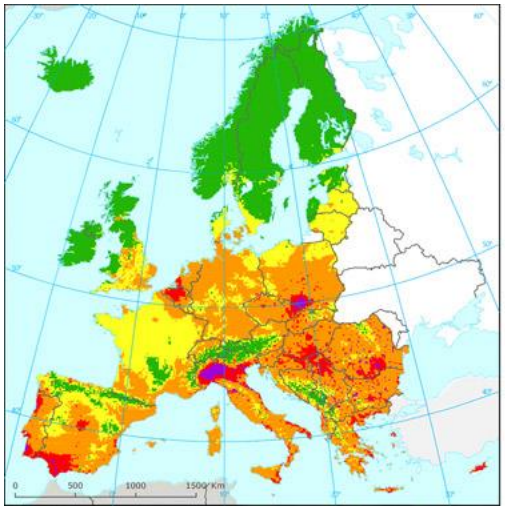
In most runs of the World3 computer model, rapid growth is followed by sharp decline. So far the standard run (main graphic) corresponds well with measurements of real-world equivalents (dotted lines)

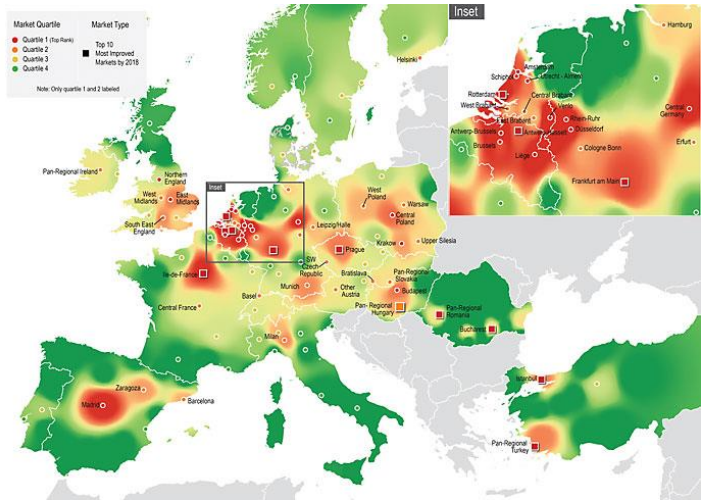


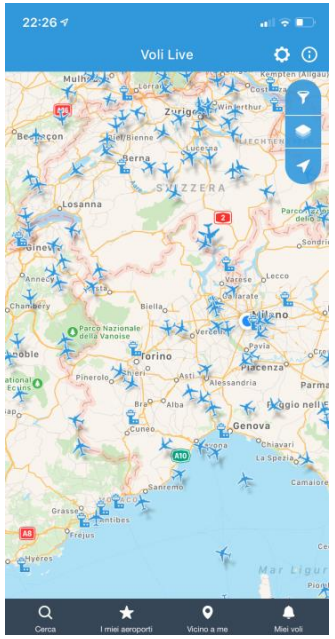
Controllare le previsioni ed usare migliori strumenti predittivi









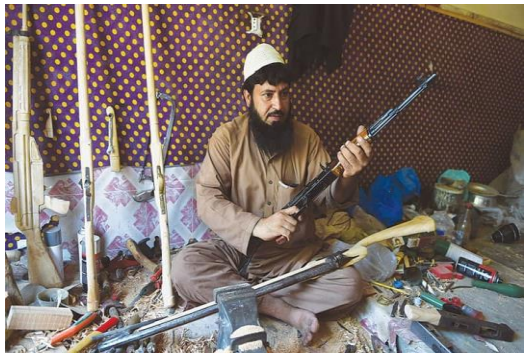


Infoscapes: nuovi strumenti predittivi just-in-time

1973, Crossing the Kyber Pass on a Ford Transit:

The lesson of

«Reverse Engineering»



127 INTIMACY GRADIENT**

. . . if you know roughly where you intend to place the building wings—WINGS OF LIGHT (107), and how many stories they will have—NUMBER OF STORIES (96), and where the MAIN ENTRANCE (110) is, it is time to work out the rough disposition of the major areas on every floor. In every building the relationship between the public areas and private areas is most important.

❖ ❖ ❖

Unless the spaces in a building are arranged in a sequence which corresponds to their degrees of privateness, the visits made by strangers, friends, guests, clients, family, will always be a little awkward.

In any building—house, office, public building, summer cottage—people need a gradient of settings, which have different degrees of intimacy. A bedroom or boudoir is most intimate; a back sitting room or study less so; a common area or kitchen more public still; a front porch or entrance room most public of all. When there is a gradient of this kind, people can give each encounter different shades of meaning, by choosing its position on the gradient very carefully. In a building which has its rooms so interlaced that there is no clearly defined gradient of intimacy, it is not possible to choose the spot for any particular encounter so carefully; and it is therefore impossible to give the encounter this dimension of added meaning by the choice of space. This homogeneity of space, where every room has a similar degree of intimacy, rubs out all possible subtlety of social interaction in the building.

We illustrate this general fact by giving an example from Peru—a case which we have studied in detail. In Peru, friendship is taken very seriously and exists at a number of levels. Casual neighborhood friends will probably never enter the house at all.

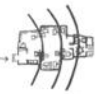
Formal friends, such as the priest, the daughter's boyfriend, and friends from work may be invited in, but tend to be limited to a well-furnished and maintained part of the house, the *sala*. This room is sheltered from the clutter and more obvious informality of the rest of the house. Relatives and intimate friends may be made to feel at home in the family room (*comedor-estar*), where the family is likely to spend much of its time. A few relatives and friends, particularly women, will be allowed into the kitchen, other workspaces, and, perhaps, the bedrooms of the house. In this way, the family maintains both privacy and pride.

The phenomenon of the intimacy gradient is particularly evident at the time of a *fiesta*. Even though the house is full of people, some people never get beyond the *sala*; some do not even get beyond the threshold of the front door. Others go all the way into the kitchen, where the cooking is going on, and stay there throughout the evening. Each person has a very accurate sense of his degree of intimacy with the family and knows exactly how far into the house he may penetrate, according to this established level of intimacy.

Even extremely poor people try to have a *sala* if they can: we saw many in the *barriadas*. Yet modern houses and apartments in Peru combine *sala* and family room in order to save space. Almost everyone we talked to complained about this situation. As far as we can tell, a Peruvian house must not, under any circumstances, violate the principle of the intimacy gradient.

The intimacy gradient is unusually crucial in a Peruvian house. But in some form the pattern seems to exist in almost all cultures. We see it in widely different cultures—compare the plan of an African compound, a traditional Japanese house, and early American colonial homes—and it also applies to almost every building type—compare a house, a small shop, a large office building, and even a church. It is almost an archetypal ordering principle for all man's buildings. All buildings, and all parts of buildings which house well-defined human groups, need a definite gradient from "front" to "back," from the most formal spaces at the front to the most intimate spaces at the back.

In an office the sequence might be: entry lobby, coffee and reception areas, offices and workspaces, private lounge.



Office intimacy gradient.

In a small shop the sequence might be: shop entrance, customer milling space, browsing area, sales counter, behind the counter, private place for workers.

In a house: gate, outdoor porch, entrance, sitting wall, common space and kitchen, private garden, bed alcoves.

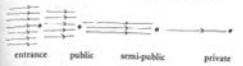
Intimacy gradient in a house.

And in a more formal house, the sequence might begin with something like the Peruvian *sala*—a parlor or sitting room for guests.

Formal version of the front of the gradient.

Therefore:

Lay out the spaces of a building so that they create a sequence which begins with the entrance and the most public parts of the building, then leads into the slightly more private areas, and finally to the most private domains.



❖ ❖ ❖

At the same time that common areas are to the front, make sure that they are also at the heart and soul of the activity, and that all paths between more private rooms pass tangent to the common ones—COMMON AREAS AT THE HEART (129). In private houses make the ENTRANCE ROOM (130) the most formal and public place and arrange the most private areas so that each person has a room of his own, where he can retire to be alone—A ROOM OF ONE'S OWN (141). Place bathing rooms and toilets half-way between the common areas and the private ones, so that people can reach them comfortably from both—BATHING ROOM (144); and place sitting areas at all the different degrees of intimacy, and shape them according to their position in the gradient—SEQUENCE OF SITTING SPACES (142). In offices put RECEPTION WELCOMES YOU (149) at the front of the gradient and HALF-PRIVATE OFFICE (152) at the back. . . .

alcove, can give them the privacy they need, without having them to give the group up altogether.

Therefore:

Make small places at the edge of any common room, usually no more than 6 feet wide and 3 to 6 feet deep and possibly much smaller. These alcoves should be large enough for two people to sit, chat, or play and sometimes large enough to contain a desk or a table.

❖ ❖ ❖

Give the alcove a ceiling which is markedly lower than the ceiling height in the main room—CEILING HEIGHT VARIETY (190); make a partial boundary between the alcove and the common room by using low walls and thick columns—HALF-OPEN WALL (193), COLUMN PLACE (226); when the alcove is on an outside wall, make it into a window place, with a nice window, low sill, and a built-in seat—WINDOW PLACE (180), BUILT-IN SEATS (202); and treat it as THICKENING THE OUTER WALL (211). For details on the shape of the alcove, SEE THE SHAPE OF INDOOR SPACE (191). . . .

180 WINDOW PLACE**

182 EATING ATMOSPHERE

. . . we have already pointed out how vitally important all kinds of communal eating are in helping to maintain a bond among a group of people—COMMUNAL EATING (147); and we have given some idea of how the common eating may be placed as part of the kitchen itself—FARMHOUSE KITCHEN (139). This pattern gives some details of the eating atmosphere.

❖ ❖ ❖

When people eat together, they may actually be together in spirit—or they may be far apart. Some rooms invite people to eat leisurely and comfortably and feel together, while others force people to eat as quickly as possible so they can go somewhere else to relax.

Above all, when the table has the same light all over it, and has the same light level on the walls around it, the light does nothing to hold people together; the intensity of feeling is quite likely to dissolve; there is little sense that there is any special kind of gathering. But when there is a soft light, hung low over the table, with dark walls around so that this one point of light lights up people's faces and is a focal point for the whole group, then a meal can become a special thing indeed, a bond, communion.

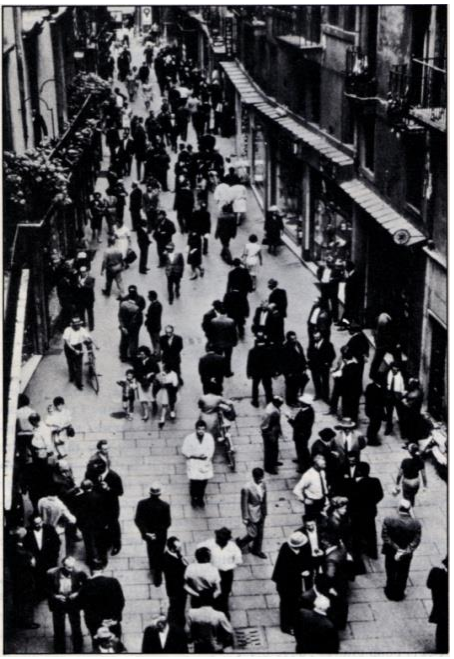
Therefore:

Put a heavy table in the center of the eating space—large enough for the whole family or the group of people using it. Put a light over the table to create a pool of light over the group, and enclose the space with walls or with contrasting darkness. Make the space large enough so the chairs can be pulled back comfortably, and provide shelves and counters close at hand for things related to the meal.

light in the middle

❖ ❖ ❖

Get the details of the light from POOLS OF LIGHT (252); and choose the colors to make the place warm and dark and comfortable at night—WARM COLORS (250); put a few soft chairs nearby—DIFFERENT CHAIRS (251); or put BUILT-IN SEATS (202) with big cushions against one wall; and for the storage space—OPEN SHELVES (200) and WAIST-HIGH SHELF (201). . . .

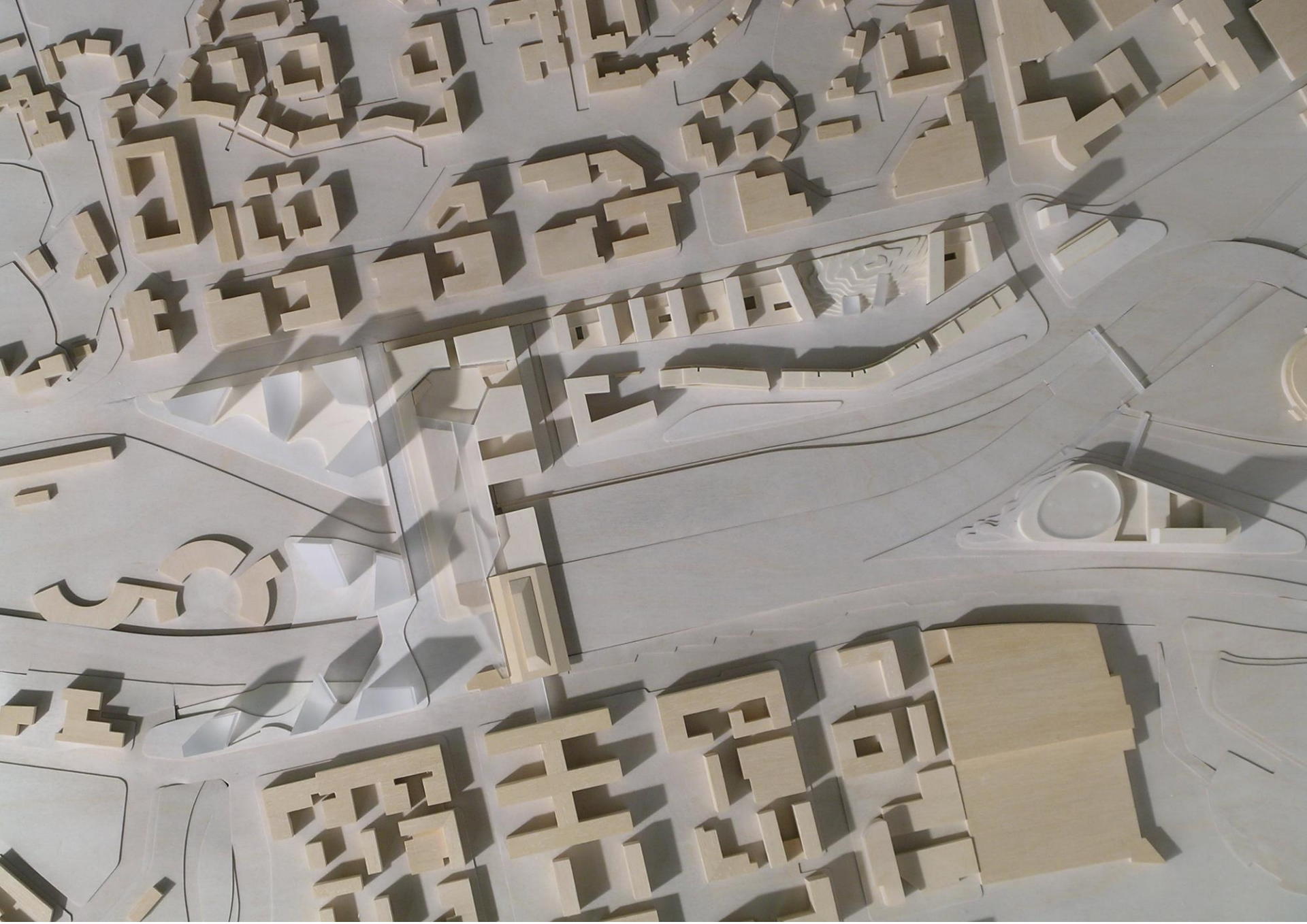


CZ The Campsite Shower Theory

NON SPUTATE SUL PAVIMENTO
Triennale di Milano

CZ The Campsite Shower Theory

Central Pasila, Helsinki (Finland), Masterplan, 2004



CZ The Campsite Shower Theory

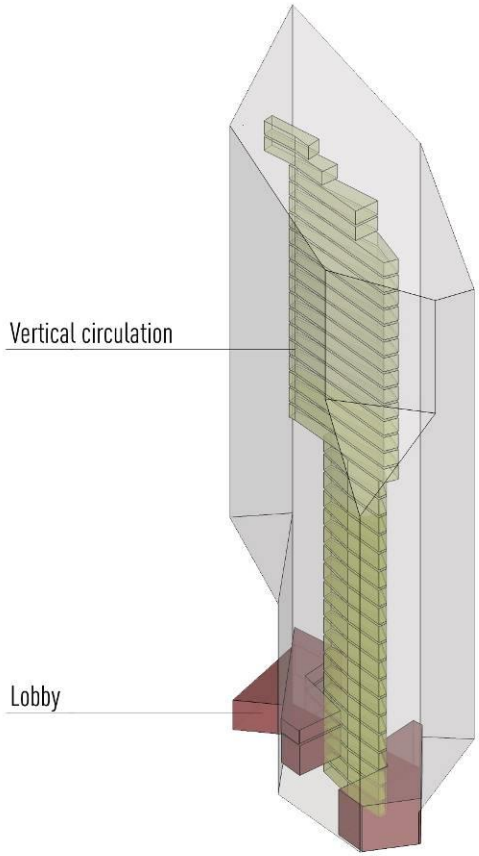
Central Pasila, Helsinki – piano urbanistico - 2004

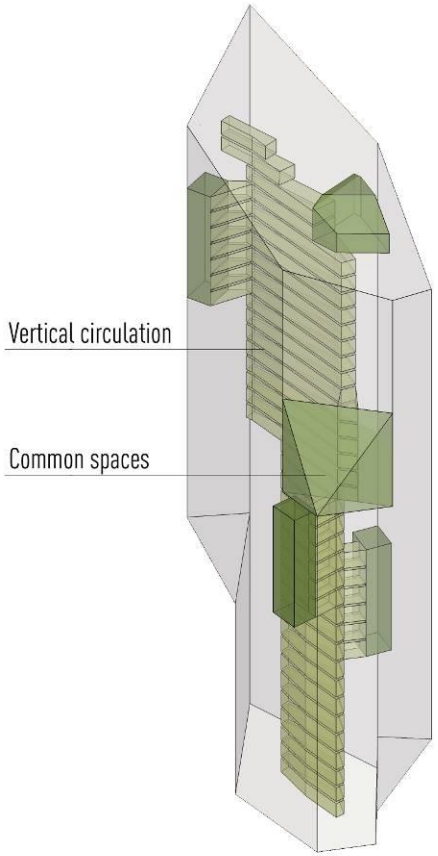
Central Pasila Helsinki – piano urbanistico 2007

NOKIA
NOKIA

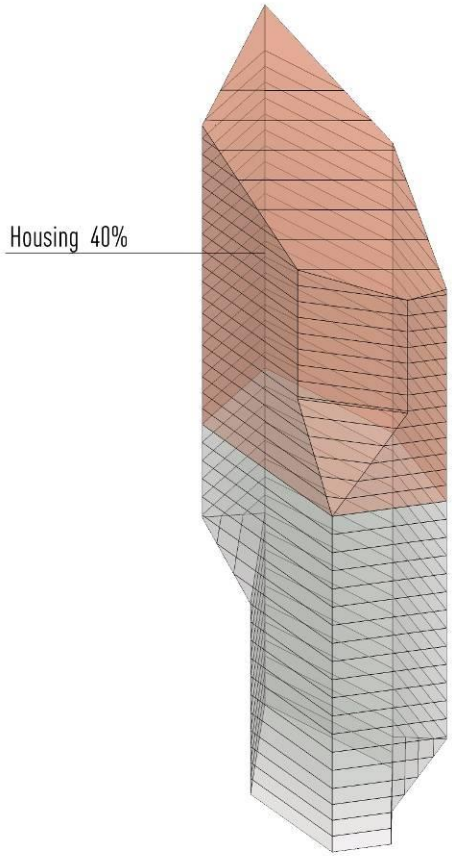
CZ The Campsite Shower Theory

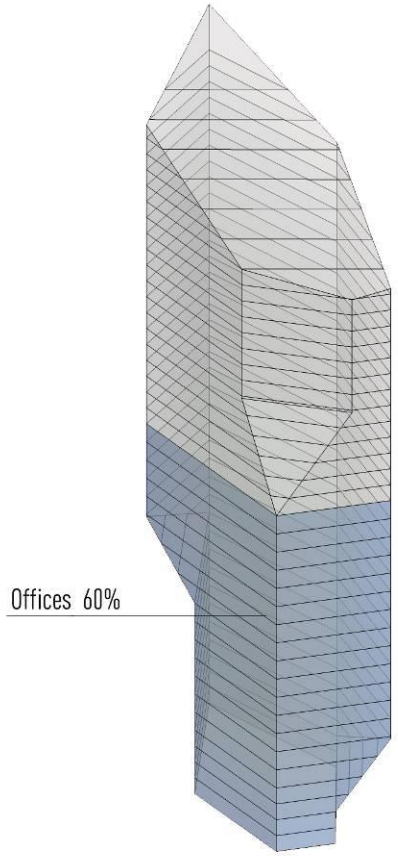
Keski Pasila, Helsinki – tower area detailed plan 2009



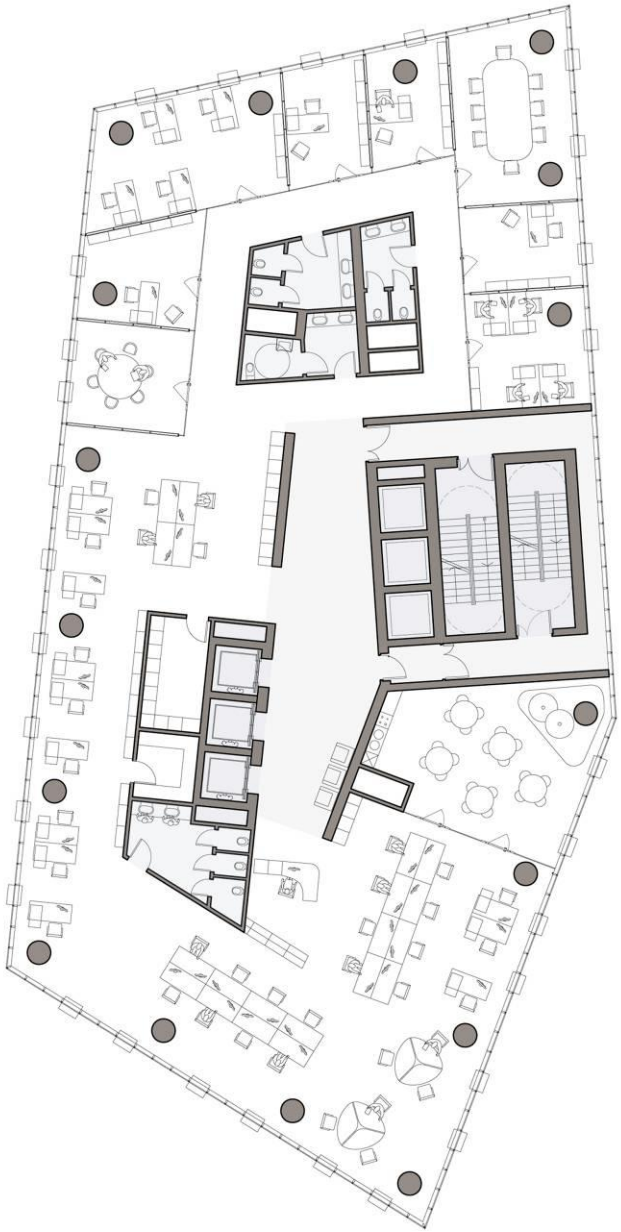


Circulation scheme





Offices and housing floors subdivision



N

CZ The Campsite Shower Theory

A3_T5, Typical Office plan

N

CZ The Campsite Shower Theory

A3_T5, Level +110,5 mt

cluster of towers

San Gimignano

San Gimignano

CZ Dwelling in the City

CZ Dwelling in the City

CZ **Dwelling in the City**

CZ **Dwelling in the City**

CZ **Dwelling in the City**

CZ **Dwelling in the City**

CZ **Dwelling in the City**

CZ **Dwelling in the City**

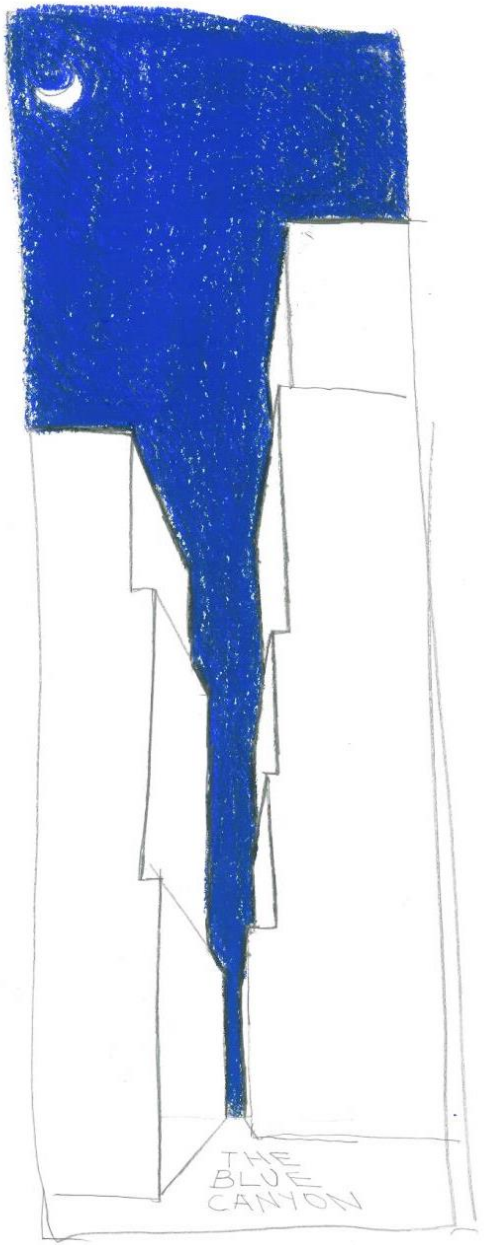
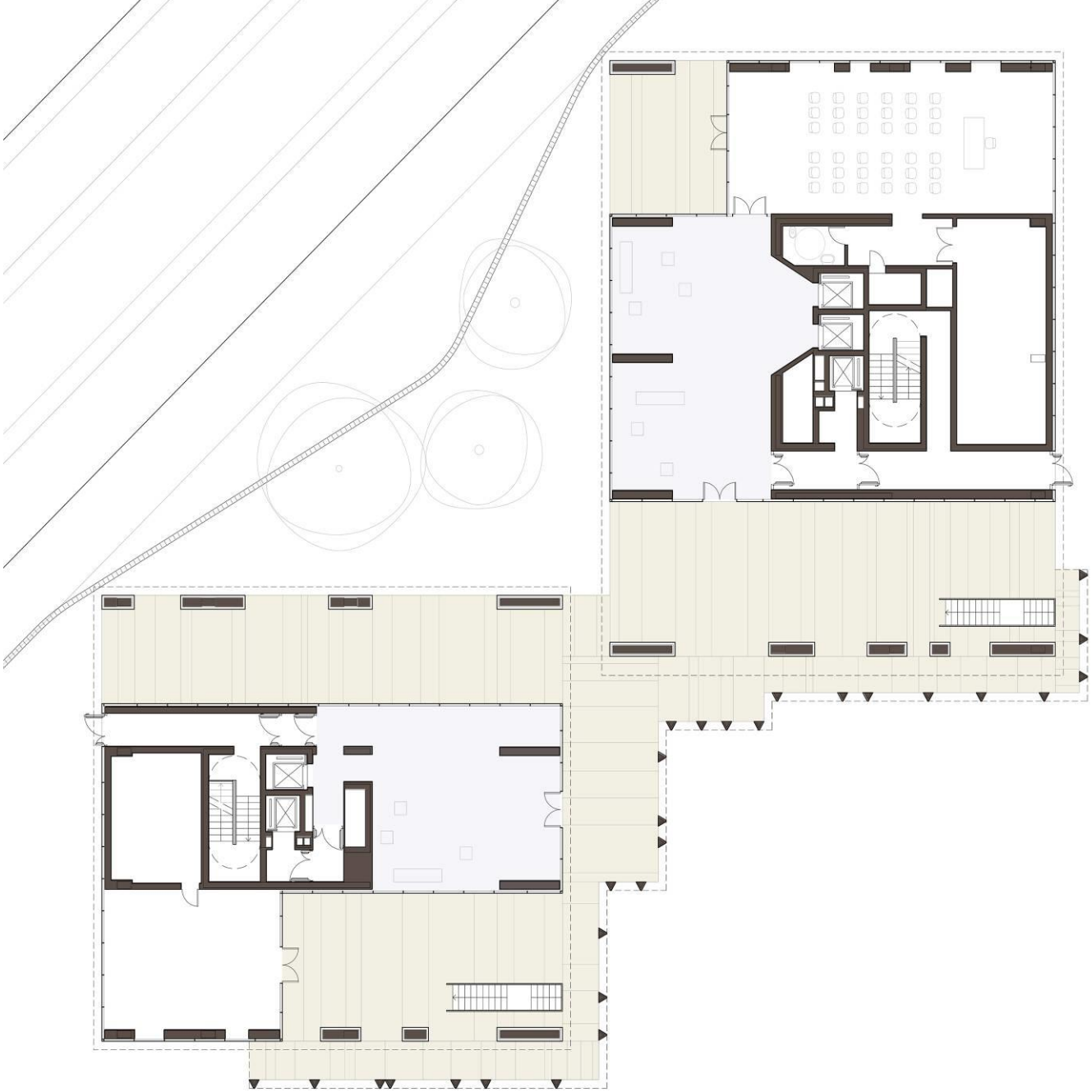
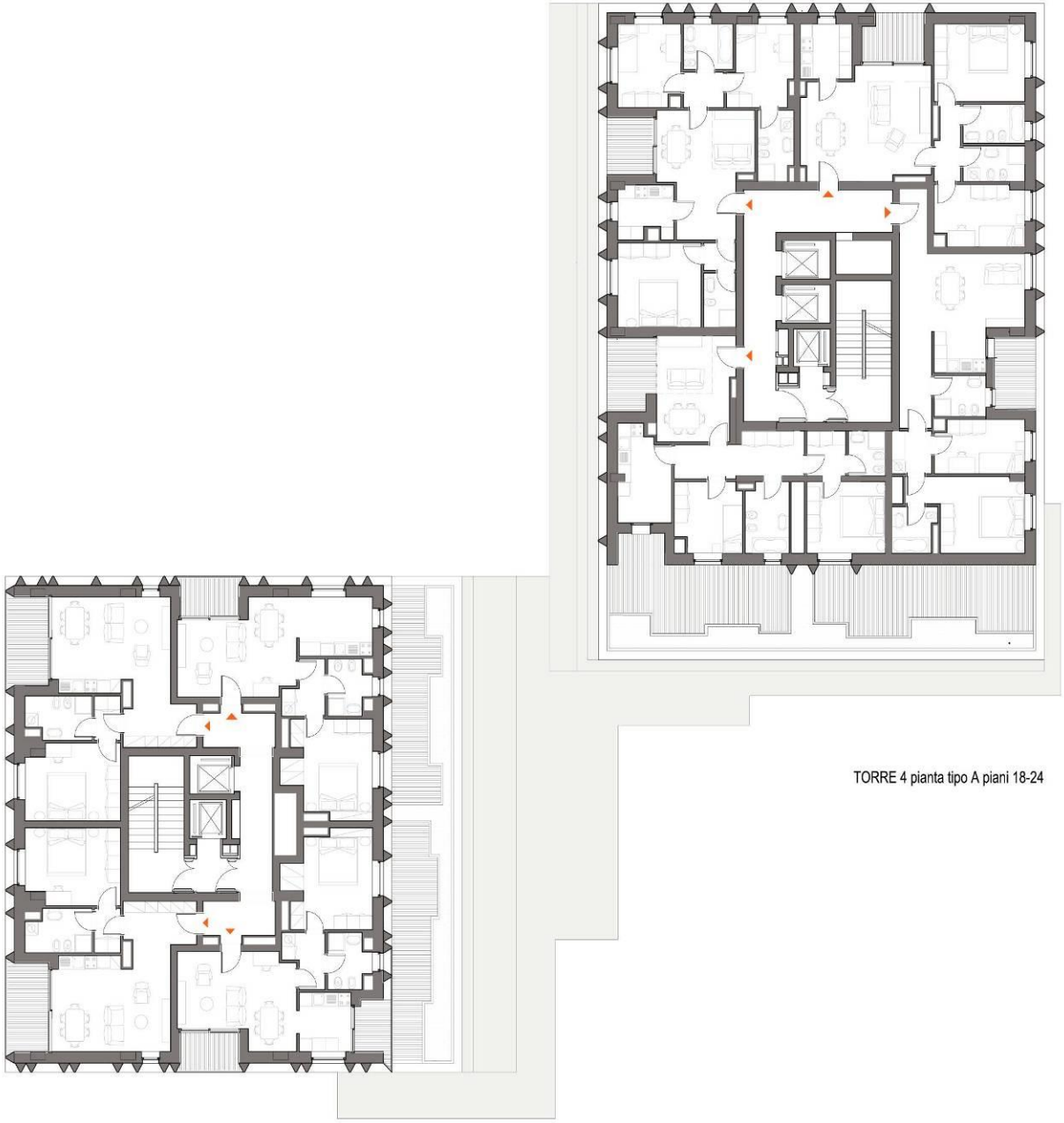


Foto del modello

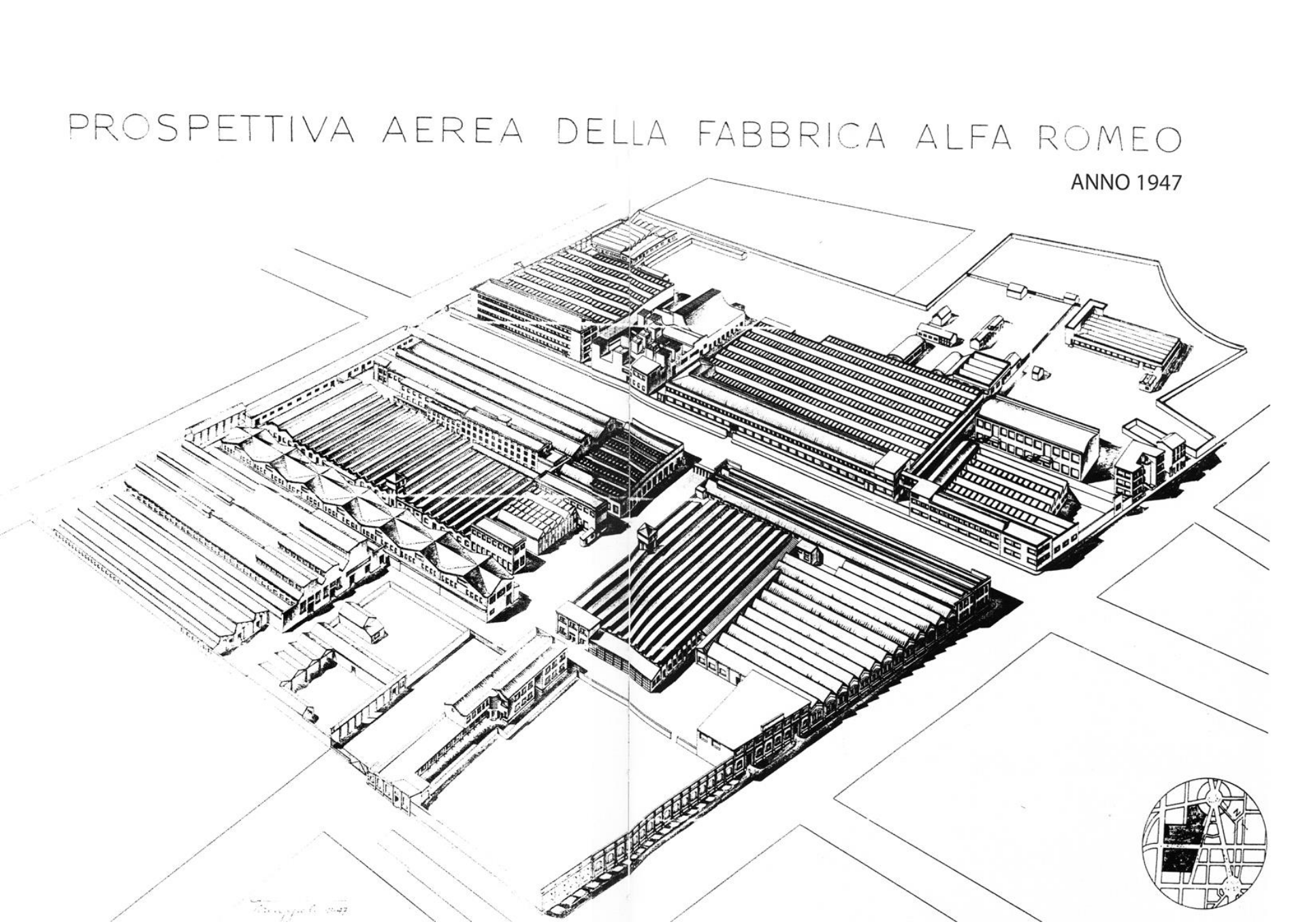


Pianta piano terra

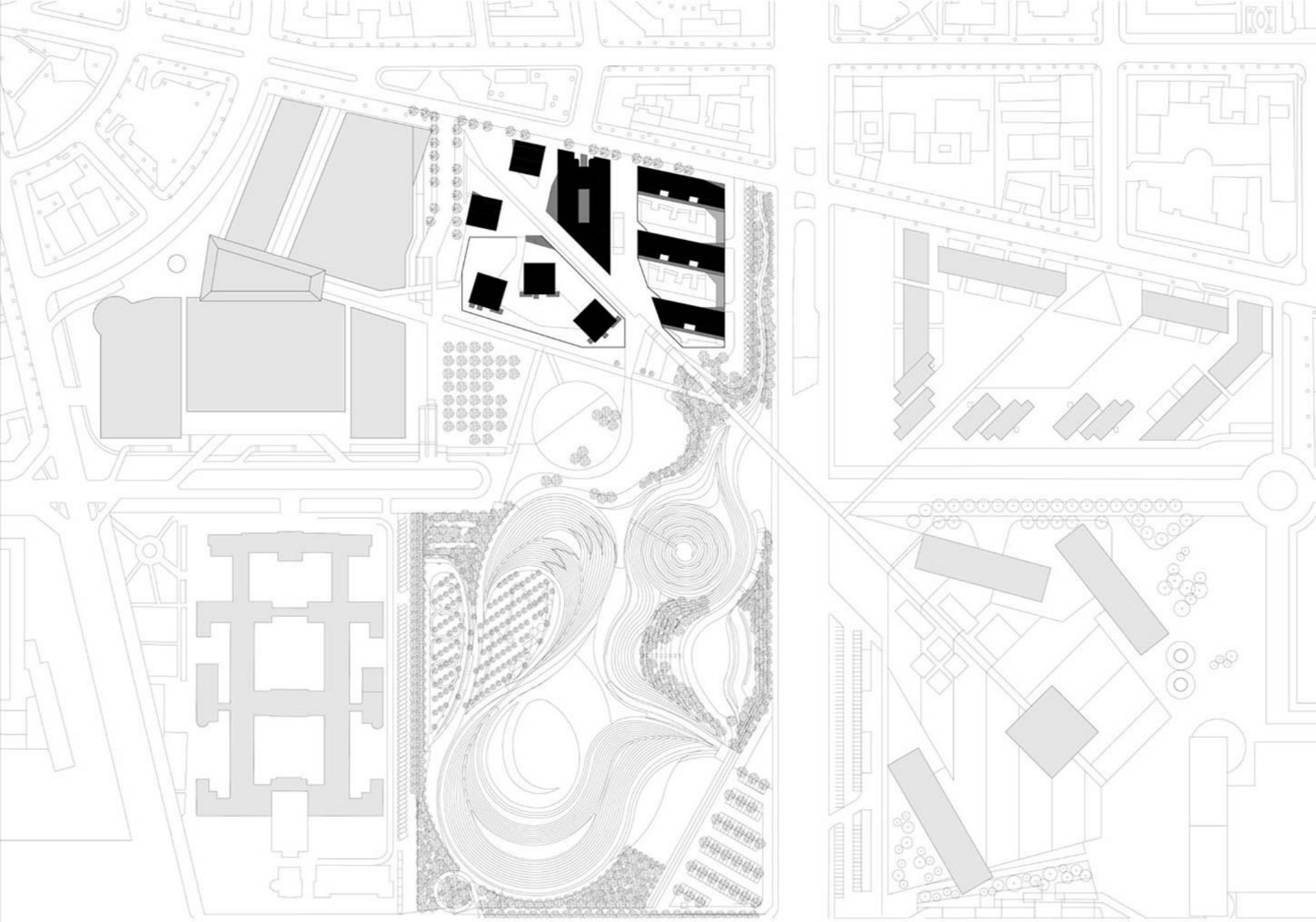


TORRE 4 pianta tipo A piani 18-24

TORRE 3 pianta tipo A piani 15-18


PROSPETTIVA AEREA DELLA FABBRICA ALFA ROMEO
ANNO 1947

CZ Dwelling in the City

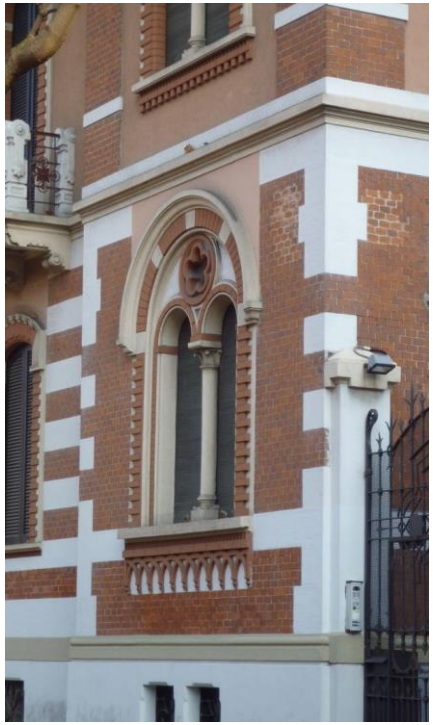


CZ The Campsite Shower Theory

Master plan definitivo

OZA Po telo - Ex Alfa Romeo Unità 28/2C Milano 2005

ROBERTO MALFATTI
CINOO EHI CINO TUTTO MOLTO BELLO MA NON SAPPIAMO DOVE STENDERE I PANNI



15

Fare clic per modificare lo stile del titolo dello schema

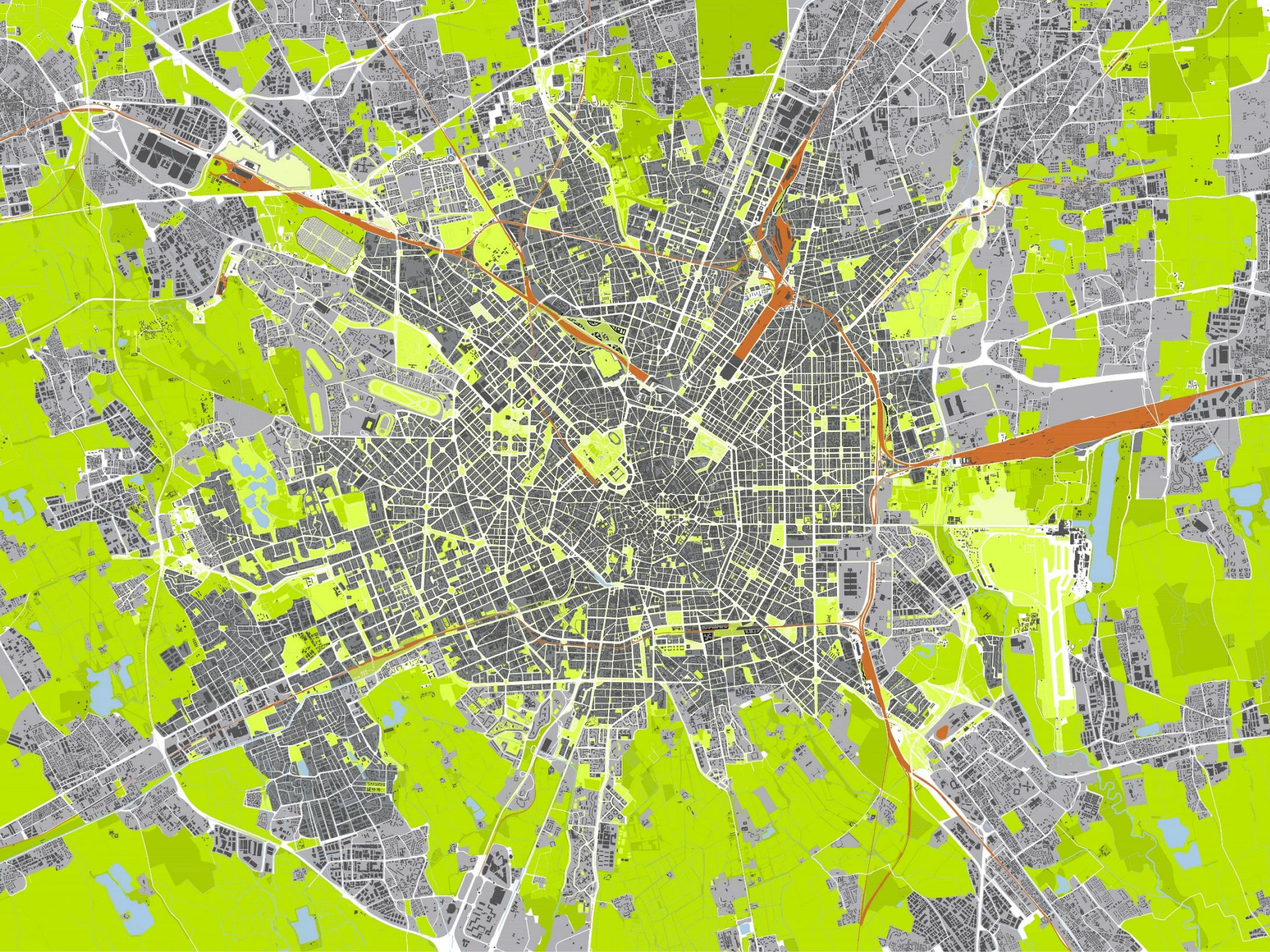
Residential Buildings in Laveno

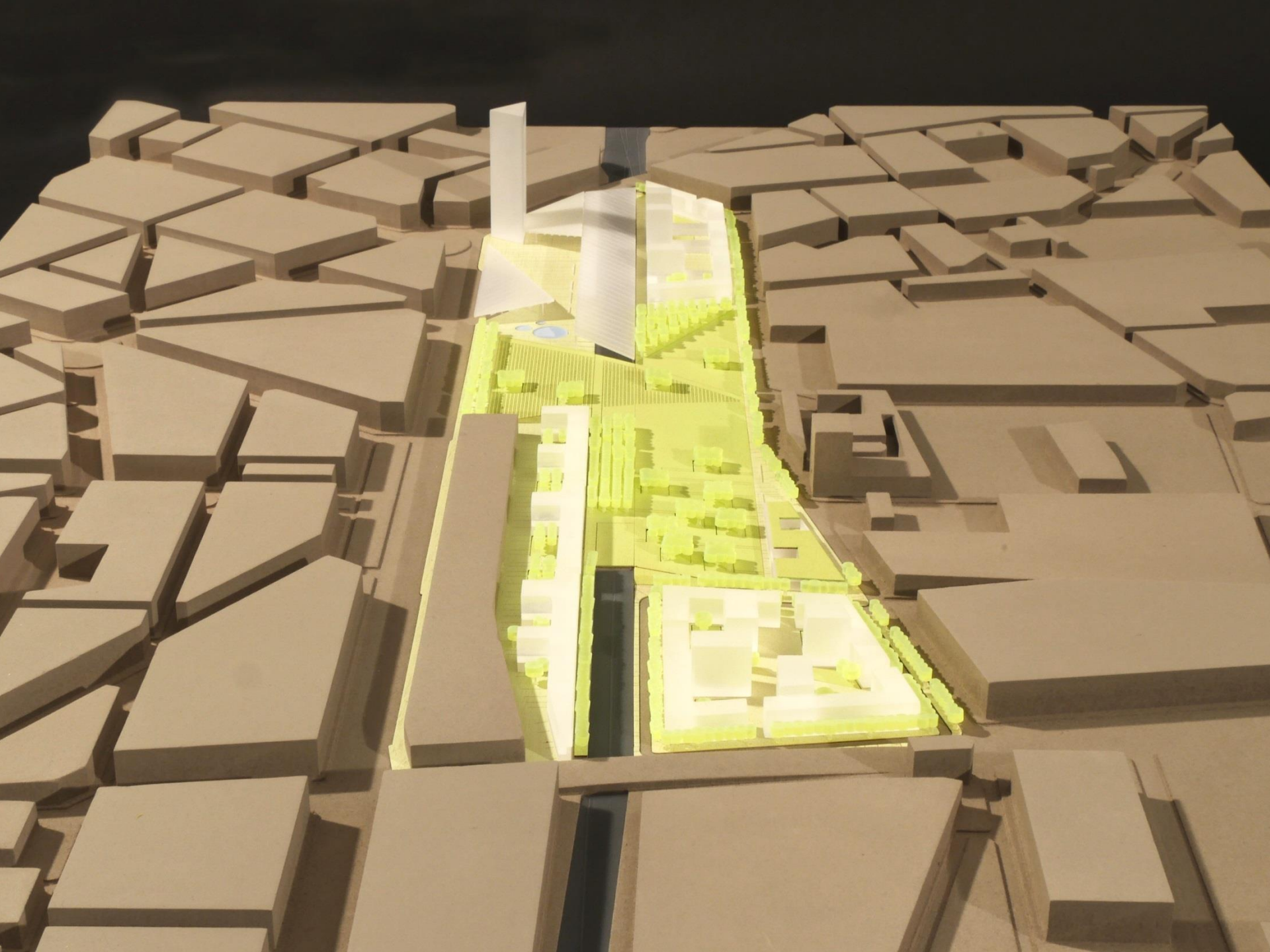
Residential Buildings in Laveno

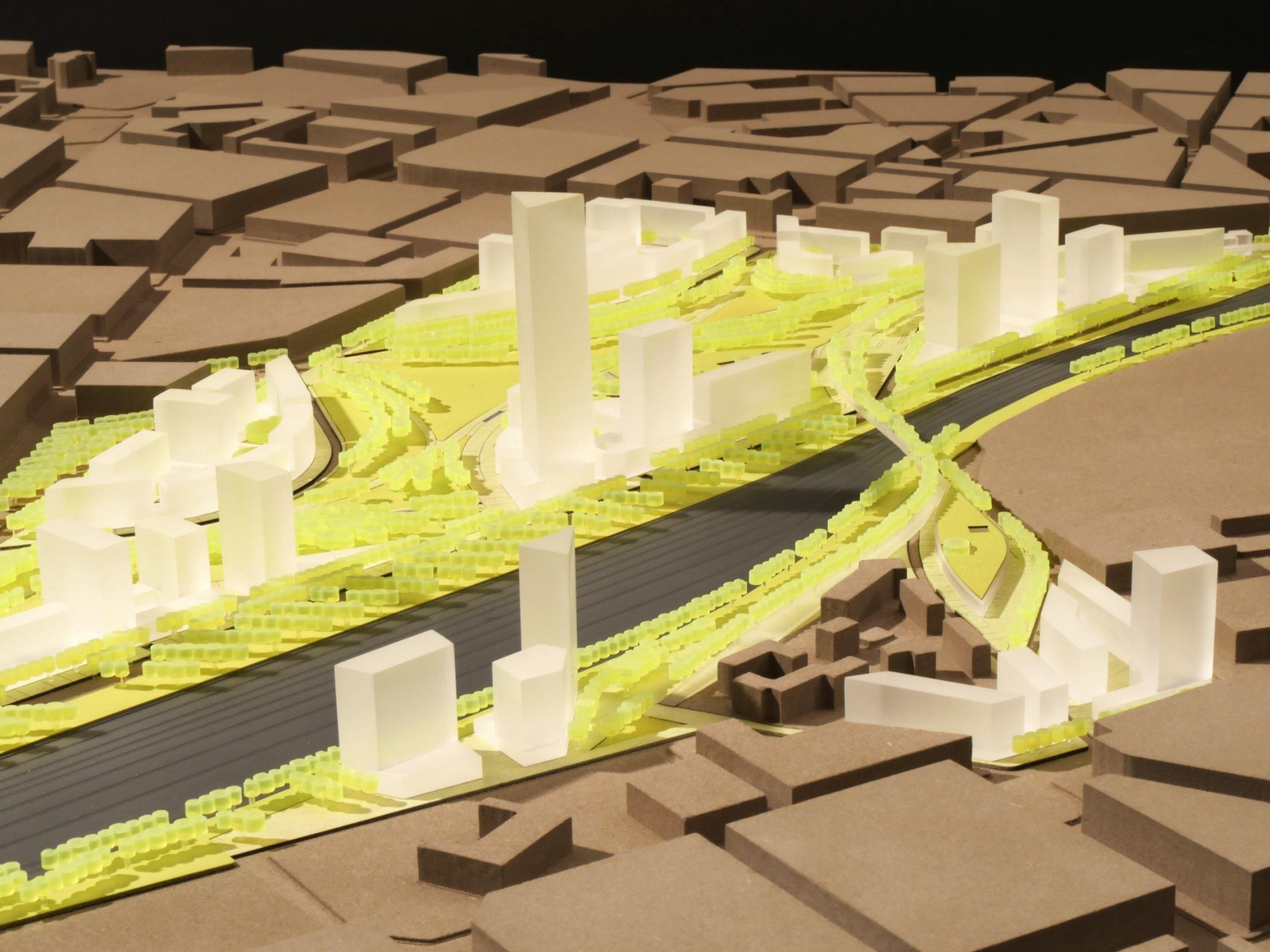
Joia Meridia mixed-use quarter in Nice

MONOPRIX
HOTEL MOXY

MONOPRIX



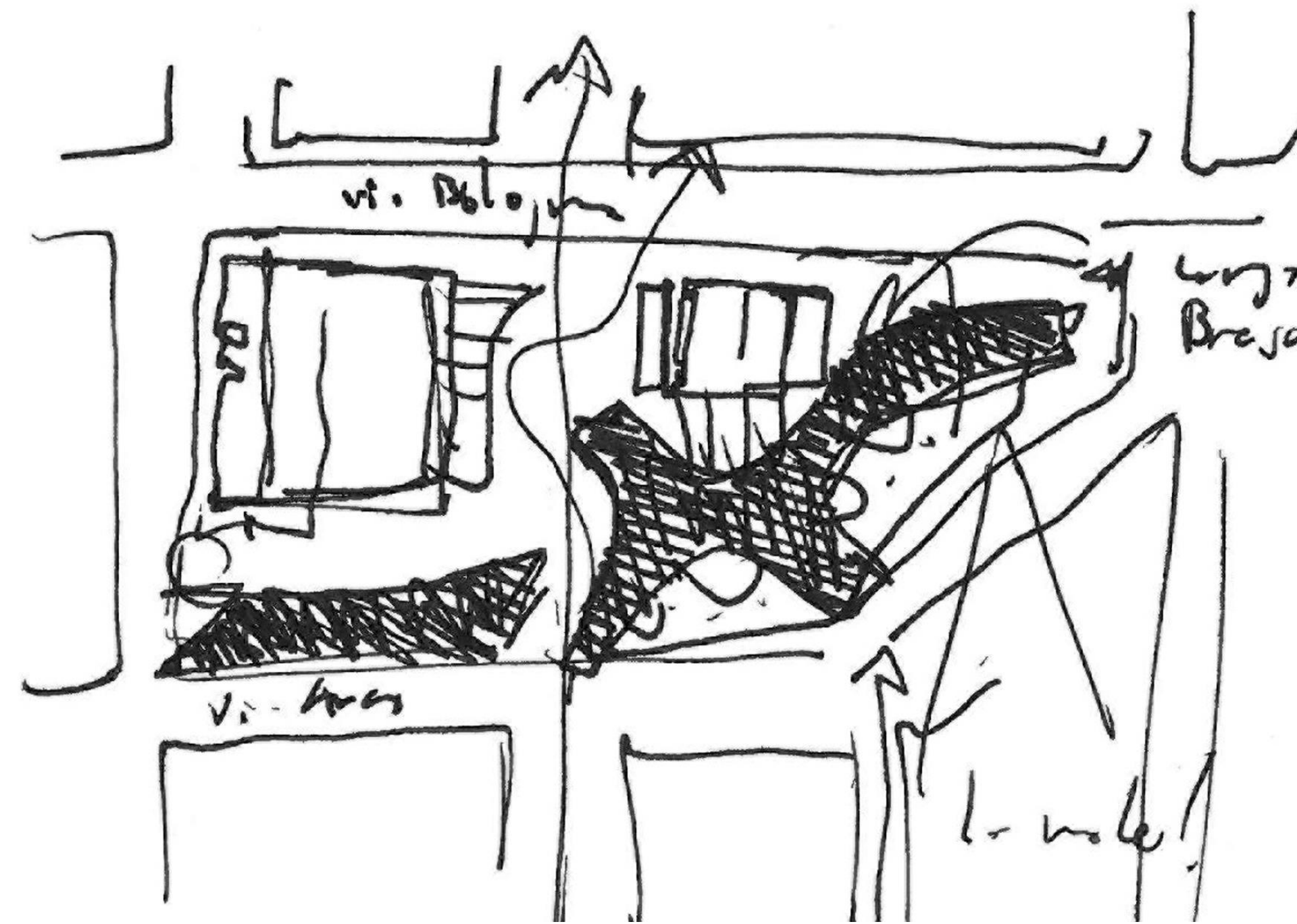




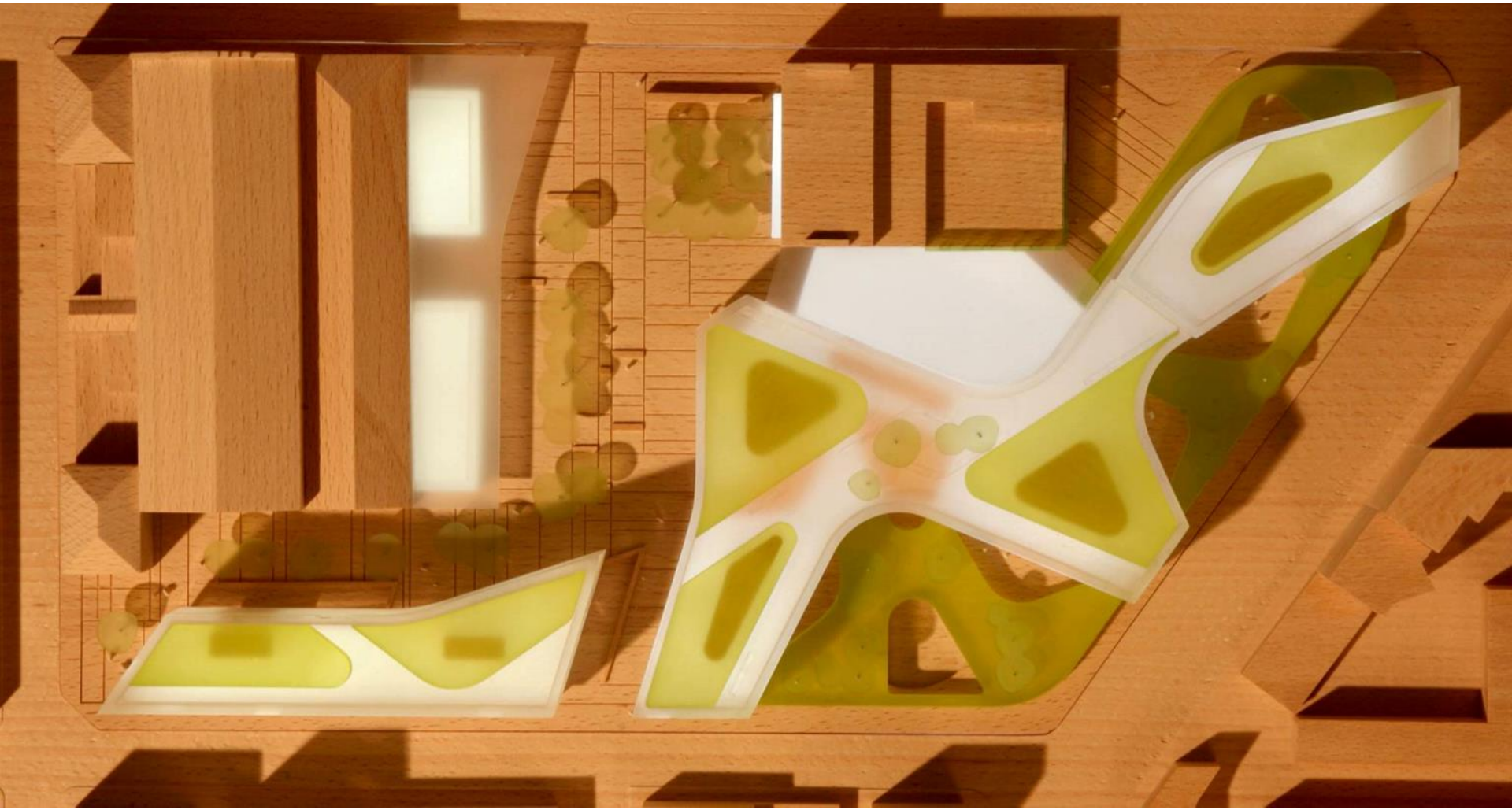
Mole Antonelliana

CZ The Campsite Shower Theory

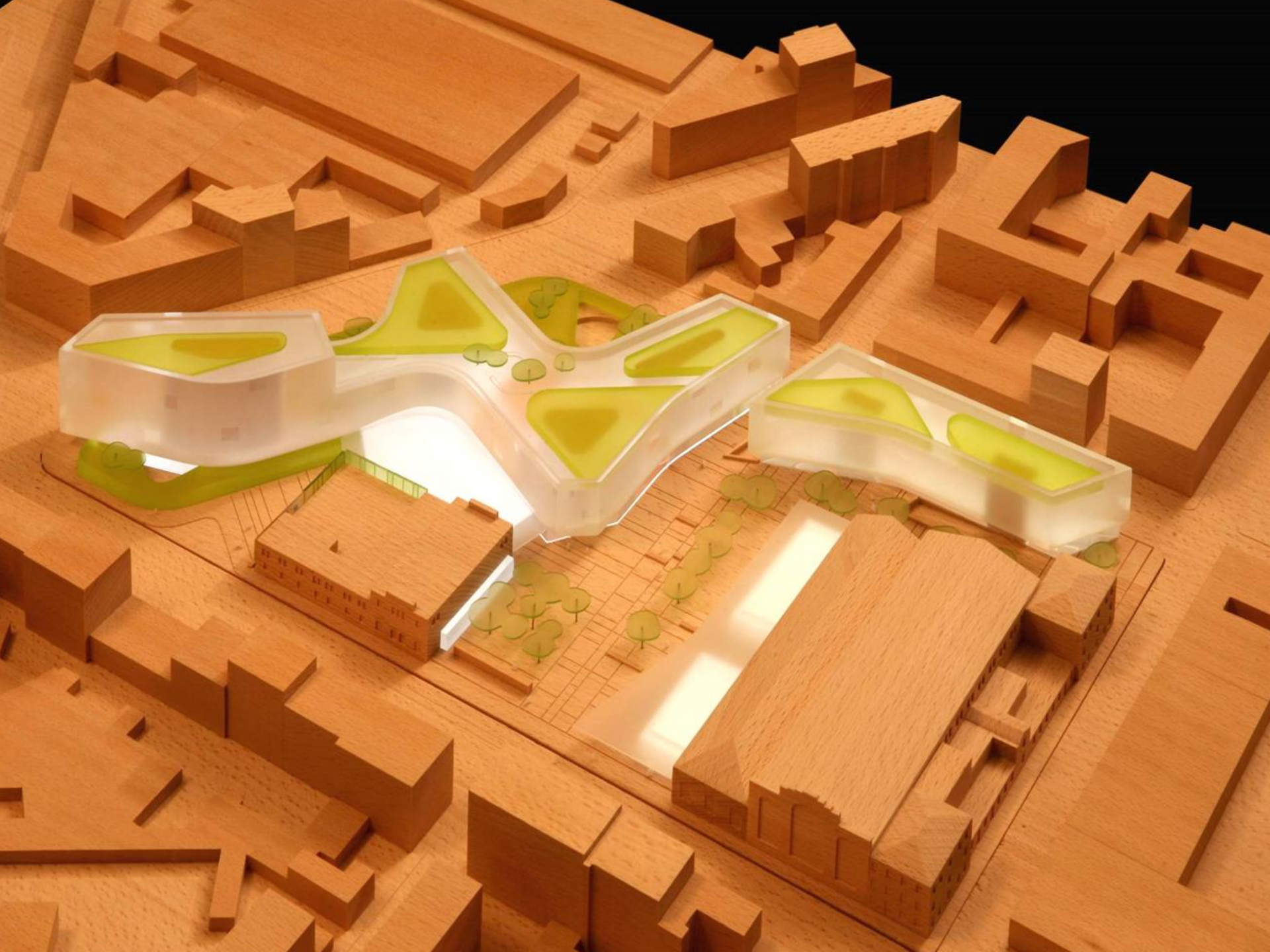
Lavazza Headquarters, Turin, 2010



CZ The Campsite Shower Theory



CZ The Campsite Shower Theory



Pianta piano terra

MUSEO LAVAZZA

Marelli
Marelli
Marelli
Marelli
Marelli
AUTOMOBILE
CLUB ITALIA
ORGANIZZ.
ALIMENTARI
ANSELMO

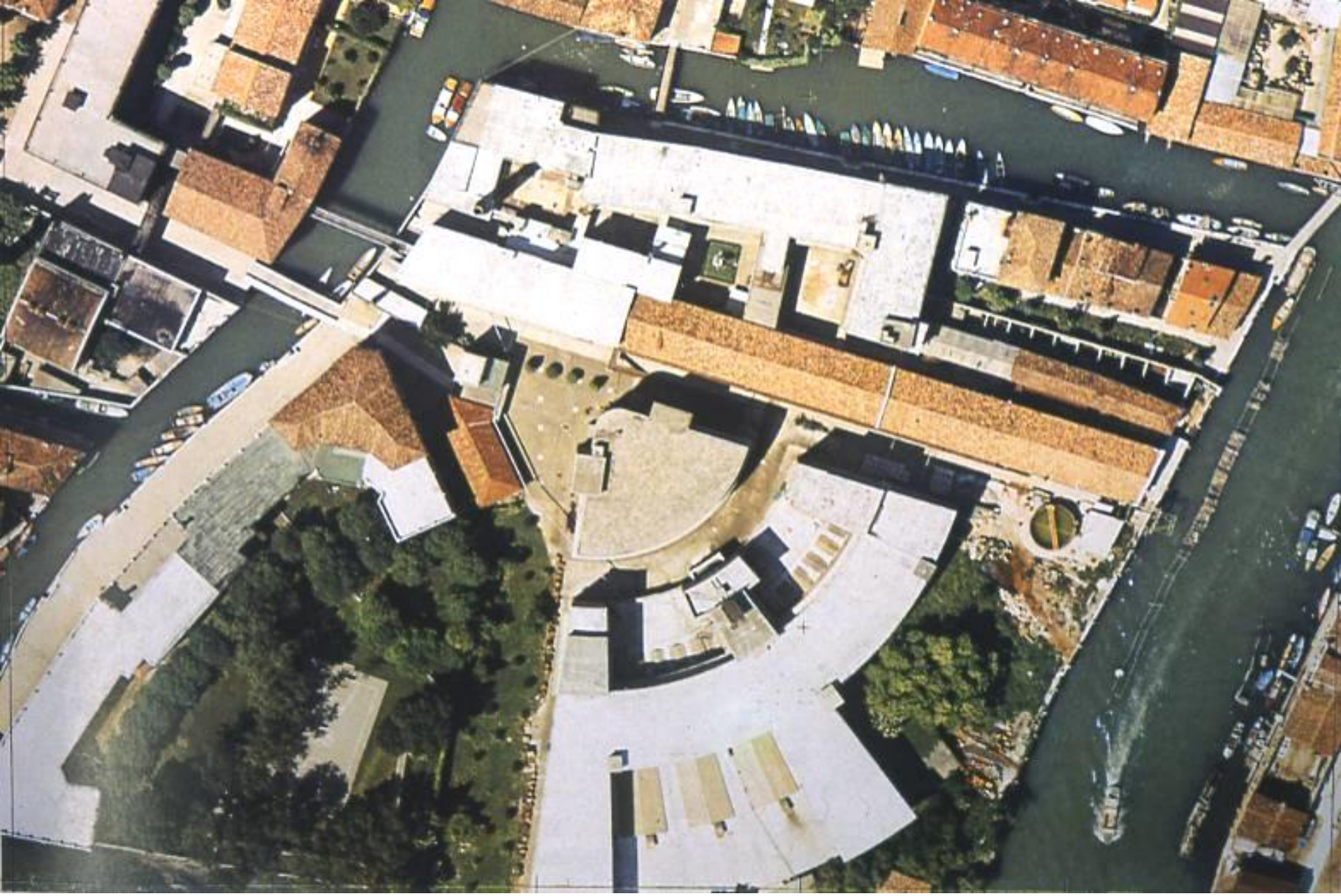
Area Archeologica
San Secondo

LAVAZZA

BISTROT

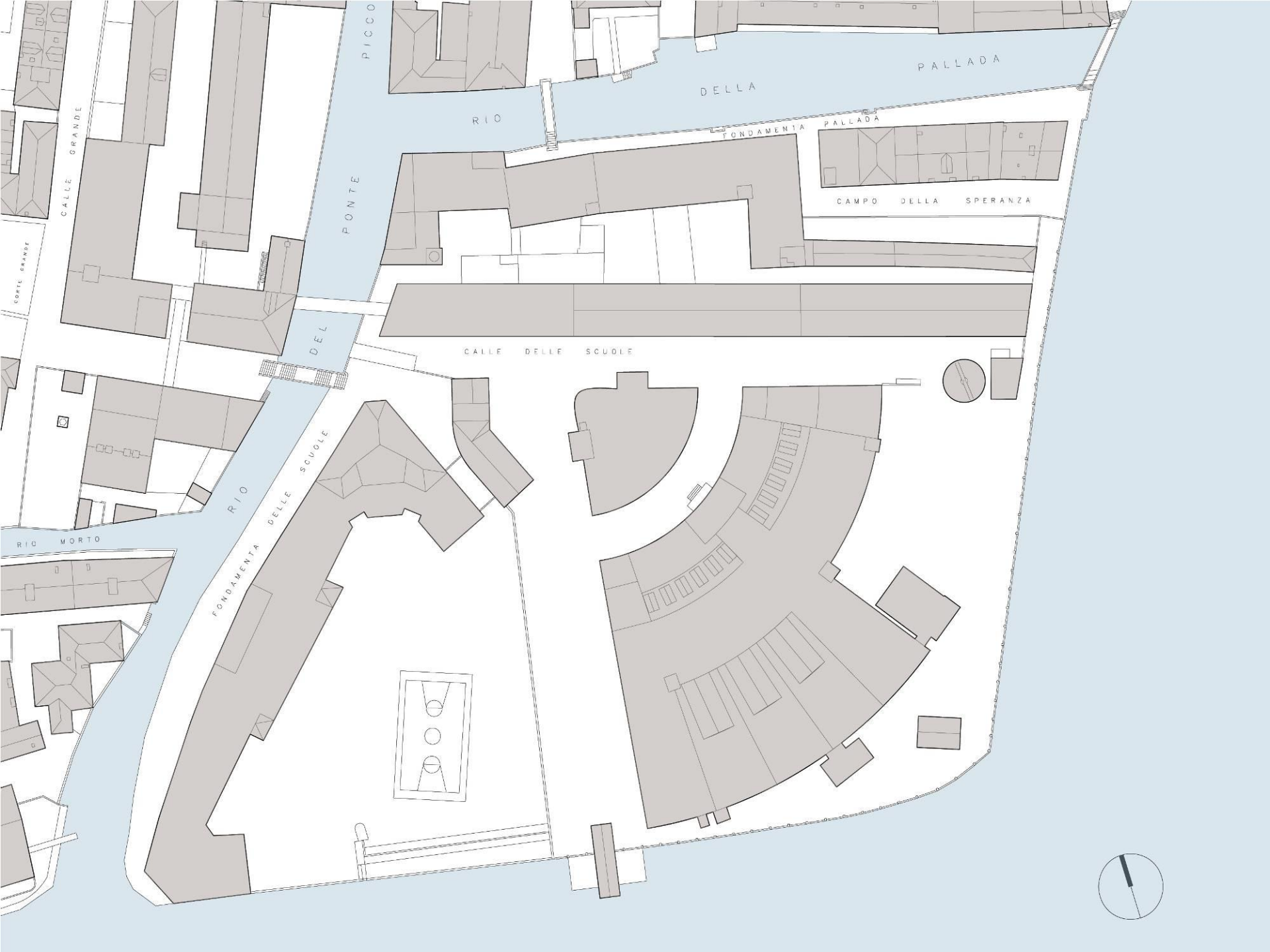
CZ The Campsite Shower Theory

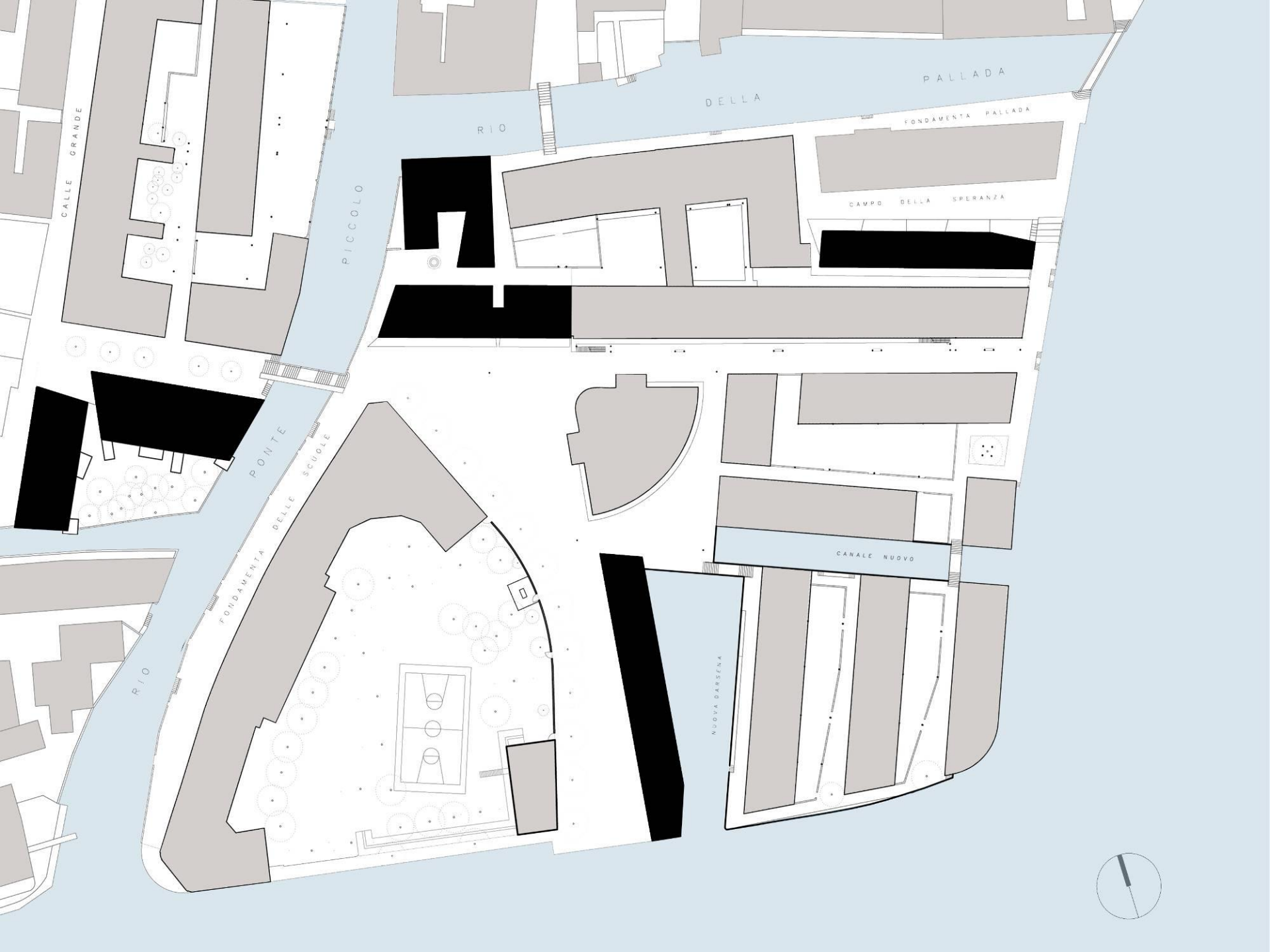
Area ex-Junghans, Venice 1996, former state



CZ The Campsite Shower Theory

Area ex-Junghans, Venice 1996, aerial photo of the factory


PICCOLO
RIO DELLA PALLADA
FONDAMENTA PALLADA
CAMPO DELLA SPERANZA
CALLE GRANDE
CORTE GRANDE
PONTE DEL
CALLE DELLE SCUOLE
RIO
FONDAMENTA DELLE SCUOLE
RIO MORTO


RIO DELLA PALLADA
FONDAMENTA PALLADA
CAMPO DELLA SPERANZA
CALLE GRANDE
PICCOLO PONTE
FONDAMENTA DELLE SCUOLE
CANALE NUOVO
NUOVA DARSENA
RIO

CZ a city is (not) a tree

La nuova piazza

CZ a city is (not) a tree

B residential building, Venice, 1998-2002

104
VESTA

CZ The Campsite Shower Theory

CZ a city is (not) a tree

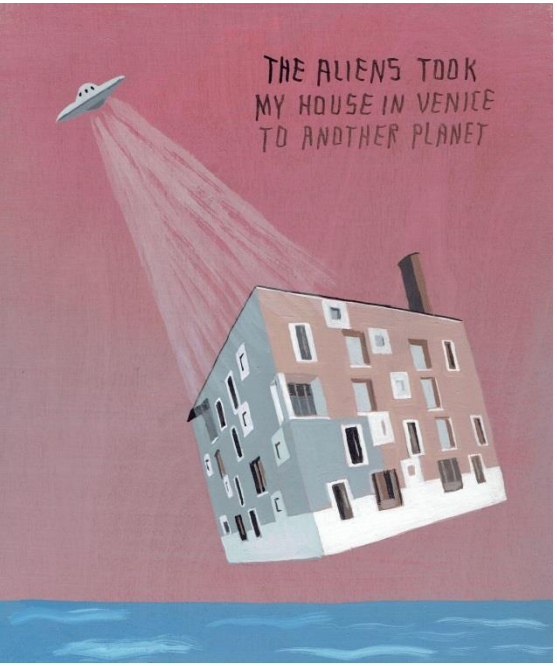
CZ The Campsite

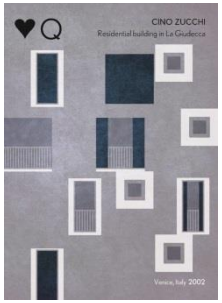
Edificio D, ingresso

CZ The Campsite Shower Theory

“Mentre il funzionalista cerca il massimo possibile adeguamento a un fine il più possibile specifico, il razionalista cerca l’adattamento al più grande numero di possibilità. Niente di più comprensibile che il razionalista metta particolare enfasi sulla forma. La forma nasce con lo stabilirsi delle relazioni tra gli uomini. L’uomo solitario, isolato nel mezzo della natura, non ha alcun problema formale. La questione della forma nasce con l’unione di più individui, e la forma è ciò che rende possibile la convivenza tra gli uomini.”

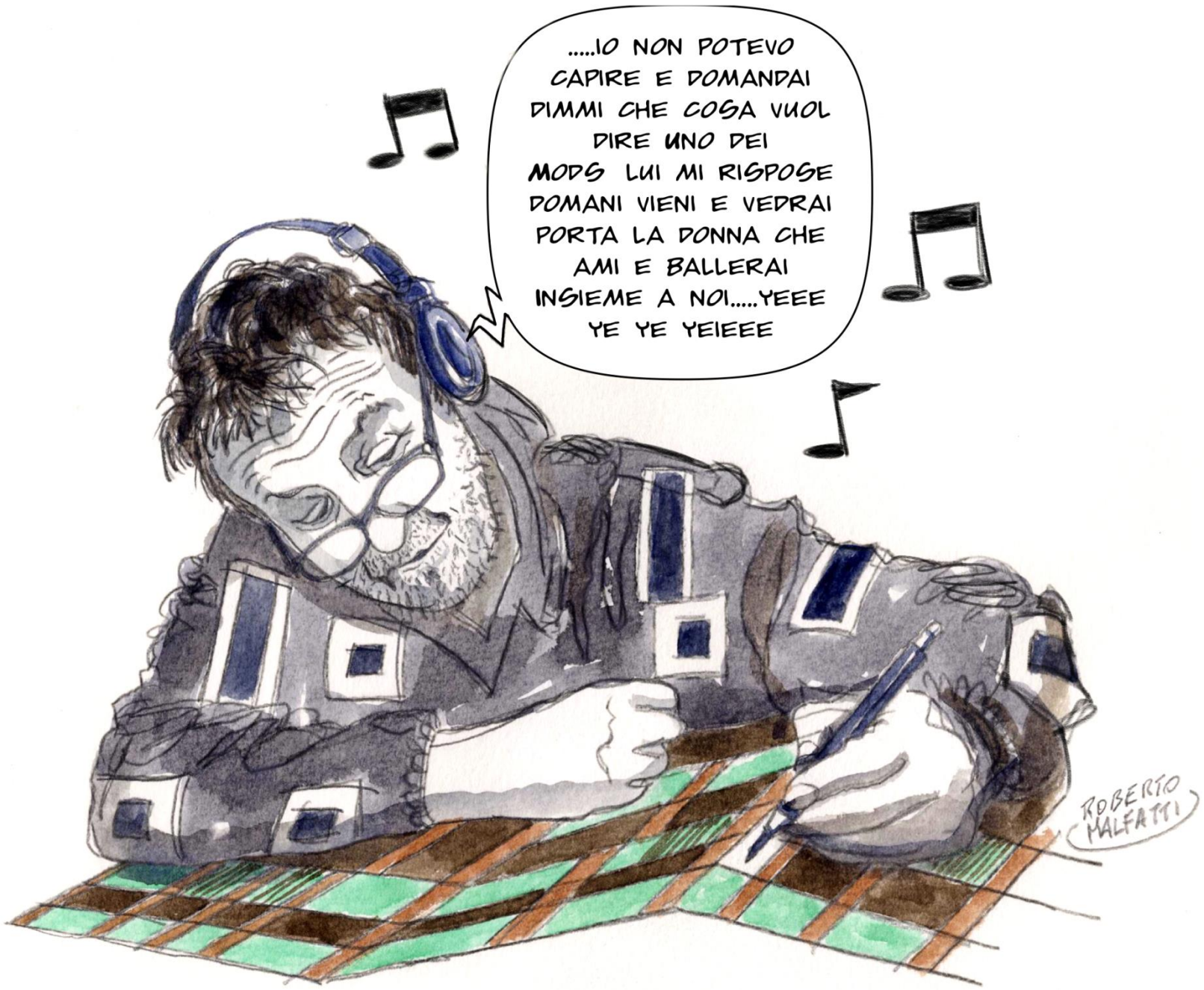
Adolf Behne, *Der Moderne Zweckbau* 1923





CZ The Campsite Shower Theory

La Junghans come soggetto «painterly» – G.Tonelli, V. Niccolai, J.Mayoral, L. Impeduglia, S. Balme


.....IO NON POTEVO
CAPIRE E DOMANDAI
DIMMI CHE COSA VUOL
DIRE UNO DEI
MODS LUI MI RISPOSE
DOMANI VIENI E VEDRAI
PORTA LA DONNA CHE
AMI E BALLERAI
INSIEME A NOI.....YEEE
YE YE YEIEEE
ROBERTO
MALFATTI

La sopravvivenza del più forte ……...