

INTERNI The Magazine of Interiors and Contemporary Design
and the **Italian Cultural Institute, London**
have the pleasure of inviting you to the lecture

The Campsite Shower Theory

In Praise of Just-Out-Of-Time Architecture

CINO ZUCCHI

Architect and founder of Cino Zucchi Architetti - CZA

Tuesday, September 19th 2017, at 7:00 PM

Italian Cultural Institute

39 Belgrave Square, London SW1X 8NX

Speakers will include

Pasquale Terracciano *Ambassador of Italy to the United Kingdom*

Gilda Bojardi *Editor-in-chief INTERNI Magazine*

Marco Delogu *Director Italian Cultural Institute*

Robert Mull *Professor University of Brighton, Chair*

Drinks with tasting of Italian specialities to follow

further informations: interni@carocommunications.com

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Thanks to: Baglioni Hotels, Kartell, Marchesi Frescobaldi, S.Pellegrino



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THE CAMPSITE SHOWER THEORY

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In its explicit refusal of previous formal experiences, **Modernism tried to diagram the design process as a scientific-like, abstract “method”** through which the inputs of programme, budget, climatic conditions could be securely translated into the output of the final form. In a more sophisticated version of this **input-output model of design**, we could introduce two elements which push the system towards more complex behaviours: one is **the concept of “feedback”**, where the output regulates the input by a mechanism of retro-action; the second is **the awareness of the necessary time delay between the moment in which the need is expressed and the one in which the designed object or building responds to it**. When we try to regulate the temperature of a campsite shower, the result of our action is not immediate since it takes time for the water to travel in the pipes; waiting for it, we tend to exaggerate our input: “oversteering” on the hot faucet, getting burned, overcorrecting on the cold one and freezing, in a converging pattern towards the “just right” condition.

If we transpose this onto an urban scale, **we clearly see how far is city is from a smartphone or other technical device**; we cannot dispose of the former as we can with the latter. If a city was just the result of a well-designed algorithm whose inputs are present functions, every generation should completely destroy the obsolete city and build from scratch a new one suited to its new needs, lifestyles and technical advancements. This way of seeing is negating not only by the ability to adapt - or, to use a fashionable word, the “resilience” - of architectural forms, but also the ability to evolve.

The overall form of the city survives its inhabitants; life adapts to spaces which adapt to life, and form is often what hosts and represents the social contract between citizens. The problem of this “time delay” affects architecture in two different ways: **an architectural work always “arrives a little late”** to solve the demand which ignited its design, but also **it lasts in time much beyond its original need** has terminated or changed. The consideration of these matter, have led in the past to a number of different strategies. In CZA’s architectural practice, we don’t respond to them with a standard solution, but rather evaluate case-by-case the most effective way to tackle a specific site, a specific programme, or a specific cultural context. Much as Stanley Kubrick jumped from *Spartacus* to *Lolita*, from *2001 A Space Odyssey* to *A Clockwork Orange*, from *Barry Lyndon* to *The Shining*, and all the songs of the Beatles’ double *White Album* have a purposely different sound, so at CZA we consider the issue of architectural language as something to be dealt with, and somehow reinvented, with each new project. After a visual presentation vividly illustrating these problems, **the lecture will examine the development of few CZA projects, interpreting them as different reactions to them**. The design for a **temporary entrance to a tunnel in Lugano** explores just-in-time design and realization; the **Salewa headquarters in Bozen** adopts sophisticated modelling instruments; **master plans in Milan, Helsinki and Tirana** introduce flexibility in the urban dimension; the **Car Museum in Turin** transforms an existing structure into a new entity; the **Corte Verde in Milano** uses well-tested practices in new ways; the **park in San Donà** and the **public spaces of the Portello** stress the importance of the collective space in the contemporary city; finally, the reform of the **ex-Junghans industrial area** into an urban quarter **in Venice** adopts durability as the key to sustainability. The notion of “urbanity” has changed greatly in the last hundred years; but we can still see it as **the necessary relation between individual experience and collective interaction, between transformation and permanence of the human environment**.

Cino Zucchi

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CINO ZUCCHI, Cino Zucchi Architetti - CZA



Born in **Milano** in **1955**, Cino Zucchi earned a **B.S.A.D. at the MIT in 1978** and a **Laurea in Architettura** at the **Politecnico di Milano** in 1979 where is currently Chair Professor of Architectural and Urban Design. He has been 'John T. Dunlop Visiting Professor in Housing and Urbanization' at the **Harvard Graduate School of Design** in 2013 and visiting professor in European and U.S. universities. He is regularly invited for lectures and architectural juries both in Italy and abroad. He is a member of international research teams such as the **ARE_Living on housing innovation**, and has been the president of the **Jury of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award 2015**. His essays and writings on architecture, urban

design and theory have been published in many international magazines. He participated in the organization and exhibition design of the XV, XVI, XVIII, XIX and XXI **Triennale in Milan**; he is in the scientific committees of the XXI Triennale, of the **MAXXI in Rome**, of the **Enciclopedia Treccani**. His work has been shown at the 6th, 8th, 12th and 13th **Biennale of Architecture in Venice**, where the installation *Copycat. Empathy and Envy as Form-makers* has been awarded a special mention by the Jury (2012) and has been the **curator of the Italian Pavilion at the 14th edition (2014)**. **CZA-Cino Zucchi Architetti** has realized many **industrial, commercial, residential and public buildings, public spaces, master plans and renewals of industrial, agricultural and historical areas and has participated in numerous architectural and urban design competitions**. His engagement in the current international debate on architecture and urban design theory in practice is widely recognized, resulting in intense intellectual relations with colleagues and critics. www.zucchiarchitetti.com



1. Residential building La Corte Verde, Milan (Italy), 2006-2013. 2. Pedrali Automated Warehouse, Mornico al Serio, Bergamo (Italy), 2016. 3. Group M Headquarters, Assago, Milan (Italy), 2007-2011. 4. Salewa Headquarters, Bozen (Italy), 2007-2011. 5. Seven Beautiful Orchards, Farini railway yard, Milan (Italy), 2017. 6. Lavazza Headquarters, Turin (Italy), 2010-2017.

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ROBERT MULL, chair

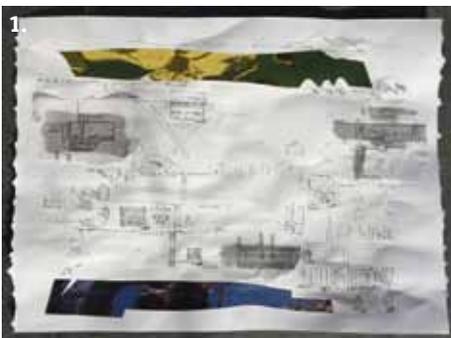
Head of School and Professor of Architecture and Design, University of Brighton



Robert Mull is **Head of School and Professor of Architecture and Design at the University of Brighton**, an honorary Professor with the **Moscow School of Architecture**, a visiting Professor at **Umeå University Sweden**, and is the Director of Innovation at **Publica**, an Urban Design practice based in London.

Robert was previously Director of Architecture and Dean of The Cass Faculty of Art, Architecture and Design. Recently, Robert has co-curated the exhibition *Papers* and the talk series *Turncoats*, as well as shows about the Calais Jungle on London's South Bank.

Robert is currently developing **the Global Practice Programme with educational, NGO and institutional partners focusing on live projects within the European Refugee Crises** and institutions including prisons, schools and communities.



1. Drawing made with refugees and volunteers exploring improvements to **Pikpa Camp, Lesvos. 2016. 2.** One of the latest houses built in the farm camps outside Izmir, Turkey, with support from the Tribe Turkey, 2017. **3. The Blue House** on the Hill rescued from the Calais Jungle and exhibited on London's South Bank as part of the *2016 Festival of Love*.

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ISTITUTO ITALIANO DI CULTURA

The **Italian Cultural Institute in London**, directed by **Marco Delogu**, is the **official Italian governmental body dedicated to promoting Italian language and culture in England and Wales**. To this end the Institute: organises concerts, cultural events and exhibitions and Italian courses. It facilitates initiatives that promote the Italian Language in England and Wales, including collaboration with Italian Lecturers at English, Welsh and Italian Universities and encourages cultural and scientific collaboration between Italy and England/Wales, establishing contacts with institutions, bodies and personalities in the English and Welsh arts and scientific communities **to promote projects that further knowledge of Italian life and culture**. It provides **documentation and information about Italian cultural life** and the institutions working in this field and **supports initiatives for the cultural development of the Italian community in England and Wales** to facilitate both its integration in England/Wales and its cultural links with Italy.

Forthcoming events at the Institute include: the series *Italian Inspirations*, literary meetings chaired by critic Boyd Tonkin; the series *Contemporary*, conversations on contemporary theatre, chaired by **Monica Capuani**; a lecture on **Martin Luther** by **Adriano Prospero** and **Simon Ditchfield**; a conversation of the **Italian Ambassador Pasquale Q. Terracciano** with the author of the book "Una famiglia in pezzi" **Elisabetta Rasy**.

The institute is also a co-organiser of the new festival of Italian Literature **FILL – Festival of Italian Literature** in London, taking place at the Coronet Theatre in Notting Hill on 21 and 22 October. The date of a new series on Italian contemporary history will be soon announced. All info, updates and booking details can be found on the website.

www.icilondon.esteri.it



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INTERNI - The Magazine of Interiors and Contemporary Design

A monthly magazine with circulation of 50,000 copies, **published since 1954** as the first periodical on interior decoration, INTERNI is now **one of the main tools of communication in the field of contemporary and Italian design**, an essential working tool for sector professionals and design lovers. **In 2014** the magazine celebrated **its 60th anniversary**, six decades in which it has had the good fortune to share in the fantastic and adventurous **story of Italian furniture and decorating**. INTERNI has closely monitored the growth of design generated by the brilliant intuitions and works of **courageous and outstanding figures of culture, architects, designers and entrepreneurs**. Starting in the first half of the 1990s the magazine became part of the **largest Italian publishing group, AME Arnoldo Mondadori Editore**. Over the years the monthly has grown, under the direction of **Gilda Bojardi**, into a **system of parallel publications** that have transformed the magazine **from elite media to mass-media**. INTERNI's activities also include **the invention and coordination of events and exhibitions**, organized with the idea of encouraging **contact between those who design, those who produce, and those who distribute**. The famous **FuoriSalone**, the urban phenomenon that enlivens the city of Milan during the week of the Salone del Mobile, **was created through the initiative of INTERNI in 1990**. After the launch of the publications of INTERNI in **Russia (2011)** and **China (2015)**, **more international editions are now being planned**.

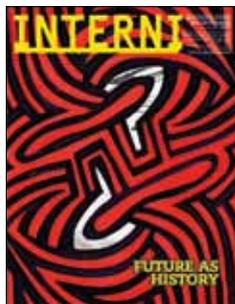
www.internimagazine.it



GILDA BOJARDI, INTERNI Editor-in-chief

Editor in chief since 1994 of the magazine **INTERNI**, published by **Mondadori**, and of all the publications of the **INTERNI system**. She is the creator of the **FuoriSalone**, the event that began in 1990, the **Design Week** that now brings over 450 events to the **city of Milan** every April. As a **curator**, she creates and organizes **cultural events and exhibitions in many different countries**.

INTERNI 674
September 2017



INTERNI 675
United Mexican Design
October 2017



INTERNI RUSSIA
since September 2011



INTERNI CHINA
since January 2015



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