# DESIGN THINKING ON ROPEWAYS

**An interdisciplinary design workshop with students of the Free University of Bozen-Bolzano and NABA Nuova Accademia di Belle Arti Milano**

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Roland Psenner
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## Introduction

**As a mountaineer and skier, I have looked at cableways as a way of assistance: rectangular cabins with handholds, which rode upwards as steeply as possible. People pushed themselves inside with backpacks and skis and tried to get a glimpse of the view. In the cableway on the Piz Corvatsch you would even be pushed forward by the employees - which until then had only happened to me on Japanese subways during rush hour. Ropeways have now become viewing platforms, dining rooms, industrially styled business sections, however, in my perception, they have remained a means of transport for mountain regions. The student's designs presented here prove that ropeways can be more than unadorned boxes, which bring us from the bottom to the top. They take us to the depths of the sea, reduce stress, revalue urban spaces, become greenhouses, meeting rooms, dream catchers, sports devices, open spaces, work-places, works of art, landmarks and - to return to their origin - to means of transport, uniting all the advantages: environmentally friendly, fast, attractive, without waiting times and with minimum space requirement. Above all, they inspire our imagination and let us know what is possible. As a natural scientist, I believe that progress comes from applied basic research. The work in this publication reminds me that there are other sources of progress.**

## Introduzione

**Come alpinista e sciatore, ho sempre visto le funivie come mezzo di ascesa: cabine rettangolari con maniglie, che salgono ripidamente verso la cima. Le persone si spingono all'interno con zaini e sci cercando di intravedere l'uscita verso l'esterno. Nelle cabinovie sul Piz Corvatsch alcuni si sono ritrovati spinti dentro le cabine addirittura dai componenti dello staff, cosa che a me era successa solo nell'ora di punta di una metro giapponese. Le funivie sono ora diventate piattaforme panoramiche, tavole calde,con sezioni dedicate al business industriale, ma dal mio punto di vista sono rimaste un mezzo di trasporto per le regioni montane. I progetti presentati dagli studenti dimostrano che le funivie possono essere molto di più che scatole spoglie che ci portano dal basso verso l'alto. Ci transportano nelle profondità marine, riducono lo stress, rivalutano gli spazi urbani,**

diventano serre, sale d'incontro, cacciatori di sogni, attrezzatura sportiva, spazi aperti, posti di lavoro, opere d'arte, monumenti e - per tornare alle loro origini - mezzi di trasporto, che si uniscono a molti vantaggi: rispetto dell'ambiente, velocità, attrattiva, attese brevi e utilizzo di uno spazio minimo. Soprattutto, ispirano la nostra immaginazione e ci fanno scoprire cosa potrebbe essere possibile. Da studioso di scienze naturali, sono convinto che il progresso derivi dall'applicazione delle ricerche di base. Il lavoro di questa pubblicazione mi ricorda che ci sono anche altre risorse per il progresso.

## Einführung

Als Bergsteiger und Skifahrer habe ich Seilbahnen als Aufstiegshilfen betrachtet: rechteckige Kabinen mit Haltegriffen, die möglichst steil nach oben fuhren. Man drängte sich mit Rucksack und Skiern hinein und versuchte, einen Blick nach außen zu erhaschen. In der Seilbahn auf den Piz Corvatsch wurde man noch von den Angestellten hineingeschoben – was mir danach nur zu Stoßzeiten in japanischen U-Bahnen passierte. Seilbahnen wurden inzwischen zu Aussichtsplattformen, zu Speisezimmern, zu industriell gestylten Businessabteilen, in meiner Wahrnehmung blieben sie jedoch ein Transportmittel für Bergregionen. Die hier vorgestellten Entwürfe von Studierenden beweisen, dass Seilbahnen mehr sein können als schmucklose Kisten, die uns von unten nach oben bringen. Sie führen uns in Meerestiefen, bauen Stress ab, werten städtische Räume auf, werden zu Gewächshäusern, Begegnungsräumen, Traumfängern, Sportgeräten, zu open spaces, Arbeitsplätzen, Kunstwerken, Wahrzeichen und – um auf deren Ursprung zurückzukommen – zu Transportmitteln, die alle Vorzüge in sich vereinen: umweltfreundlich, schnell, attraktiv, ohne Wartezeiten und mit geringstem Platzbedarf. Vor allem aber beflügeln sie unsere Phantasie und lassen uns ahnen, was möglich sein kann. Als Naturwissenschaftler vertrete ich die Meinung, dass Fortschritt aus der Grundlagenforschung kommt. Die Arbeiten in diesem Band erinnern mich daran, dass es weitere Quellen des Fortschritts gibt.

Antonino Benincasa
Free University of Bozen - Bolzano
Vice Dean for Studies — Degree Course Director BA Design

## Research and teaching shouldn't stay in an ivory tower

**A fundamental principle on which the university ideal is based on, is the unity of research and teaching. In this context, however, a university, its students and professors should not live in an ivory tower. One of the goals of research is, of course, to contribute to society and to be publicly accessible. Interaction between universities and economic institutions are indispensable, as a university is not a sealed box but a public place. Teaching, research and society are interdependent in order to open up new possibilities and dimensions. This is precisely where the students' projects shown in this publication come into play. They are ideas, visions and utopias, which were created in the interdisciplinary concept workshop «Design Thinking on Ropeways». The works are set between the poles of research and teaching and were made possible by the support of «Dolomiti Superski». My teaching is characterised by the constant search for the new, for the visually still unknown, for aesthetically untapped form languages, for a new way of seeing things, to make the invisible visible, to make inaccessible things understandable. Together with the students, I go on a journey which could lead anywhere. The search for unity of form and function, following the apparent contradiction between functionality and utopia. All this is visible in the student's work shown here, and who knows, perhaps one of the utopias created in this workshop will becomes a reality.**

## La ricerca non è consentita per vivere su una torre d'avorio

**Un principio fondamentale su cui si basa l'idea dell'università è l'unità tra ricerca e insegnamento.
In questo contesto però l'università, assieme ai suoi studenti e professori, non dovrebbe vivere in una torre d'avorio. Uno degli obbiettivi della ricerca è, naturalmente, quello di dare un contributo alla società e di essere pubblicamente accessibile. L'interazione tra università e istituzioni economiche é indispensabili, in quanto un'università non è una scatola sigillata ma un luogo pubblico. L'insegnamento, la ricerca e la società sono interdipendenti al fine di aprire nuovi orizzonti e possibilitá. Questa pubblicazione é esattamente dove gli studenti si vogliono mettere in gioco con i loro progetti. Sono idee, visioni, utopie, create nell'ambito di questo workshop interdisciplinare «Design Thinking**

on Ropeways». I lavori sono collocati tra i poli di ricerca e insegnamento e sono stati resi possibili solo grazie al sostegno di «Dolomiti Superski». Il mio insegnamento è caratterizzato dalla continua ricerca del nuovo, di quelle caratteristiche ancora visivamente sconosciute, dalla forma di un linguaggio esteticamente e stilisticamente intatto, da un nuovo modo di vedere le cose, dal rendere visibile l'invisibile, dal rendere comprensibili le cose inaccessibili. Insieme con gli studenti parto per un viaggio che può portare ovunque. La ricerca dell'unità tra forma e funzione, secondo l'apparente contraddizione tra funzionalità e utopia. Tutto questo è visibile nel lavoro svolto dagli studenti mostrato in seguito e, chi lo sa, forse una delle utopie create in questo workshop diventerà realtà.

## Lehre und Forschung darf nicht im Elfenbeinturm leben

Ein Grundprinzip, auf dem der Gedanke von Universität beruht, ist die Einheit von Lehre und Forschung. Eine Universität, ihre Studierenden und Professoren dürfen in diesem Kontext jedoch nicht in einem Elfenbeinturm leben. Die Aufgabe der Forschung ist es, an der Gesellschaft und am wirtschaftlichen Fortschritt einen Beitrag zu leisten. Interaktionen zwischen Universität, Institutionen und der Wirtschaft sind in diesem Kontext unabdingbar. Eine Universität ist ein Ort der Öffentlichkeit. Lehre und Forschung sollten daher im Austausch mit der Gesellschaft stehen, um neue Horizonte öffnen zu können. Genau hier setzen die, in dieser Publikation gezeigten Projekte der Studierenden an. Es sind Ideen, Visionen, Utopien, die im interdisziplinären Konzeptworkshop «Design Thinking on Ropeways» entstanden sind. Die Arbeiten bewegen sich im Spannungsfeld zwischen Lehre und Forschung und wurden erst durch die Unterstützung der «Dolomiti Superski» ermöglicht. Meine Lehre ist gekennzeichnet durch die ständige Suche nach dem Neuen, nach dem visuell noch Unbekannten, nach einer ästhetisch unverbrauchten Formensprache, nach einer neuen Sichtweise der Dinge, nach dem Sichtbarmachen dessen, was unsichtbar ist, nach dem Begreifbarmachen von dem, was man nicht-greifen kann. Die Suche nach Einheit von Form und Funktion, nach dem scheinbaren Widerspruch zwischen Funktionalität und Utopie. All das wird in den hier gezeigten Arbeiten der Studierenden sichtbar und wer weiß, vielleicht wird eine der in diesem Workshop entstandenen Utopien zur Realität.

Claudio Larcher
NABA Nuova Accademia di Belle Arti Milano
Course Leader, BA in Design

## Mobility and design

**How do we imagine the mobility of the future? What are new possibilities for transport facilities going to be like? With these questions, students approached the project on cableways. The starting point was not just the design of the product, of a cable car or its interior, but instead it was broadened to the service design. Increasingly, the service design is superseding the product one and the students are the first protagonist of this change: owning a car is no longer important because the car sharing is replacing it on a daily basis.**
**The second assumption of this design approach is «experience-based». As the designer, Simone Micheli said about the hotels he has designed, «I am creating rooms, not for sleeping, but for establishing an experience that the client would remember forever». Likewise, moving on a cable car is not a displacement, but it become a remarkable experience! What is happening during this experience? Will you remember the trip? Here is the right design attitude that would allow exploring new scenarios.**
**A third and final theme in the students' projects is the increase of cooperations with several brands and sponsors, which are no longer intrusive advertising, but promoters of events and experience, in other words, a tool to change the perception of the cable car world.**

## Mobilità e design

**Come immaginiamo la mobilità del futuro? Quali sono le possibilità di trasporto? Con queste domande gli studenti hanno affrontato il progetto sui possibili scenari del trasporto su fune. Il punto di partenza non è stato solo quello del design del prodotto, il disegno di una cabina di una funivia o il suo interno, ma più in generale è stato allargato al design dei servizi. Sempre di più il servizio sta sostituendo il prodotto e gli studenti sono i primi protagonisti di questo cambiamento: l'automobile non è più così importante perché si utilizza quotidianamente il car-sharing. Il secondo presupposto dell'approccio progettuale è quello "esperienziale". Come diceva il designer Simone Micheli a proposito dei suoi Hotel "io progetto non per far dormire le persone in una stanza d'albergo, ma per far fare loro un'esperienza che ricorderanno per sempre". Allo stesso modo muoversi su una**

funivia non è uno spostamento ma è una vera e propria esperienza! Cosa succede durante questa esperienza? Resterà memoria di questo viaggio? Ecco questo è l'atteggiamento progettuale giusto per immaginare i nuovi scenari. Un terzo e ultimo tema presente nei progetti degli studenti è quello della valorizzazione dei brand e degli sponsor. Lo sponsor non è più una sola pubblicità invasiva ma diventa promotore di eventi e valorizzatore dell'esperienza, insomma uno strumento per cambiare la percezione del mondo delle funivie.

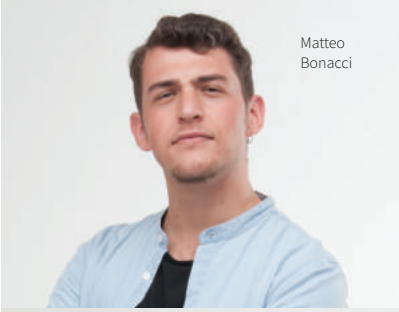
## Mobilität und Design

Wie stellen wir uns die Mobilität der Zukunft vor? Wie werden die neuen Lösungen für unsere öffentlichen Verkehrsmittel aussehen?
Mit diesen Fragestellungen beschäftigten sich die Studierenden in ihren Seilbahnprojekten. Primärer Ausgangspunkt waren dabei die gestalterischen Problemstellungen im Bereich des Produktdesigns und die des Innenlebens einer Seilbahn. Diese Leitgedanken wurden auf das Themengebiet des Service-Design ausgeweitet. Gegenwärtig löst das Servicedesign in zunehmendem Maße die Vorreiterstellung des Produktdesign ab und die Studierenden sind die gestalterischen Wegbereiter dieses Wandels: ein Auto zu besitzen ist nicht mehr so wichtig, weil Car-Sharing den Besitz eines Autos im Alltag nahezu überflüssig macht. Die zweite Grundlage des hier angewandten Designansatzes ist «erfahrungsbasiert». Wie der Designer Simone Micheli über die Entwürfe seiner Hotels sagte: «Ich gestalte meine Räume nicht als reine Schlafräume für die Menschen, sondern um eine Erlebniswelt zu schaffen, an die sich der Gast für immer erinnern soll.» Gleichermaßen verhält es sich in einer Seilbahn. Dies ist keine alltägliche Art der Fortbewegung, sondern es ist ein echtes Erlebnis!
Was geschieht während dieser Erfahrung? Wird eine Erinnerung an die Reise bleiben? Genau hier liegt die richtige Einstellung für ein Design, das es uns erlauben würde, neue Szenarien zu erkunden und zu gestalten. Ein drittes und bedeutendes Thema, das in den verschiedenen Studentenprojekten zum Tragen kommt, ist die Erweiterung von Kooperationen mit Marken und Sponsoren. Sie sind nicht mehr aufdringliche Werbung, sondern werden Veranstalter von Sensationen und Erfahrungen.
Mit anderen Worten ein Werkzeug, um die Wahrnehmung der Seilbahn-Welt zu verändern.

Ege
Anbar

Theresa
Angl

Selene
Baiamonte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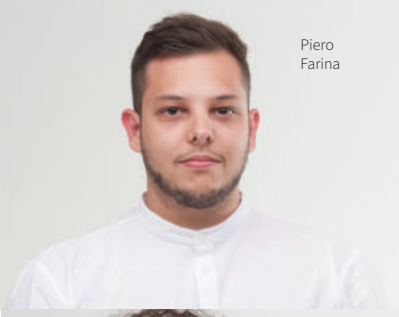
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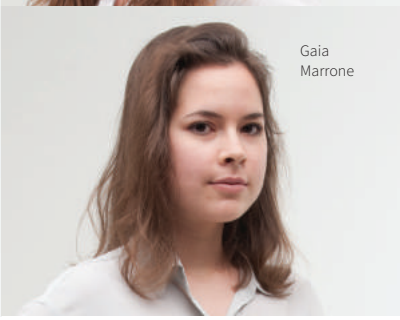
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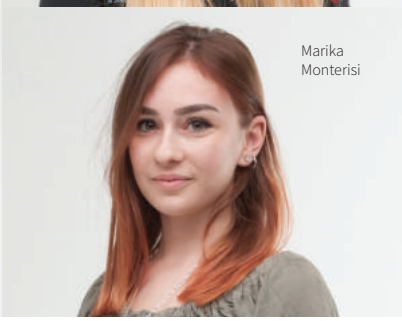
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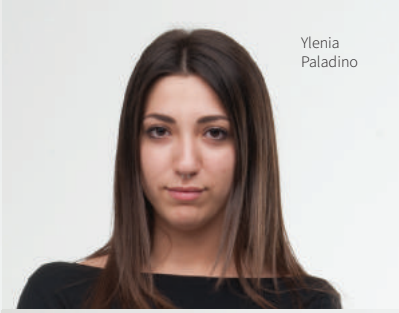

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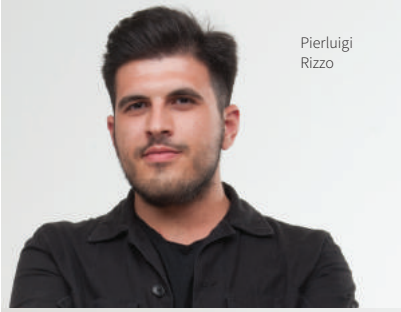

Pierluigi
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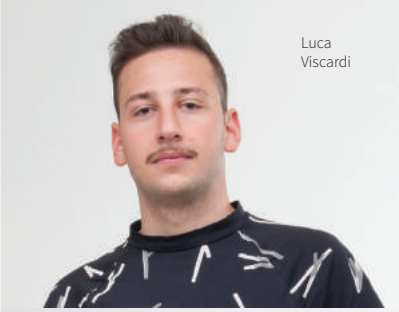

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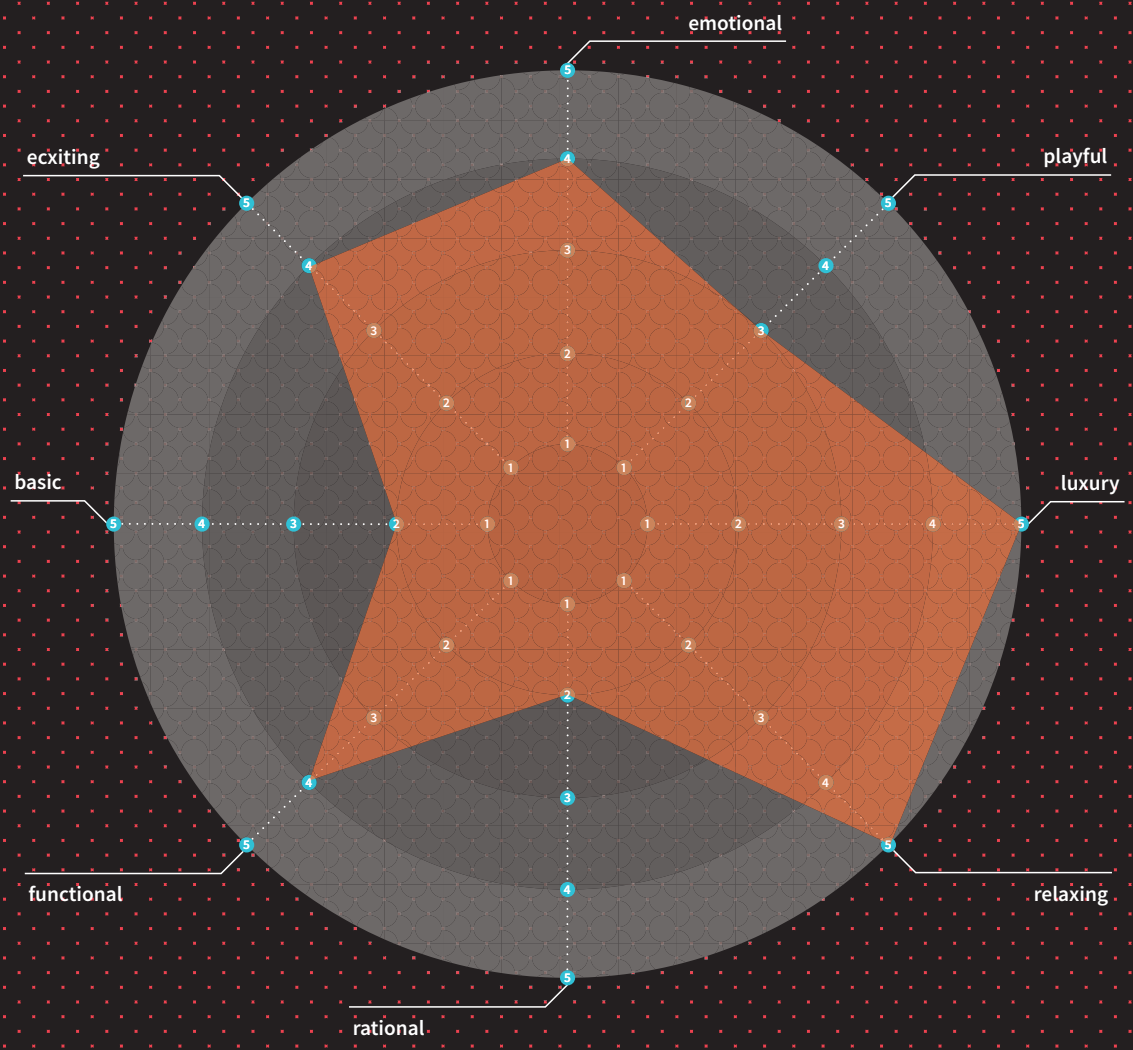
# AIRLUX

# A new experience of comfort in airports

# Value map | Emotional positioning

## Airlux

Design: Piero Farina, Carolin Sophie Schelkle, Maria Testelli



# ABSTRACT

AIRLUX. A new experience of travel comfort in airports

**WHY**

**Airlux will offer the passengers a unique travelling experience within the airport. This way, stress is effectively reduced and the mobility inside of the airport will become an unforgettable and rewarding experience. Located at the rooftop of the airport, Airlux gives the people the feeling of flying together with the planes and at the same time gets them excited about the following travel. Due to the fact that the ropeway system spans the whole airport, it takes the passengers from the main building to their target terminal.**

**WHAT**

**Airlux is a luxury ropeway system that offers high class clients a comfortable place to rest during the long waiting hour at the airport. It consists of single cabins that offer a private space for maximum two to four people.**

**HOW**

**Creating a high end ropeway mobilty system along each airport terminal as an additional transportation service. To guarantee maximum comfort, the interior of the cabin offers special features like a massage chair, calm music, soft lighting and much more. To guarantee punctuality, the updated flight times are shown on a screen inside the cabin. The cabin is built out of special glass, that let the client follow the flying airplanes but is at the same time soundproof, so the inside of the cable car keeps its calm atmosphere. The result is a unique experience, but also new functional of mobilty inside of the airport.**

**FOR WHOM**

**For upper class clients who want to spend their long waiting hours at the airport into a comfortable and luxurious manner.**

**PERCHÉ**

**Airlux offre un'esperienza di viaggio unica. Riducendo efficacemente lo stress, lo spostamente all'interno dell'aereoporto diventerà un'esperienza gratificante ed indimenticabile. Collocata nei soffitti aereoportuali, Airlux da alle persone la sensazione di volare in contemporanea agli aerei in partenza rendendoli entusiasti per il prossimo volo. Dato che il sistema di funivie viaggia attraverso tutto l'aereoporto, porta i clienti dai principali ambienti fino al loro gate di volo.**

**COSA**

**Airlux è una funivia di lusso che offre un posto confortevole di alta classe dove poter sostare durante le lunghe ore di attesa in aereoporto. Consiste in cabine singole che offrono uno spazio privato previsto per due persone al massimo.**

**COME**

**Creando un sistema funicolare di alta qualità in tutti i terminal dell'aereoporto come mezzo di trasporto addizionale. Per garantire il massimo confort, gli interni della cabina offrono funzioni speciali come poltrone massaggianti, musica, luce soffusa e molto altro. Per essere aggiornati sulla partenza dei propri voli, all'interno si troverà un touchscreen dove verranno aggiornate le tempistiche di volo. La cabina è costruita con vetri insonorizzati per ottenere al suo interno un'atmosfera calma e piacevole. Il risultato è un esperienza di viaggio unica e funzionale.**

**PER CHI**

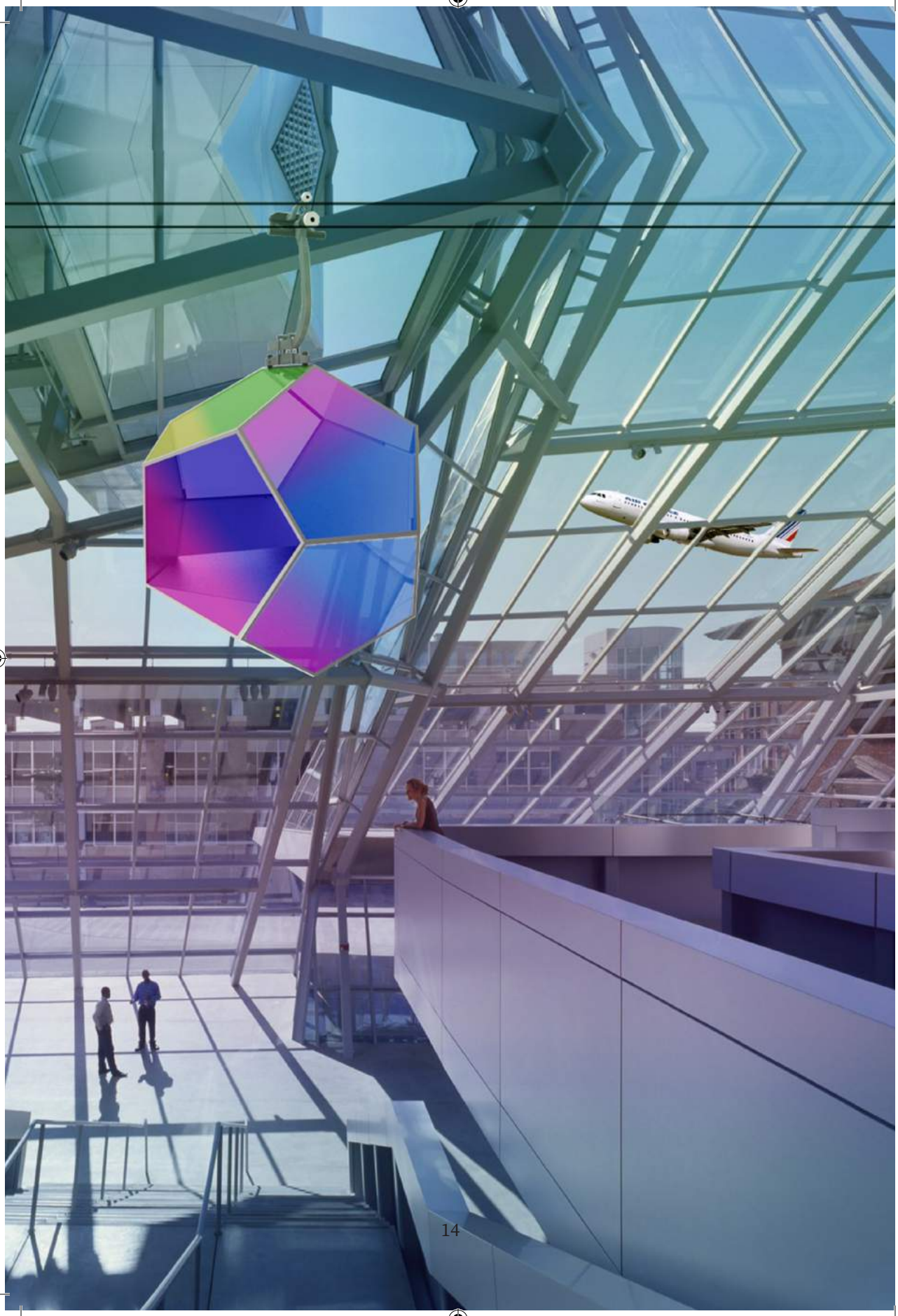
**Clienti di classe superiore che vogliono e possono spendere lunghe attese in aereoporto in uno spazio confortevole e lussuoso.**

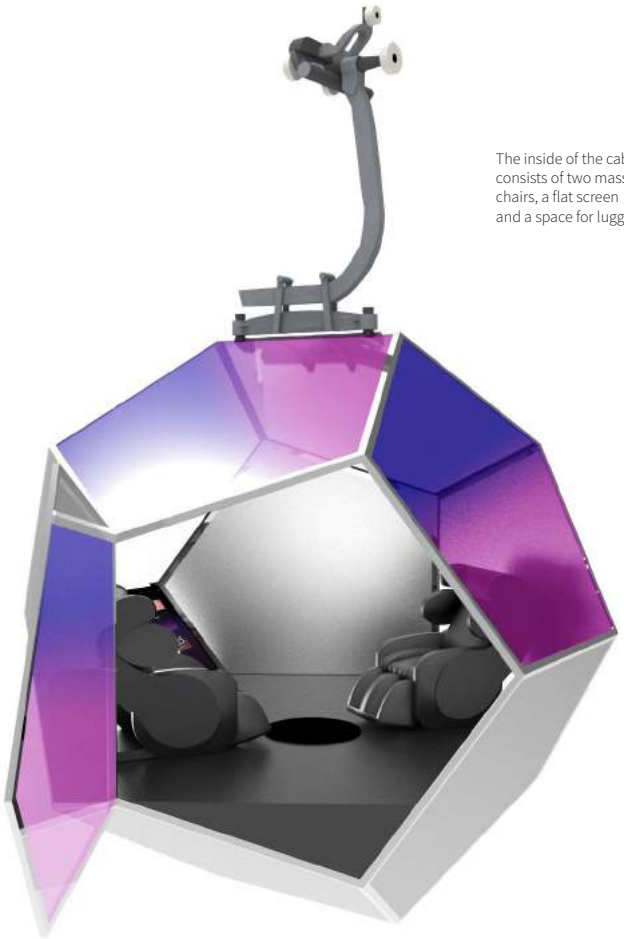
**WIESO**
**Airlux bietet dem Reisenden innerhalb von Flughäfen ein einzigartiges Fortbewegungserlebnis an. Durch diese Art der Fortbewegung wird effektiv Stress reduziert, der Flug kann entspannt angetreten werden und die Mobilität innerhalb des Flughafens wird zu einem unvergesslichen und lohnenswerten Erlebnis. Da das Seilbahnsystem sich auf dem Dach des Flughafens befindet, wird dem Nutzer das Gefühl vermittelt, als würde er bereits mit den Flugzeugen fliegen. Gleichzeitig wird die Vorfreude auf die anstehende Reise geweckt. Dadurch, dass das System den gesamten Flughafen erfasst, befördert es den Nutzer von dem Hauptgebäude zu seinem Ziel-Terminal.**

**WAS**
**Airlux ist ein luxuriöses Seilbahnsystem, das exclusiven Kunden einen komfortablen Ort bietet, in dem sie die langen Wartezeiten am Flughafen entspannt verbringen können.**
**Es besteht aus einzelnen Kabinen, die einen privaten Rückzugsort für maximal zwei bis vier Personen schaffen.**

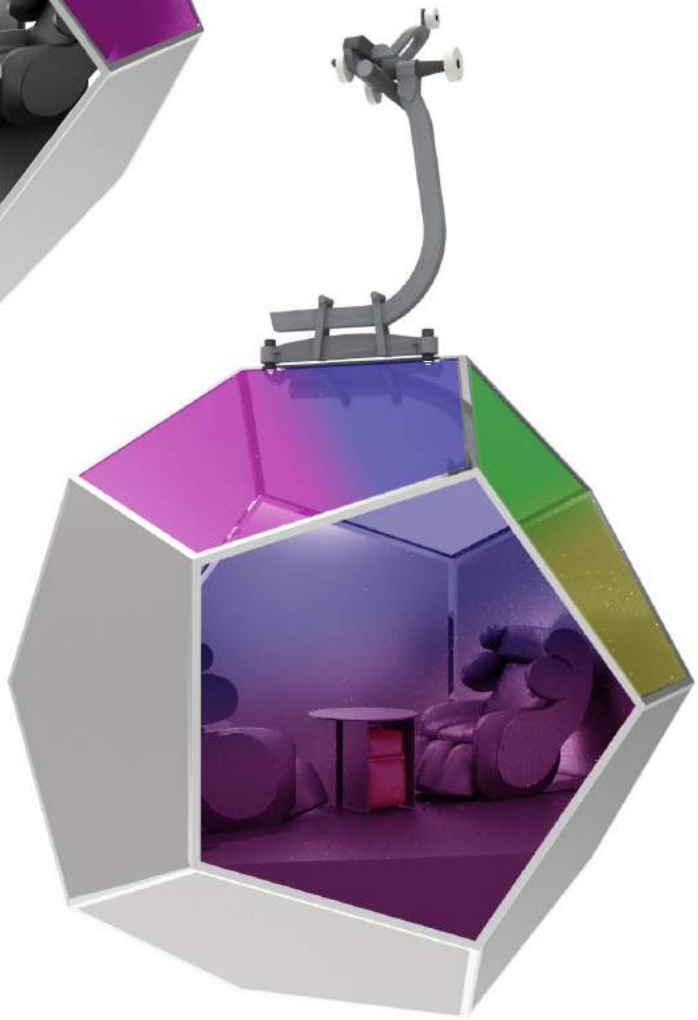
**WIE**
**Ein qualitativ hochwertiges Seilbahnsystem entlang der Flughafenterminals wird als ein zusätzlicher Transportservice kreiert. Um maximalen Komfort zu garantieren, bietet die Innenausstattung der Kabinen speziell ausgewählte Elemente wie Massagesessel, ruhige Musik, weiches Licht und vieles mehr. Um sicher zu stellen, dass der Nutzer pünktlich sein Terminal erreicht, werden die aktuellen Abflugzeiten auf einem Bildschirm in der Kabine angezeigt. Die Kabine besteht aus einem speziellen Glas, welches es ermöglicht, die Flugzeuge zu beobachten. Gleichzeitig stellt das Glas sicher, dass das Innere der Kabine nicht einsehbar ist und Außengeräusche gedämpft werden. Das Ergebnis ist eine einzigartige, aber auch funktionale Reiseerfahrung.**

**FÜR WEN**
**Für Kunden aus der gehobenen Gesellschaftsschicht, welche ihre langen Wartezeiten am Flughafen komfortabel und luxuriös verbringen möchten.**

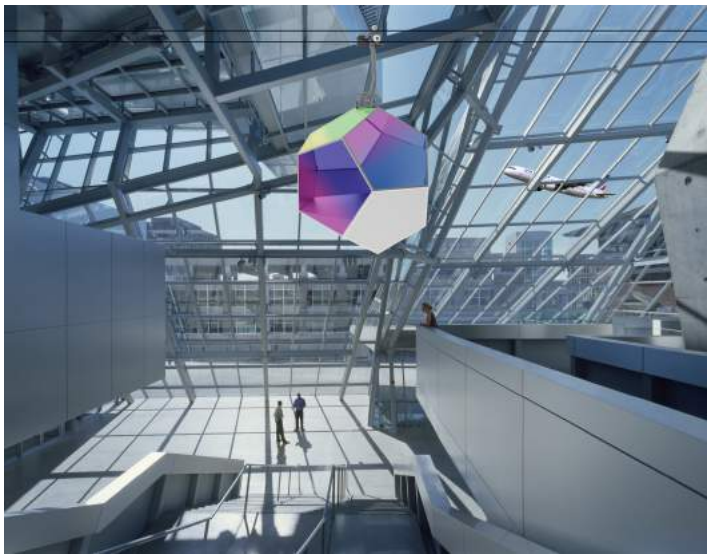




The inside of the cabin consists of two massage chairs, a flat screen and a space for luggage.



The luggage system has one's baggage sent to the space under the chairs. Because of this, the room can be used in the most effective way.

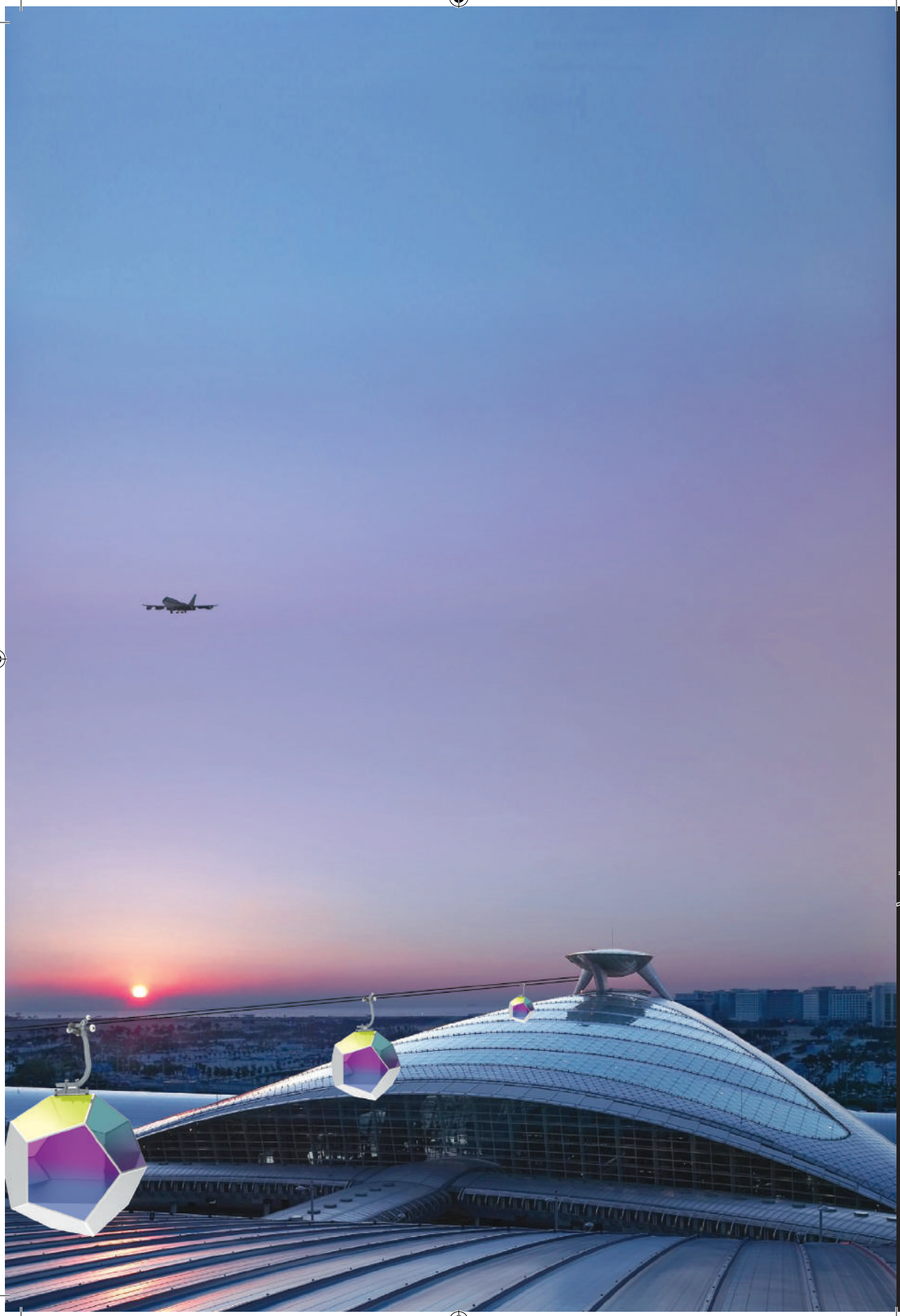


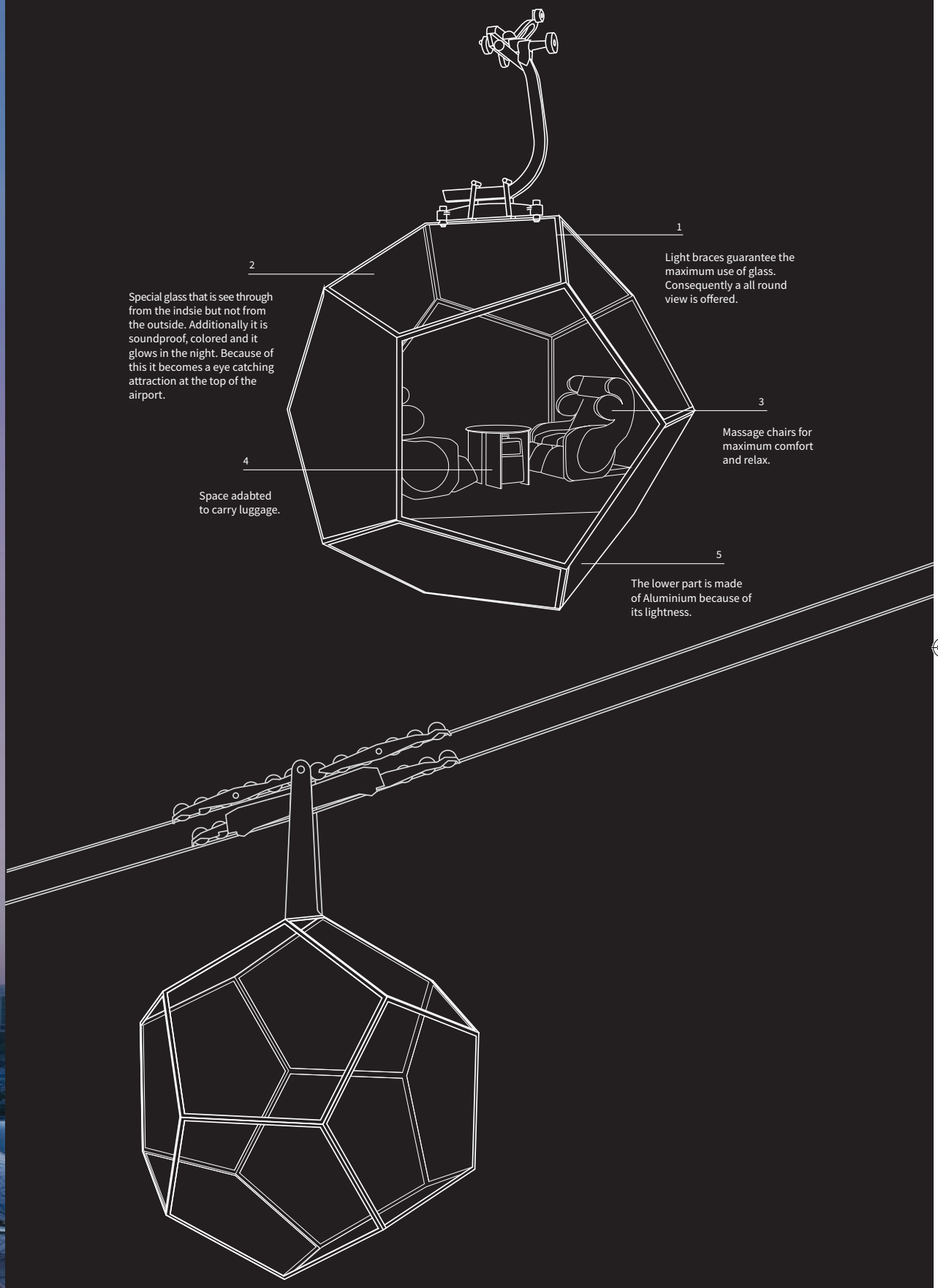
As an additional transport system, Airlux takes the client from one terminal to another.

People from the inside of the airport can watch at the same time the cabins and the airplanes passing.

At night the cabins are lighted in different colors. Because of this, they seem like glowing diamonds in the night.

On the screen inside the cabin the client gets informed about the flight information, can organise an automatic check-in, listen to music or watch a movie.




1
Light braces guarantee the maximum use of glass. Consequently a all round view is offered.
2
Special glass that is see through from the indsie but not from the outside. Additionally it is soundproof, colored and it glows in the night. Because of this it becomes a eye catching attraction at the top of the airport.
3
Massage chairs for maximum comfort and relax.
4
Space adabted to carry luggage.
5
The lower part is made of Aluminium because of its lightness.

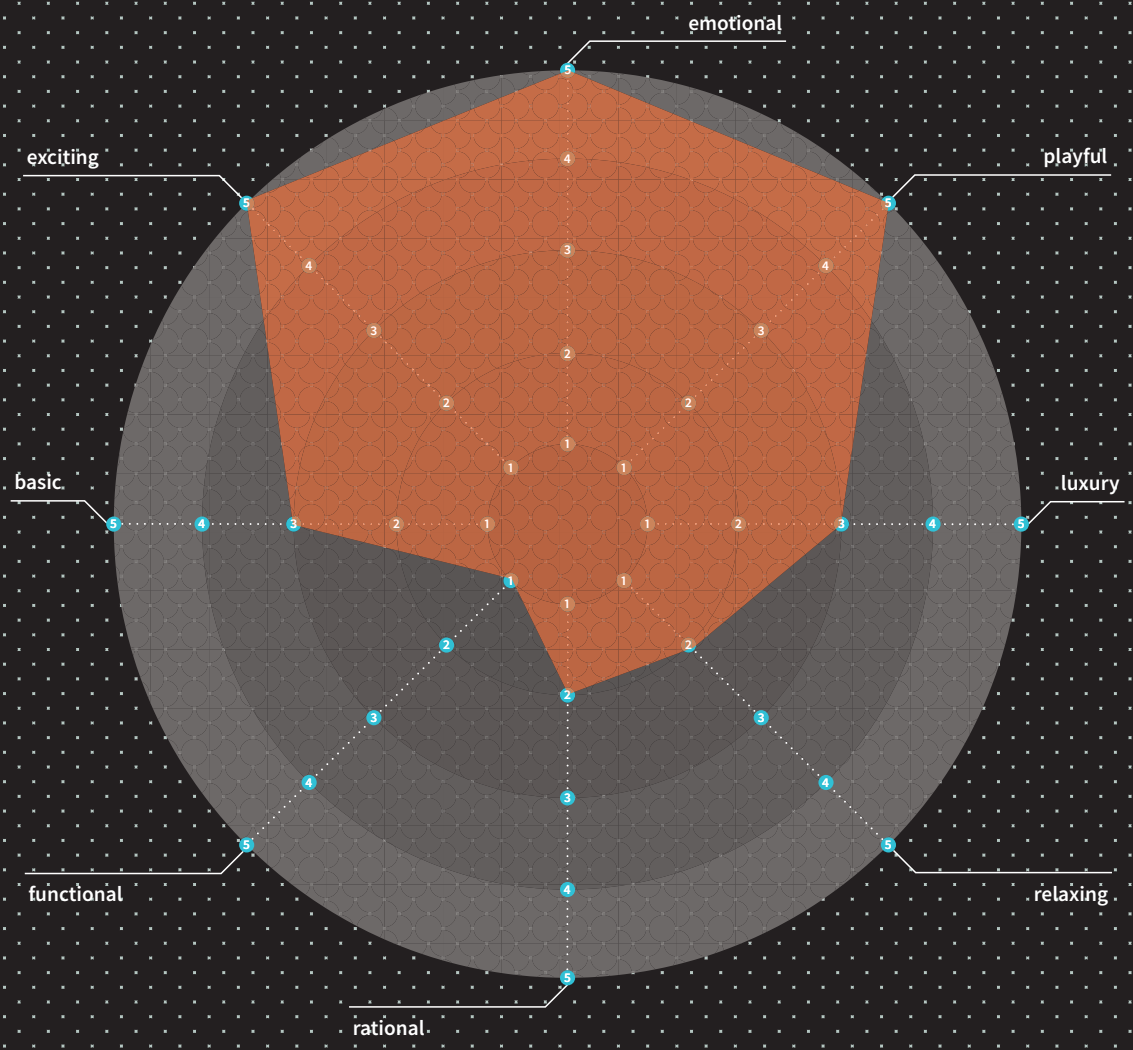
# AIRSCAPE

## Escape the everyday life in the urban climbing garden

# Value map | Emotional positioning

## Airscape

Design: Theresa Angl, Chiara Leonetti, Andrea Pelino



# ABSTRACT

AIRSCAPE. Escape the everyday life in the urban climbing garden

**WHY**

**Escape the tiring everyday life with an extraordinary experience above the city and enjoy watching the social life below while hovering in the height between buildings and over a river. Entertainment, fun, as well as group building and reaching a different perspective are the goals of the cable carpark.**

**WHAT**

**After passing one transition from one cable car to another you reach a new world, an escape of the rushing city. In every cable car a UNESCO world heritage is exhibited. You really feel like walking through a valley of the dolomites because of videoscreens on the walls. Some cable cars are check points, offer food or just a pause to enjoy the view.**

**HOW**

**Between 4 Buildings, 10 Cable cars are crossing a river and streets below. Between the moving cable cars a system of ropes is rigged. There are different tasks like ladders, nets, ropes, slacklines but also sledges and zip-lines.**

**FOR WHOM**

**The park is not only an attraction for tourists and families, also groups of friends have a new opportunity to experience the city. Company trips for group building can also take place here.**

**PERCHÉ**

**Fuggi dalla monotona vita quotidiana con una straordinaria esperienza sopra la cittá, godendo dello spettacolo visivo della vita sociale, fluttuando in mezzo ai grattacieli e sopra i fiumi. Intrattenimento e divertimento, insieme alla nascita di legami di gruppo e la ricerca di diverse prospettive, sono gli obbiettivi della cabinovia parco avventura.**

**COSA**

**Passando da una transizione all'altra tra le funivie, ci si immerge in un mondo nuovo, una fuga dalla cittá frenetica. In ogni cabinovia si trova un'esposizione del patrimonio mondiale dell'UNESCO. Sará possibile entrare in contatto con le valli delle Dolomiti grazie ai tour di schermi panoramici. Alcune cabinovie saranno punti di servizio dove verrá offerto del cibo, oppure dove ci si potrá semplicemente soffermare per contemplare il paesaggio.**

**COME**

**Tra 4 edifici ci saranno 10 cabinovie sopra strade e fiumi. Le cabinovie saranno attrezzate di corde. Ci saranno diversi ostacoli: come la scala, le reti, le corde, la slackline, gli slittini e le teleferiche.**

**PER CHI**

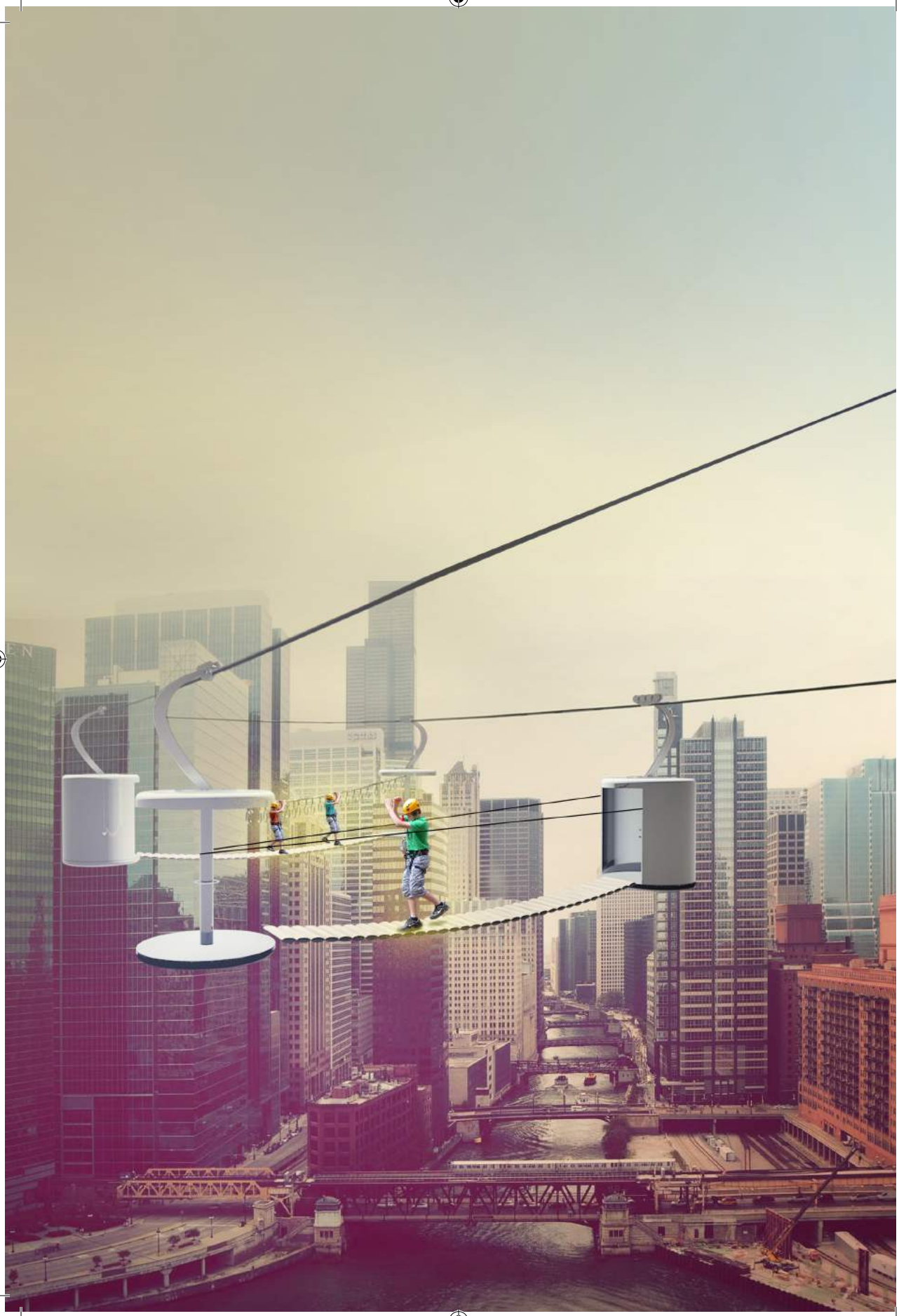
**Il parco non solo sará un attrazione per i turisti e le famiglie, ma anche i gruppi di amici che avranno un opportunitá per vivere la cittá in modo nuovo e diverso. Pensata anche per le persone in viaggi di lavoro, le quali possono usufruire di questa attrazione per incrementare il lavoro di squadra.**

**WARUM**
**Entkomme dem langweiligen Alltagsleben und erfahre die außergewöhnliche Erlebniswelt über der Stadt. Genieße es, das soziale Leben aus der Vogelperspektive zu beobachten, während du zwischen den Hochhäusern im urbanen Klettergarten balancierst. Nervenkitzel, Spaß, sowie neuartige Aktivitäten in Gruppen und die aktive Wahrnehmung einer außergewöhnlichen Perspektive sind die Ziele des Seilbahn-Klettergartens.**
**Die Seilbahn soll als ein Erlebnis- und Transportmittel fungieren. Im «flachen« Stadtraum soll ein «Berg- und Klettererlebnis» der ganz anderen Art geschaffen werden.**

**WAS**
**Nach dem Überqueren einer Verbindung zwischen 2 Gondeln, erreicht man eine neue Welt. Ein Entkommen aus dem regen Stadtleben! In jeder Gondel wird ein UNESCO-Weltkulturerbe ausgestellt. Es fühlt sich aufgrund eines angepassten Videobildschirms an den Wänden an, als ob man tatsächlich durch ein Tal der Dolomiten wandert. Einige Gondeln sind Checkpoints und bieten Essen und Trinken, aber auch eine gemütliche Lounge zum Entspannen und Aussicht genießen an.**

**WIE**
**Zwischen 4 Gebäuden überqueren 10 Gondeln den Alltagstrubel. Zwischen einigen der sich bewegenden Gondeln ist ein Seilsystem gespannt und verschiedene Verbindungen wie Leitern, Netze, Seile, Slacklines und Seilrutschen fordern den Besucher heraus, Neues auszuprobieren.**

**FÜR WEN**
**Der Park ist nicht nur eine Attraktion für Touristen und Familien, auch Gruppen von Freunden haben eine neue Möglichkeit, die Stadt neu zu Erleben. Firmen können ihre Mitarbeiter zum Teambuilding teilnehmen lassen.**



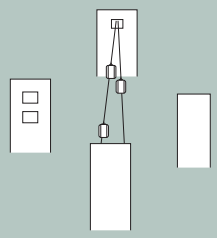
You can experience
the city life from above
in a complete new
adventurous perspective

When entering the Cable car you escape the rushing everyday life into a different world: that of the UNESCO world heritages of the world.

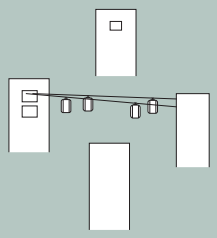
At night the adventure Park is lighted and also the different challenges between the cable cars are still accessible.

The Park is organized in three different levels at differing heights which are connected through diverse challenges. Some are explained below.

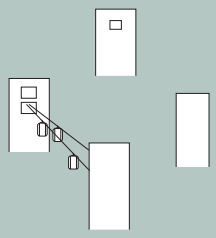
1. Level

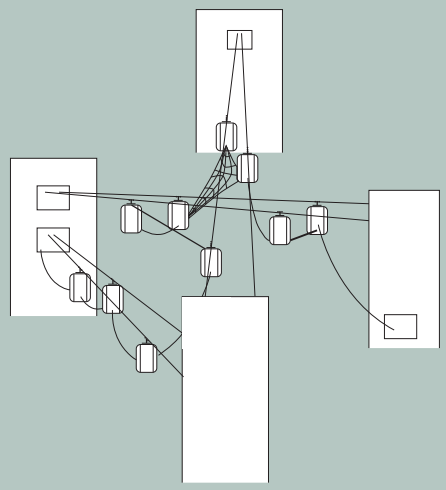


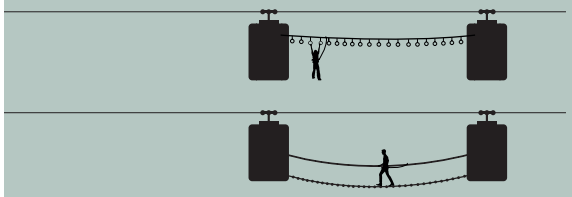
2. Level

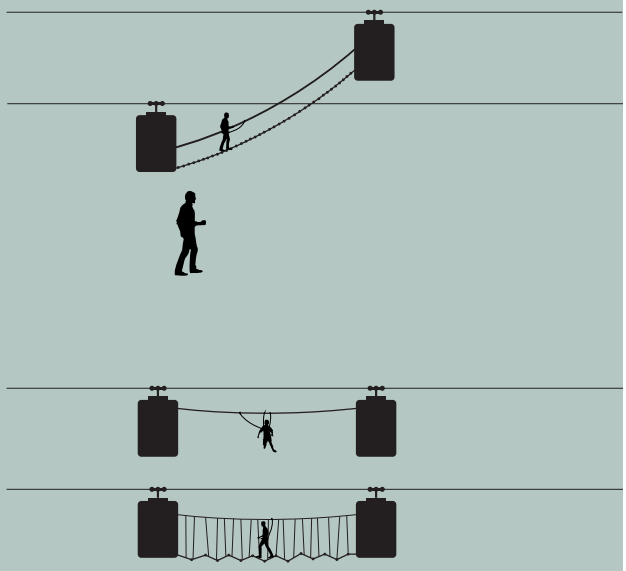


3. Level

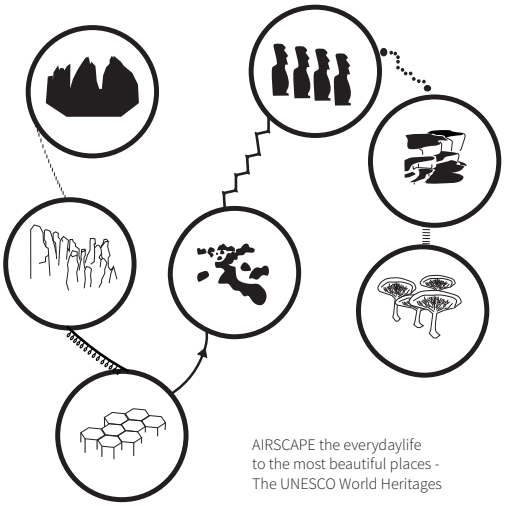




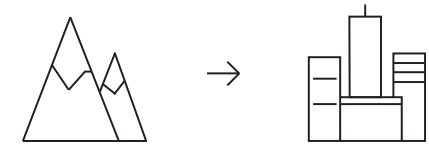


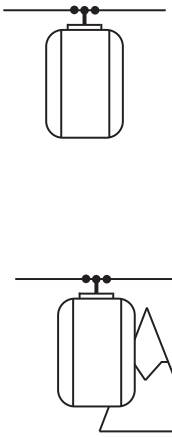


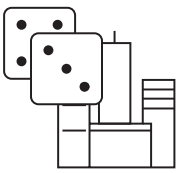
Like in a high rope course, the visitor is fastened with a rope to the cable car or tasks. There are two diferent types of cable cars, one is for the transition between the tasks and one is the representation of the UNESCO world heritages. There si also the possibility to eat and relax.



AIRSCAPE the everydaylife to the most beautiful places - The UNESCO World Heritages

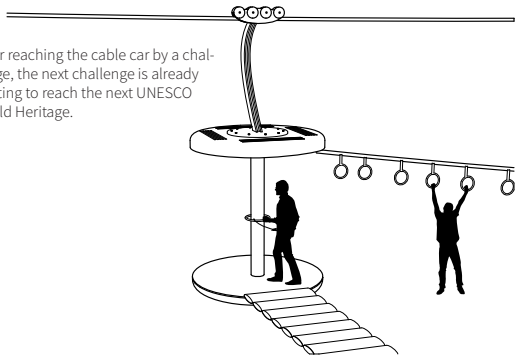






Cablecars are decontextualized from their normal habitat in the mountains. The use for transportation within city shall become a playful experience. The goal is not anymore to travel from A to B but the enjoyment of the ride itself.

After reaching the cable car by a challenge, the next challenge is already waiting to reach the next UNESCO world Heritage.



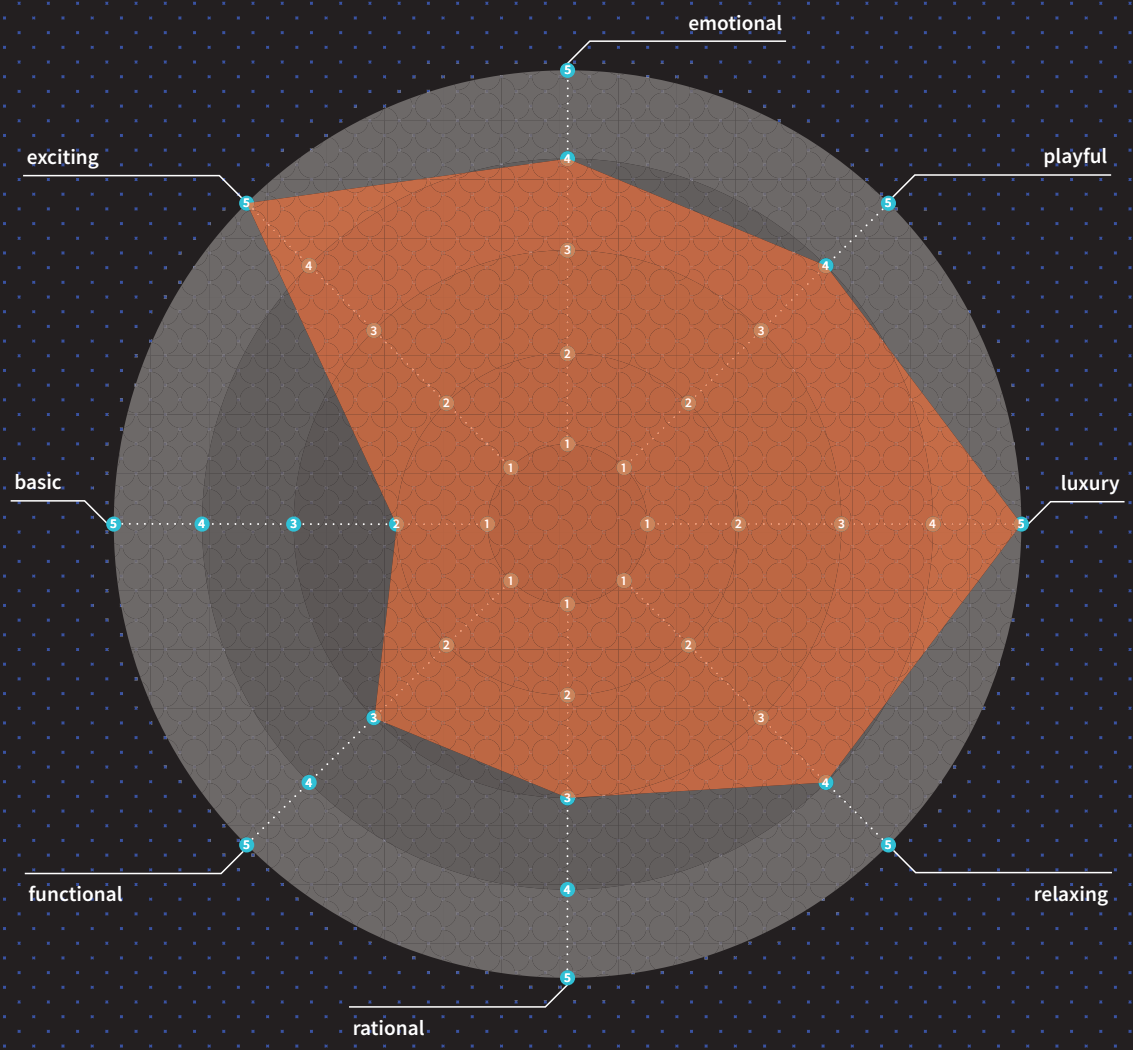
# >12

# Switch for fun

# Value map | Emotional positioning

## >12 - Switch for fun

Design: Matteo Bonacci, Shiila Infriccioli, Lila Mouj, Francesco Saracino



# ABSTRACT

>12. Switch for fun

**WHY**

**The project «more than twelve» is born by the intention to change the concept of waiting, by letting it live in a different environment as an attractive moment of experience.**

**WHAT**

**Therefore we have a switch of roles in use, the mountain station, a place that during the day is used for waiting in order to have fun at the arrival, becomes the heart of the fun itself. The mountain stations which are «non-places» during the day, will become «event places». For example during the night a club or during the day a museum space.**

**HOW**

**The station is portion of a big event that develops at different heights, where the ropeway will be the experience of transit from one place to another. If until today you would have had to wait for the ropeway for more than 12 minutes, «more than twelve» challenges you to change your mindset on the waiting time.**

**FOR WHOM**

**When concerning ropeways located in the mountains, the aim is to switch the use of the structures, where in the day time they continue to have their normal use, that of transportation for people who love mountain activities and sports, and in during night have it become points of attraction for "party lover". In the case of ropeways located in the city, the structures can host cultural events.**

**PERCHÉ**

**Il progetto «more than twelve» nasce dalla volontà di ribaltare la concezione dell'attesa, facendola vivere in un diverso scenario come momento attrattivo dell'esperienza.**

**COSA**

**Dunque abbiamo un'inversione di ruoli, ciò che solitamente è luogo di attesa per il divertimento diventa cuore del divertimento stesso. Le stazioni di montagna che sono «non luoghi» durante il giorno, diventeranno «luoghi di eventi». Ad esempio durante la notte una discoteca o durante il giorno anche uno spazio museale.**

**COME**

**Le stazioni sono quindi porzioni di un grande evento che si sviluppa su più altezze, dove la funivia sarà l'esperienza di transito da un luogo all'altro.Se fino ad oggi avresti aspettato la funivia massimo 12 minuti, "more than twelve" ti sfida a non cambiare idea.**

**PER CHI**

**Nel caso delle funivie ubicate in montagna, l'intento è quello di invertire l'uso delle strutture, che di giorno continuano a fungere come mezzo di trasporto per gli appassionati di sport e montagna, e di notte si trasformano in punti di attrazione per i «party lovers». Nel caso delle funivie ubicate in città, le strutture diventano luoghi in grado di ospitare eventi culturali.**

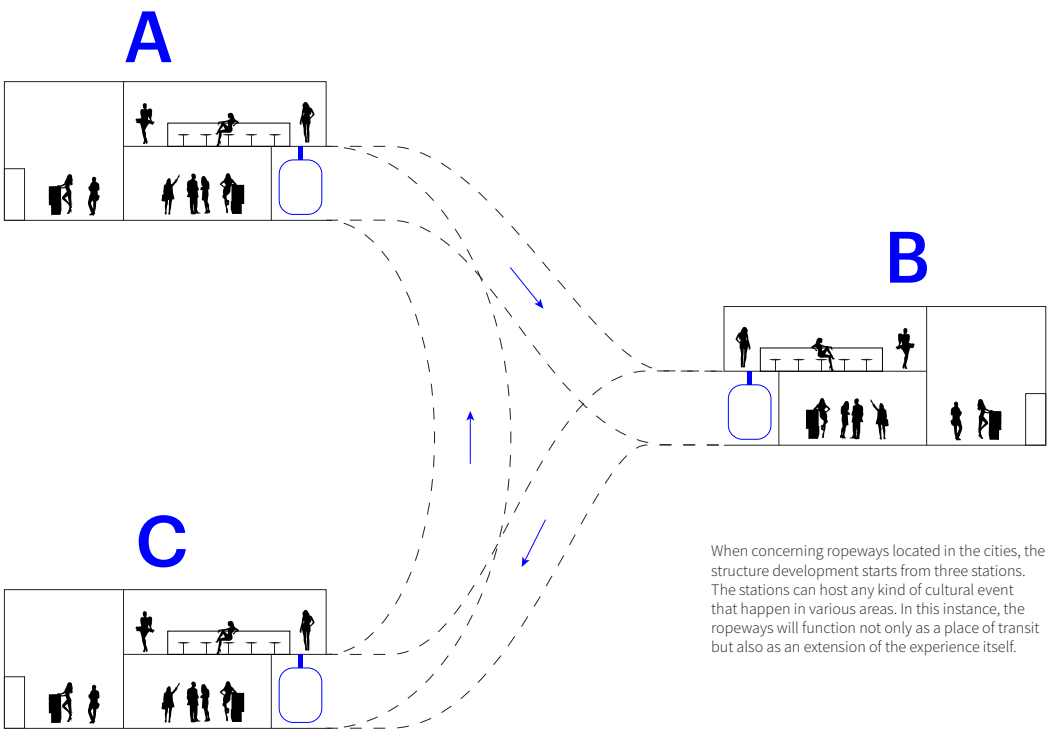
**WARUM**
**Das Projekt «more than twelve» entstand aus der Absicht, die Aktion des Wartens zu verändern, indem das Warten in einer anderen Atmosphäre vollzogen wird, wodurch es ein attraktiverer Erfahrungsmoment wird.**

**WAS**
**Daher gibt es einen Wechsel der Gebrauchsweise. Die Talstation, die tagsüber dazu genutzt wird, darauf zu warten, bis man Spass hat, wird selbst zum zentralen Ort der Vergnügung. Die Tal-, Mittel- und Bergstation, die Tagsüber «Non-Spaces» sind, werden zu «Event-Spaces», zum Beispiel zu einer Disco oder tagsüber zu einem Ausstellungs- oder Museumsraum.**

**WIE**
**Die Stationen sind Teil eines großen Events, das auf unterschiedlichen Höhen stattfindet, und bei dem die Seilbahn das Transportmittel zwischen den Veranstaltungsorten darstellt. Wenn du bis heute nicht länger als 12 Minuten auf die Seilbahn gewartet hättest, fordert dich «more than twelve» heraus, deine Meinung zu ändern und «more than twelve minutes» zu bleiben.**

**FÜR WEN**
**Das Ziel der Bergseilbahnen ist, die Art der Nutzung zu ändern. Tagsüber bleibt die übliche Gebrauchsart des Transports von Leuten, die Sport oder andere Bergaktivitäten lieben, und in der Nacht wird die Seilbahn zu einem Anziehungspunkt für «Partylover». Bei Seilbahnen in der Stadt können kulturelle Veranstaltungen abgehalten werden.**

**Guiyang**
Museum for Contemporary Art
ropeway openspace




When concerning ropeways located in the cities, the structure development starts from three stations. The stations can host any kind of cultural event that happen in various areas. In this instance, the ropeways will function not only as a place of transit but also as an extension of the experience itself.

>12
SWI
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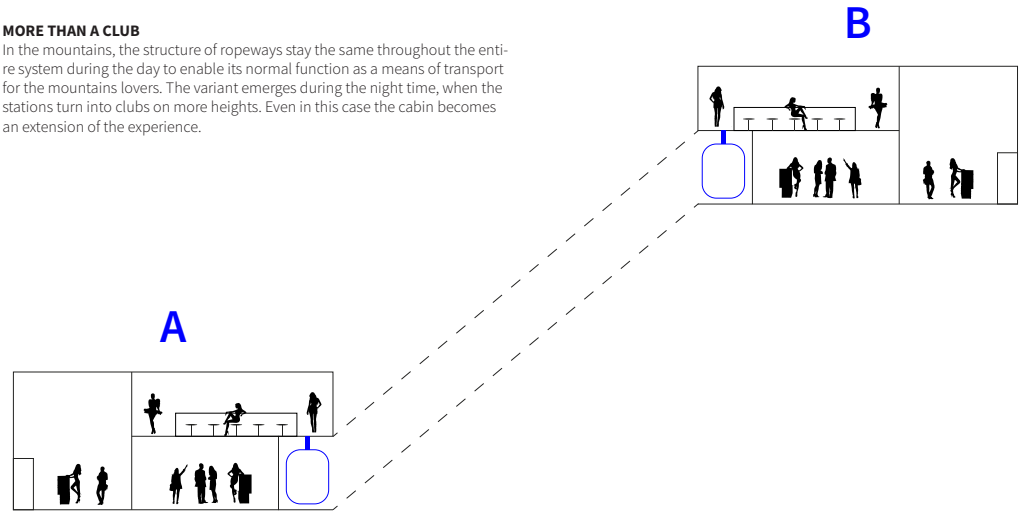
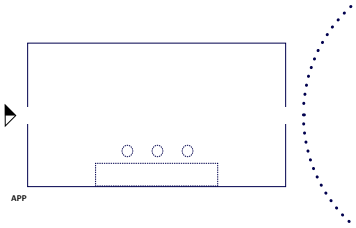
FOR
FUN

**MORE THAN A CLUB**

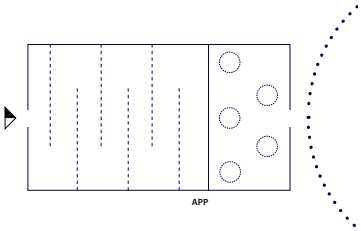
In the mountains, the structure of ropeways stay the same throughout the entire system during the day to enable its normal function as a means of transport for the mountains lovers. The variant emerges during the night time, when the stations turn into clubs on more heights. Even in this case the cabin becomes an extension of the experience.

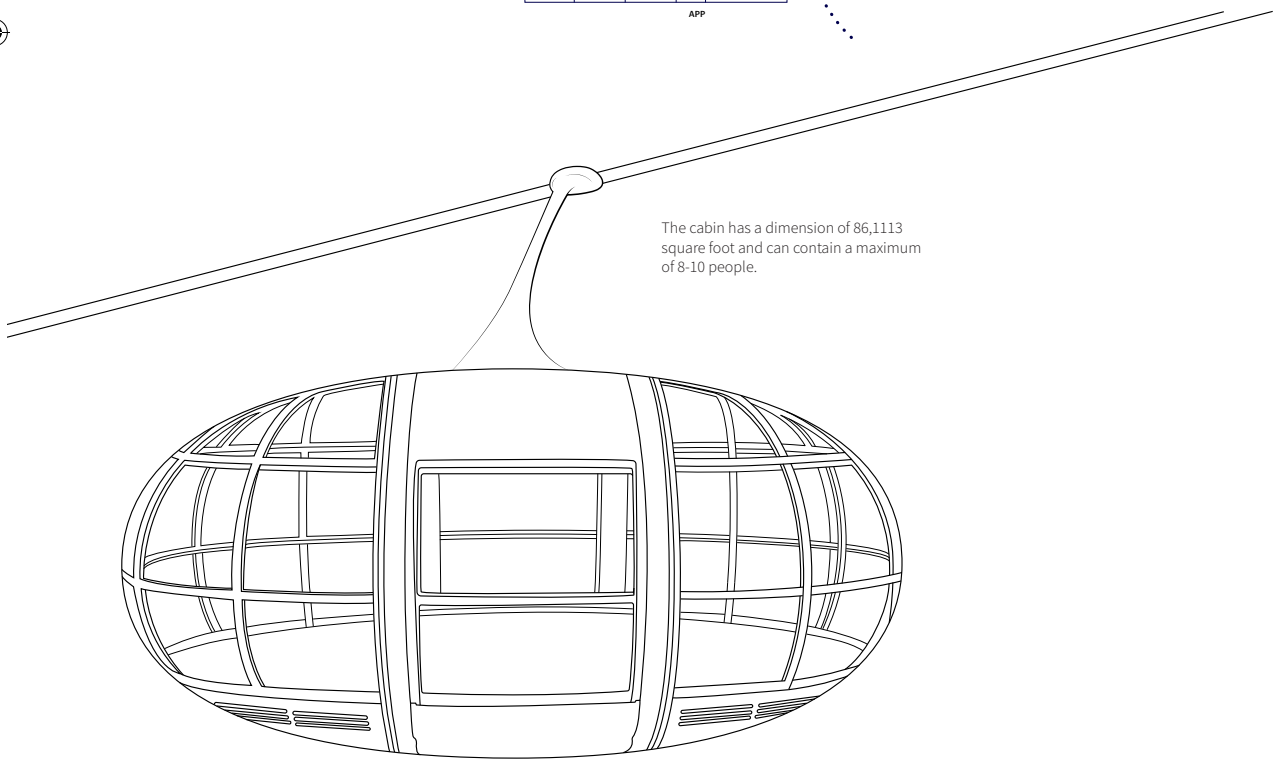



When looking at the club, the person that enters can choose how much time they want to spend in the first club-station, and when they want to switch, simply use the >12app.



In the case of the museum, the experience is divided in two parts: the first is a traditional exhibition while the second part is an interactive extension of the cultural experience.



The cabin has a dimension of 86,1113 square foot and can contain a maximum of 8-10 people.

**>12APP**

The idea of the app was born with the intention of simplifying the process of transit in order to make the waiting time an even more pleasurable moment. Trough the app not only is it possible to book the ticket earlier but there are also various functionalities that alow the user to choose the time, the company and, in the case of the mountain, the music that he or she prefers.

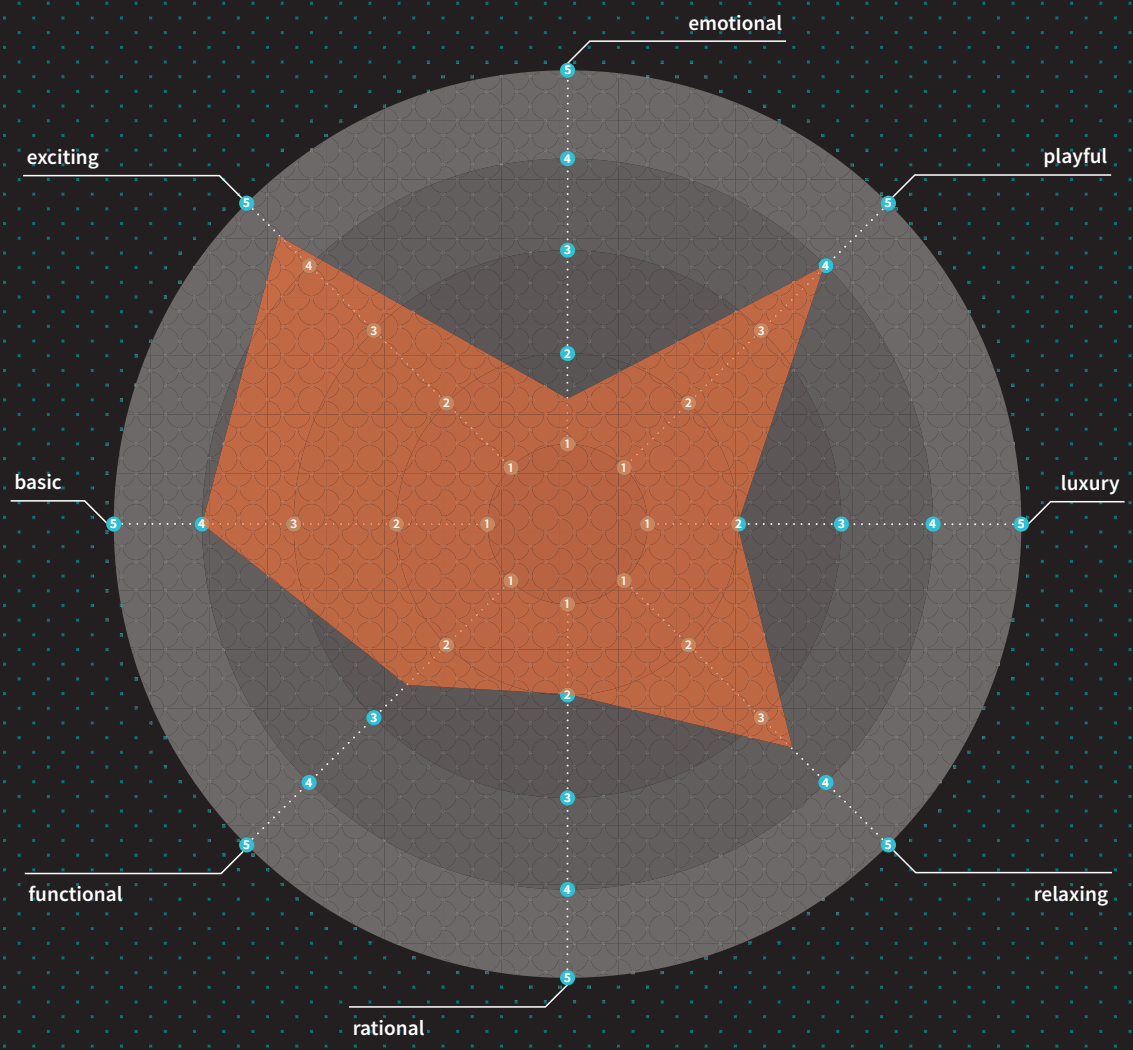
# CABINSHELL

Make the cabins disappear in its environment

# Value map | Emotional positioning

## Cabinshell

Design: Ege Anbar, Diana Butuc, Ylenia Paladino, Pierluigi Rizzo



# ABSTRACT

CABINSHELL. Make the cabins disappear in its environment

**WHY**

**Most contemporary ropeway cabins have a high visibility while hanging in the air. Oftentimes the visual contrast between nature and technoglogy is an unappealing clash. Therefore our project's purpose is to blend or even hide existing cableway cabins with the environment by using various shells that can be applied on top of a classical cabin shape.**

**WHAT**

**After a deep research on ropeway cabins, our team of designers highlighted the main aspects of the case studies: context, shape, user experience, and the relationship between environment and cabin. Our project takes into consideration specifically the aspect of «relationship between environment and the cabin», trying to focus on a new visual identity. The team developed a concept based on the principle of camouflage.**

**HOW**

**In order to achieve this camouflage effect within the given environment, our designers are proposing 3 different ropeway cabins of the same shape, but covered with different camouflaging materials.**

**1. «Narcissus» | this cabin camouflage is based on mirrored surfaces reflecting everything in its surroundings.**

**2. «Garden Gate» | is a «vertical garden» that covers the cabin and camouflages it with nature. Garden Gate is inspired by contemporary architecture which uses vertical greening on building façades.**

**3. «SpyCam» | a skin that would project the hidden parts of the landscape, that the cabin hides on its back and vice versa.**

**FOR WHOM**

**This modification would change the perception that people have from the outside.**

**PERCHÉ**

**La maggior parte delle funivie di oggi propone un'alta visibilità essendo sospese in aria. Purtroppo il contrasto visuale tra la natura e la technologia risulta poco attraente. Per questa ragione il concept del nostro progetto è basato sul camouflage, proponendo di satinare o nascondere parti di cabine usando varie scocche che possono essere applicate sulla tipica forma delle cabinovie.**

**COSA**

**In seguito alla ricerca sulle cabinovie, il nostro team di designers si è focalizzato su diversi aspetti come: contesto, forma, esperienza dell'utente, e la relazione tra cabina e ambiente. Prendendo in considerazione l'ultima, abbiamo cercato di concentrarci su una nuova visual identity. Il team ha sviluppato un concetto basatto sul principio del camouflage.**

**COME**

**Per raggiungere questo effetto, proponiamo tre tipi di cover della stessa forma, con diversi materiali mimetizzanti:**

**1. «Narcissus» | una superficie a specchio riflettente**

**2. «Garden Gate» | un giardino verticale, che coprirà la funivia camuffandola. Garden Gate è ispirata da un architettura contemporanea che usa giardini verticali sulle facciate.**

**3. «SpyCam» | una superficie che proietterà le parti che la cabina nasconde alle sue spalle e viceversa.**

**PER CHI**

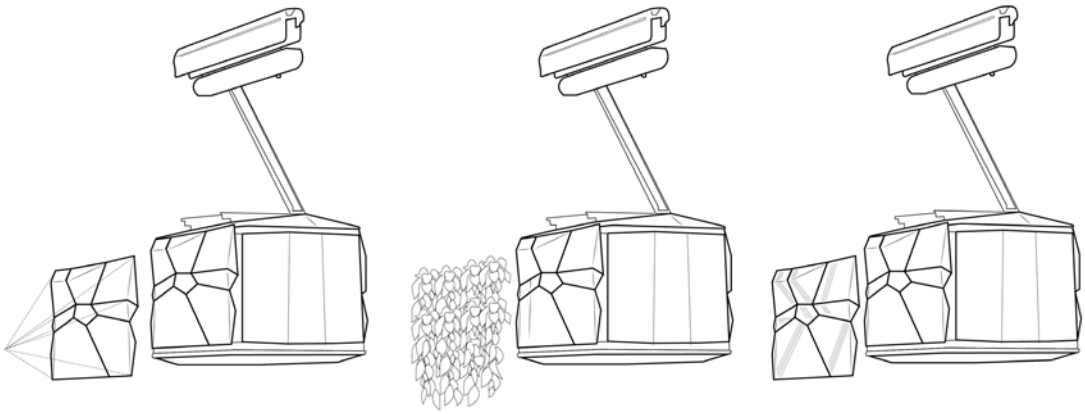
**Questo intervento andrebbe a cambiare la percezione che le persone hanno dell'ambiente che le circonda.**

**WARUM**
**Die meisten modernen Seilbahnkabinen haben eine hohe Sichtbarkeit, wenn sie hoch über der Landschaft hängen. Oft ist der so entstehende visuelle Kontrast ein unschöner Bruch zwischen Natur und Technologie. Daher ist der Zweck unserer Arbeit, existierende Seilbahnkabinen unauffällig bis hin zu unsichtbar zu gestalten.**
**Dies bewerkstelligen wir mit verschiedenen Schalen, mit denen man gewöhnliche Kabinen umschließen kann.**

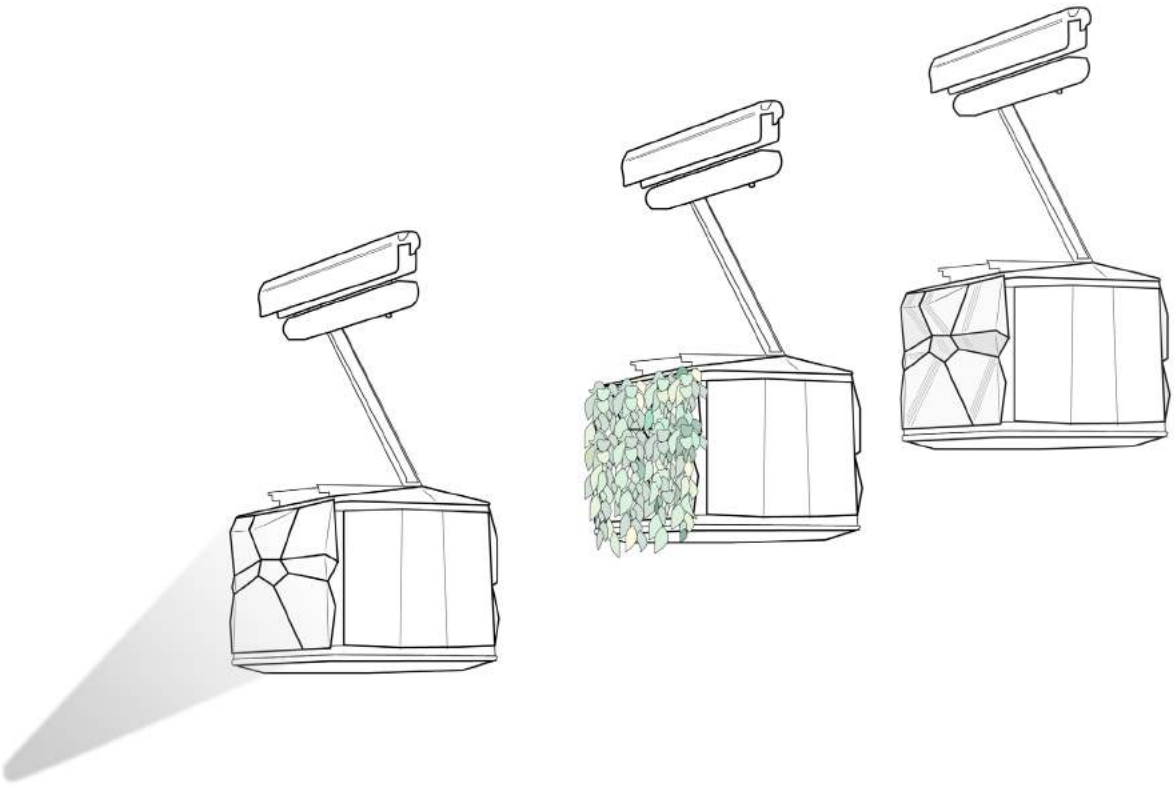
**WAS**
**Nach einer umfangreichen Recherche über Seilbahnkabinen haben unsere Designer die Hauptaspekte der Fallstudien herausgearbeitet: Kontext, Form, User Experience und das Verhältnis von Umgebung und Kabine. Unser Projekt beleuchtet vor allem das Verhältnis von Umgebung und Kabine, mit dem Fokus auf einer neuen visuellen Identität. Unser Team entwickelte ein Konzept, welches auf dem Prinzip der Tarnung basiert.**

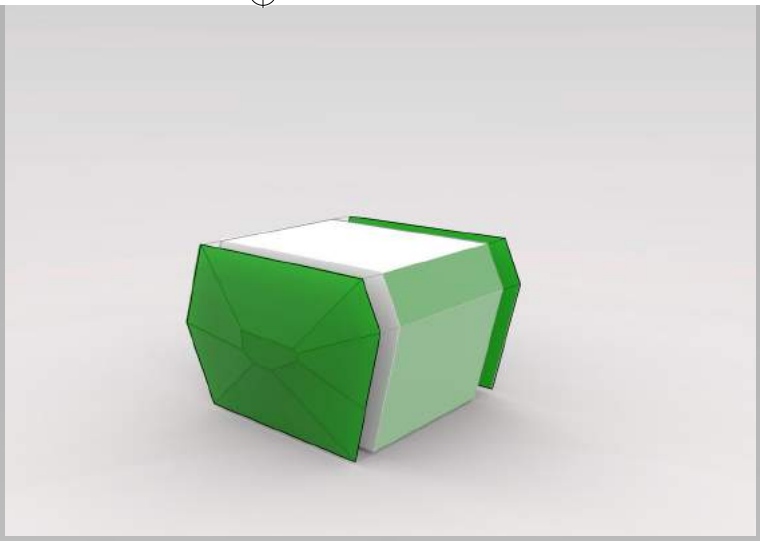
**WIE**
**Um diesen Tarneffekt bei der gegebenen Umgebung anzuwenden, schlagen wir drei Kabinen vor, welche die gleiche Form, aber unterschiedliche Oberflächen haben.**
**1. «Narcissus» | Die Tarnung dieser Kabine basiert auf gespiegelten Oberflächen, sodass die Umgebung durch Spiegelung nachgeahmt wird.**
**2. «Garden Gate» | Ein senkrechter «Fassadengarten» bedeckt die gesamte Kabine und tarnt sie mit Natur. Garden Gate ist inspiriert von zeitgenössischer Architektur, die mit vertikaler Bepflanzung Häuserfassaden begrünt.**
**3. «SpyCam» | Auf die Schicht, welche einen Teil der Kabine verdeckt, projeziert sich ein Ausschnitt der Landschaft.**

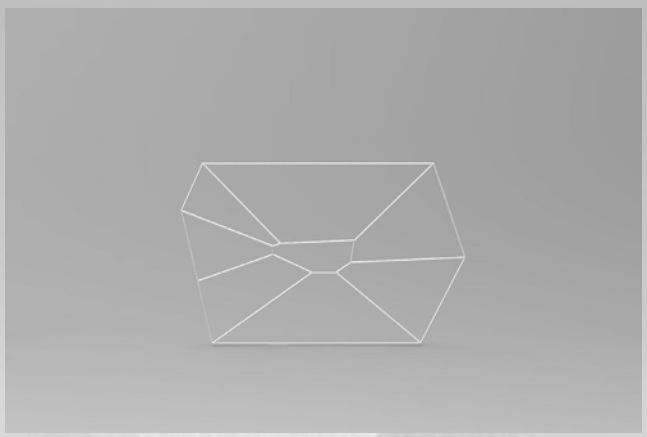
**FÜR WEN**
**Diese Transformation würde die Außenwahrnemung der Kabinen verwandeln.**

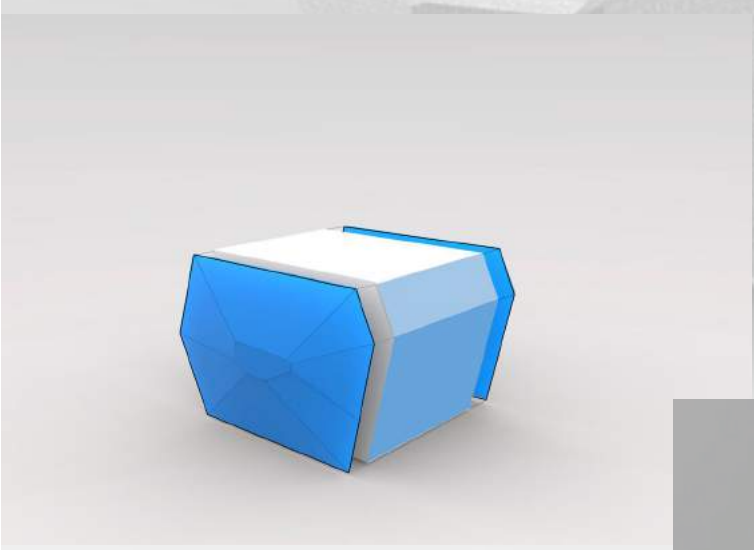


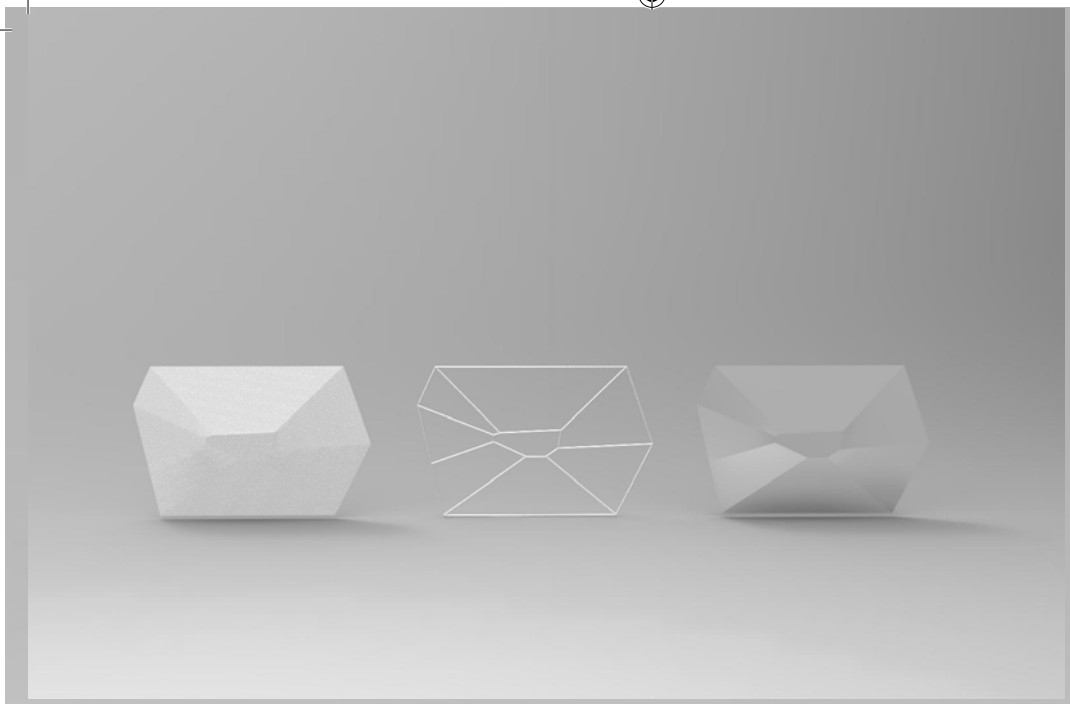
#PROJECTOR #GARDEN #MIRROR

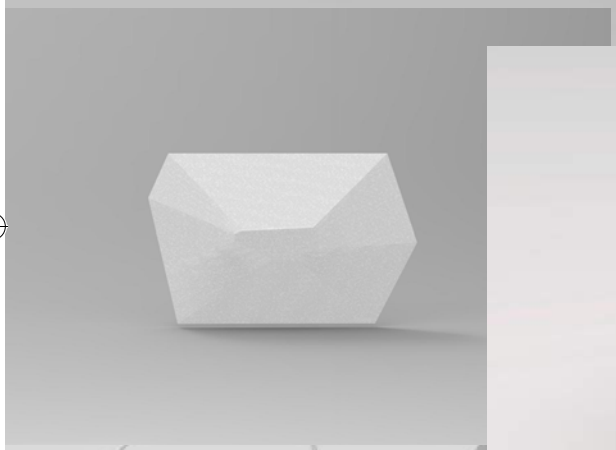


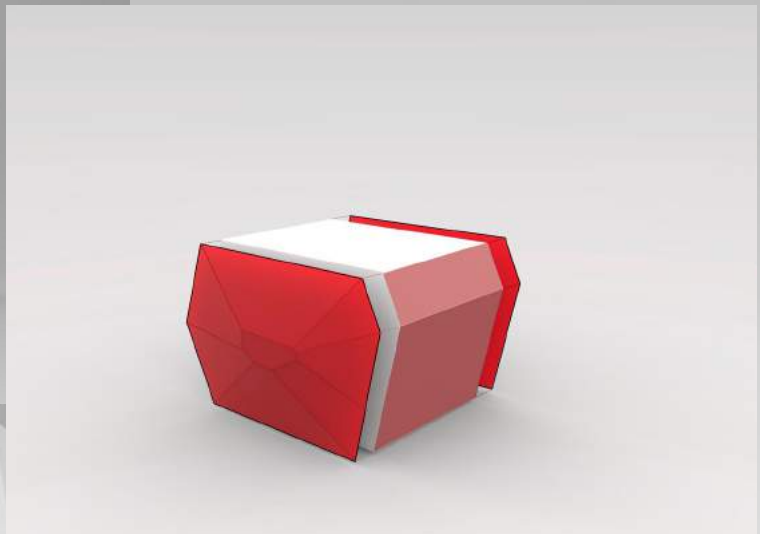


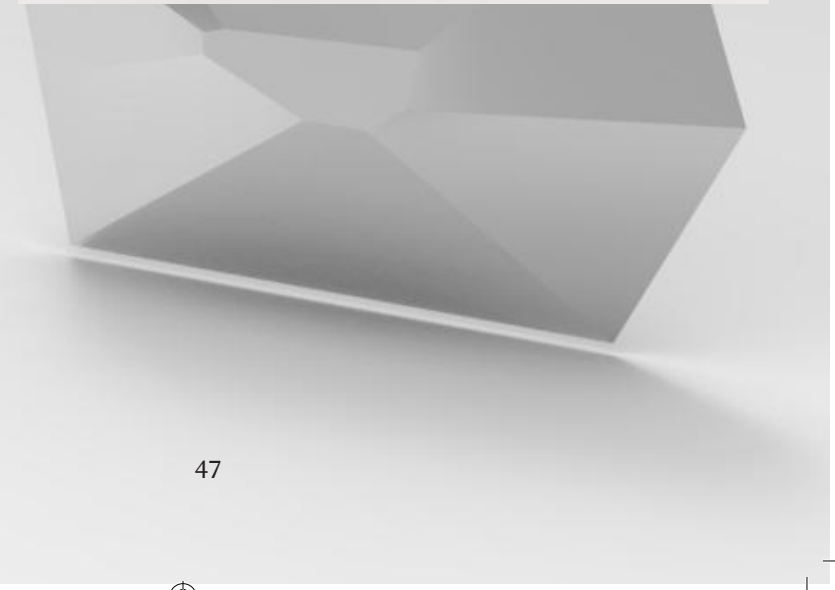












Garden Gate

SpyCam

Narcissus

**Narcissus** this cabin camouflage is based on mirrored surfaces, that is reflecting everything in its surroundings.

**Garden Gate** is a «vertical garden» that covers the cabin and camouflages it within nature. Garden Gate is inspired by contemporary architecture which uses vertical greening on building façades.

**SpyCam** a skin that would project the hidden parts of the landscape, that the cabin hides on its back and vice versa.

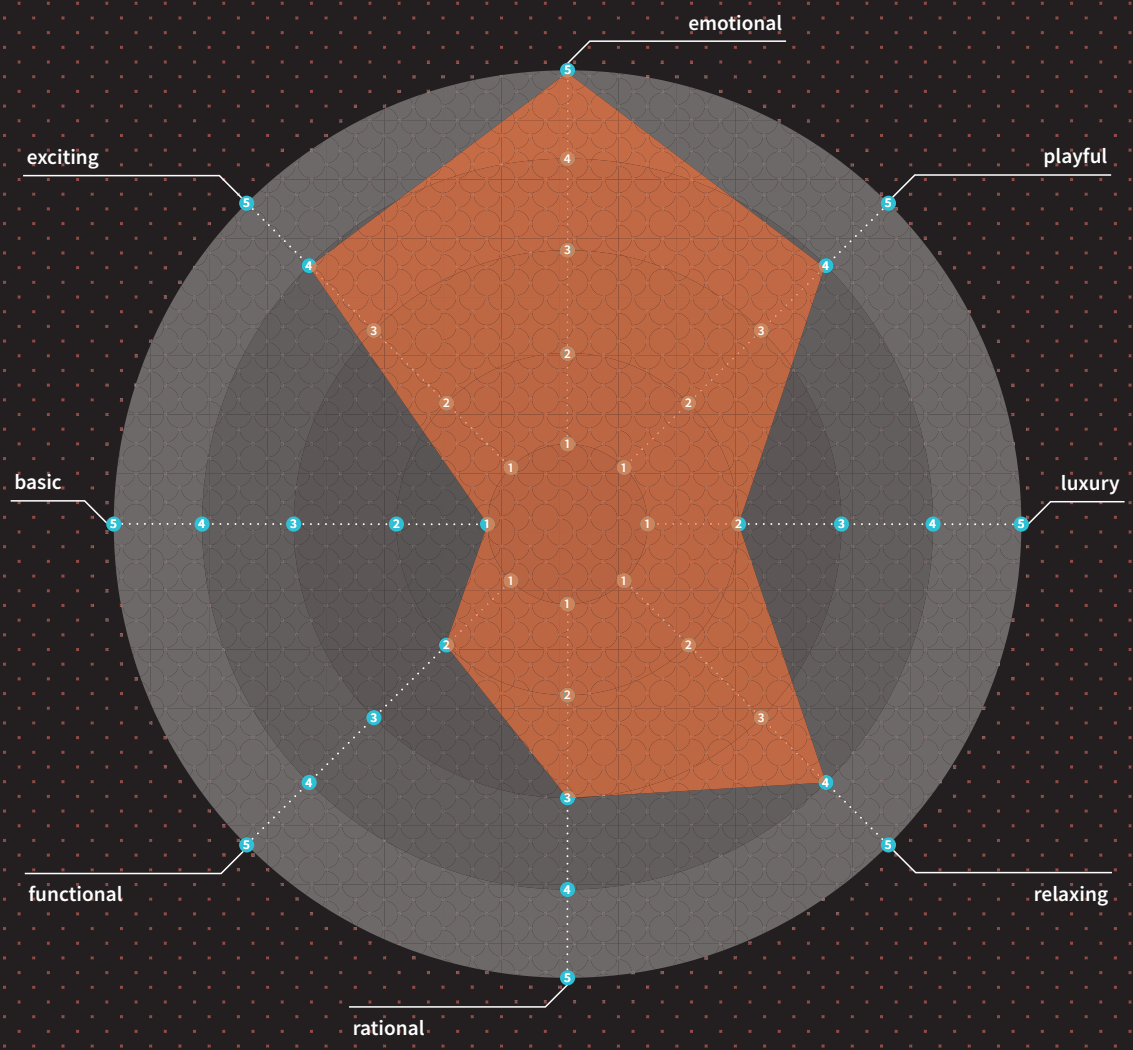
# HIGH LOCAL

## Moving experience and events inside the cabins

# Value map | Emotional positioning

## High Local

Design: Leda Croci, Luca Toscano, Luca Viscardi



# ABSTRACT

HIGH LOCAL. Moving experiences and events inside the cabins

**WHY**
**High local is a service aimed at transforming the ropeway into a new and unusual tool of cultural valorisation. The system is meant to connect the ropeway producers, the administration of the place and the local creative minds, together with those entities which are actually building the cultural background of the place itself. This will valorise the territory and promote the local entities.**

**WHAT**
**A service that provides the organisation of events inside the cabins of a ropeway. The project consists of a series of customisable cabins, changing depending on the event, through which both locals and tourists can deepen their knowledge of the territory and experience the current mood of the place where the event is going on.**

**HOW**
**By redesigning the cabins coherently with the event, and creating some «special» cabin where a real sensory experience is created.**

**FOR WHOM**
**Both for locals, who can deepen their knowledge of the place they live in and tourists, to explore and get really into the cultural values of the place.**

**PERCHÉ**
**High Local è un servizio volto a trasformare la funivia in un nuovo e insolito strumento di valorizzazione culturale. Il sistema è pensato per connettere i produttori di funivie, l'amministrazione del posto e le menti creative locali, insieme alle entità che contribuiscono a costruire il background culturale del posto stesso. Tutto questo é volto a valorizzare il territorio e promuovere le entità locali.**

**COSA**
**Un servizio che prevede l'organizzazione di eventi all'interno delle cabine di una funivia.**
**Il progetto consiste in una serie di cabine personalizzabili, che cambiano a seconda dell'evento, attraverso le quali sia i locali che i turisti possono approfondire la loro conoscenza del territorio e provare in prima persona l'atmosfera del posto in cui l'evento si sta svolgendo.**

**COME**
**Progettando le cabine coerentemente con l'evento, creando delle cabine «speciali» dove viene creata una vera e propria esperienza sensoriale.**

**PER CHI**
**Sia per i locali, che possono approfondire la conoscenza del posto in cui vivono, che per turisti, per esplorare e entrare realmente all'interno dei valori culturali del posto.**

**WARUM**
**High Local ist ein Service, der die Seilbahn in ein neues, ungewöhnliches Instrument zur kulturellen Aufwertung transformiert. Das System soll die Seilbahnproduzenten, die lokale Verwaltung sowie die ansässigen Kreativen miteinander in Verbindung setzen, dazu auch die Entitäten, die tatsächlich den kulturellen Hintergrund der Lokalität ausmachen. Dies wird das Gebiet aufwerten und die ansässigen Akteure fördern.**

**WAS**
**Das Organisieren von Events in Seilbahnkabinen. Das Projekt besteht aus einer Serie von konfigurierbaren Kabinen, die je nach Event verändert werden können. So können sowohl Einwohner, als auch Touristen ihr Gebietswissen vertiefen und die Stimmung des Ortes, wo die Veranstaltung vor sich geht, erleben und einfangen.**

**WIE**
**Durch die Neugestaltung der Kabinen in Übereinstimmung mit möglichen Events und der Gestaltung von «speziellen» Kabinen, in denen eine echte sensorische Erfahrung erlebt werden kann.**

**FÜR WEN**
**Sowohl für Einwohner, die neues über den Ort lernen können, an dem sie leben, als auch für Touristen, die die kulturellen Werte der Region kennenlernen und erfahren möchten.**

# Apples — South Tyrol

Customisable cabins, changing depending on the event

**Albero**
L'installazione centrale consiste in un finto albero di mele il cui tronco cavo permette il passaggio delle mele.

**Bollino**
Sulla parte esterna della cabina è applicato un adesivo che ne identifica il numero.

**Maniglie**
Scuotendo l'albero si attiva un meccanismo che fa cadere la mela dall'albero.

**Adesivo**
Alla cabina è applicata una decorazione per mantenere una coerenza grafica e per riconoscere la cabina.

# Coffee — Brazil

Customisable cabins, changing depending on the event

**Macina caffè**
Through a rotating mechanism that the usere is invited to spin, the grains of coffee come out, grounded. The user can observe the result of his action thanks to the transparent container.

**Tazzina**
The machine then continues its regular actions. A real coffee will be prepared. Within a short time the coffee is poured into a cup and served to the visitor.

**Cabina caffè**
Outside of the cabin is attached an identification number, realized with a graphic in line with the local the experience created inside.

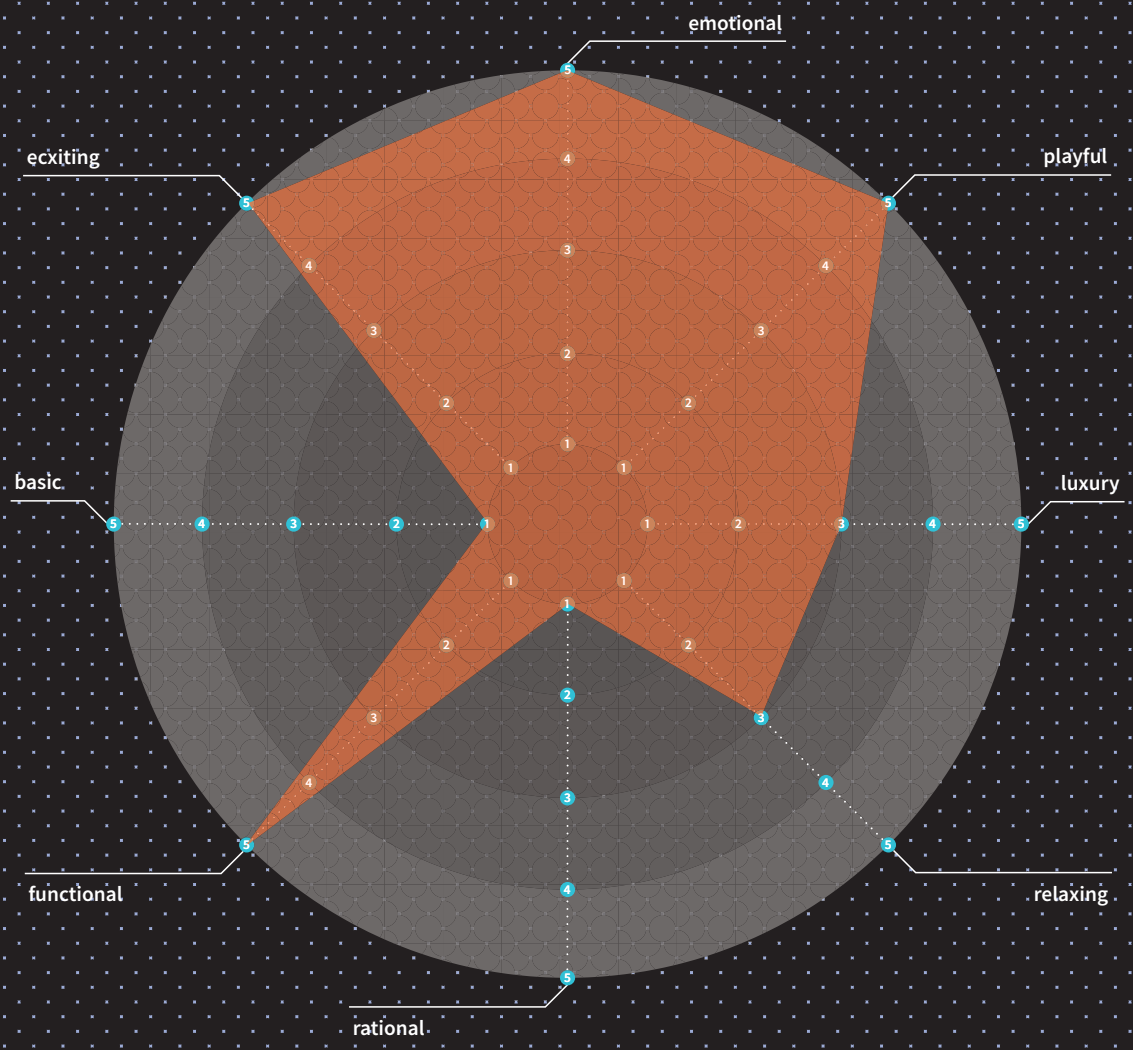
# IN SUSPENSE

Be the fastest one! When the cabins are about to meet

# Value map | Emotional positioning

## In Suspense

Design: Selene Baiamonte, Rebecca Colmano, Marika Monterisi



# ABSTRACT

IN SUSPENSE. Be the fastest one!

**WHY**

**The project's aim is to use the ropeway not only for transportation or to view panoramas but also to make it a local attraction.**

**WHAT**

**During the travel and especially when the two cabins are about to meet while going in opposite directions, a game between the two begins. The people on the inside of the cabins become members of two teams which compete against each other.**

**HOW**

**In order to make the game work, the glass facing the cabin on the opposite side will be a transparent and interactive display.**
**The games which would be available, are timing games, this means that the team which first completes the race with the best results, would win a pass to another round of the game. Unlike the traditional funicular system, the ropeway would be also used to play the game at night, this way the ropeway becomes a real attraction, both in the context in which the transportation is functional, as well as in the context where it is used to view a panorama. The game can be played unexpectedly, for brief moments during daytime, making it all surprising and fun while also advertising the event which takes place in the evenings. This new system intends to promote the interaction between passengers, this way they will find team spirit and enjoy the whole experience even more.**

**FOR WHOM**

**This type of game would be suitable for everyone.**

**PERCHÉ**

**Il progetto intende rendere la funivia non solo un mezzo di trasporto o di visione panoramica, ma un attrazione locale.**

**COSA**

**Durante il viaggio, specialmente nel momento in cui le due cabine provenienti da direzioni opposte stanno per incontrarsi, inizierà il gioco tra le due. I componenti all'interno delle cabine diventeranno membri delle due squadre che si sfideranno nella gara.**

**COME**

**Per far sì che il gioco funzioni, il vetro della cabina rivolto verso il vetro dei rivali, sarà uno schermo trasparente e interattivo.**
**I giochi proposti saranno a tempo, perciò la squadra che per prima completerà la gara con il risultato migliore, si aggiudicherà dei pass in omaggio per un altro giro. Questa modalità di gioco potrà essere messa in atto anche durante la sera a differenza del sistema funicolare tradizionale, cosicchè la funivia, diventi una vera e propria attrazione sia nel contesto in cui il trasporto è funzionale, sia nel contesto in cui il trasporto è neccessario per una visione panoramica. Allo stesso tempo, anche durante la giornata, potranno esserci dei brevi momenti in cui il gioco partirà per pochi istanti all'insaputa delle persone che si trovano nelle cabine, rendendo il tutto inaspettato, divertente e a scopo pubblicitario per l'evento serale. Questo nuovo sistema intende promuovere l'interazione tra i passeggeri che ritroveranno in tal modo uno spirito di squadra e godranno maggiormente dell'esperienza.**

**PER CHI**

**Questo tipo di gioco è adatto per tutti.**

**WARUM**
**Ziel des Projekts ist, die Seilbahn nicht nur als Transportmittel oder Panoramablickpunkt, sondern auch als Attraktion zu nutzen.**

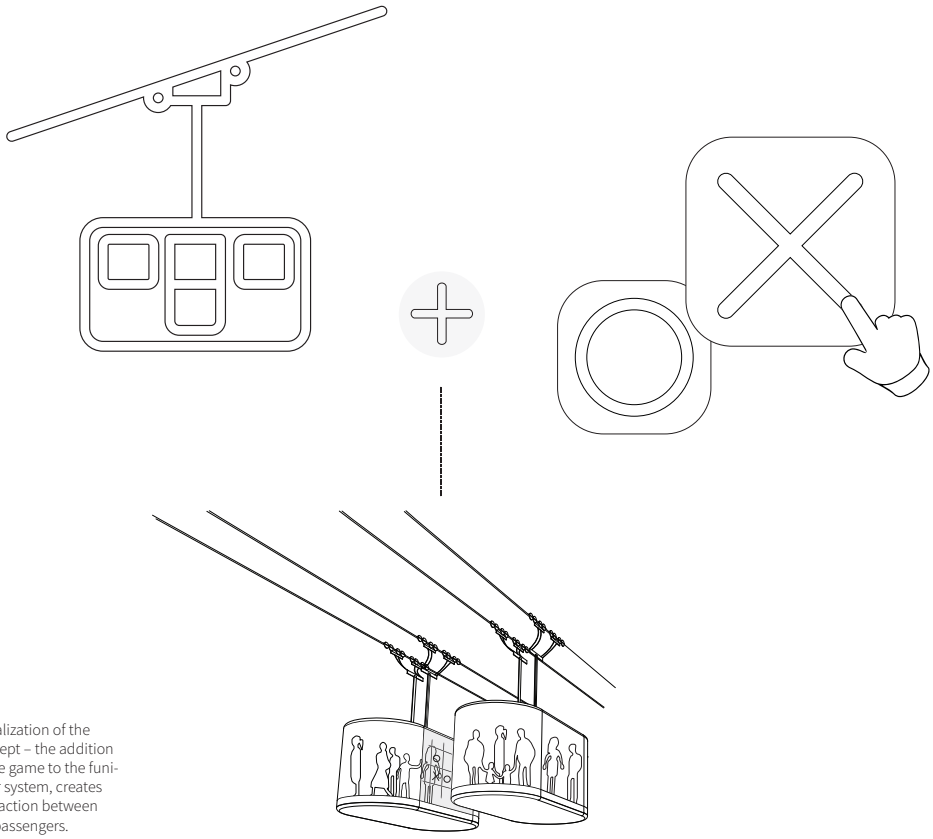
**WAS**
**Während der Fahrt und insbesondere in dem Moment, wenn sich die zwei Kabinen, die in entgegengesetzte Richtungen fahren, kreuzen, beginnt das Spiel. Die Passagiere in den Kabinen werden zu Mitgliedern zweier Mannschaften, die gegeneinander konkurrieren.**

**WIE**
**Um dies zu ermöglichen, wird das Glas der Kabine, welches zur entgegenkommenden Kabine gewandt ist, mit einem transparenten und interaktiven Bildschirm ersetzt.**
**Die zur Auswahl stehenden Spiele sind chronometrisch. Daraus folgt, dass die Mannschaft, welche in der kürzesten Zeitspanne das beste Risultat erreicht, einen Pass für eine weitere Runde des Spiels gewinnt. Im Unterschied zur traditionellen Fuktionsweise der Seilbahn, steht diese Spielmodalität auch abends zur Verfügung; somit wird die Seilbahn zu einer wahren Attraktion, sei es in ihrer Funktion als Transportmittel als auch in der als Panorama-blickpunkt. Tagsüber kann das Spiel für kurze Zeitspannen unerwartet beginnen, wobei die Passagiere in den Kabinen überrascht werden. Dieser lustige Überraschungseffekt soll für die abendliche Veranstaltung werben. Dieses neue System soll die Interaktion zwischen den Passagieren, welche bei dieser Gelegenheit den Teamgeist neu entdecken und dank dieser Erfahrung einen höheren Genuss erleben werden, fördern.**

**FÜR WEN**
**Dieses Spiel ist für alle geeignet.**

TRIS
3
START
TRIS
Your shape is the circle
3
START

View of the cabins as they meet their opponent, and compete with each other.



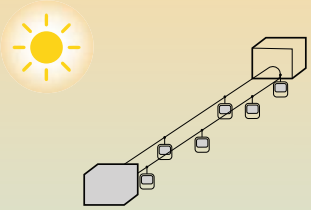
Visualization of the concept – the addition of the game to the funicular system, creates interaction between the passengers.

Two cabins as they meet – passengers are playing the game on a transparent display while facing their opponent in the other cabin.

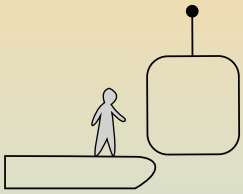
Two cabins as they meet – inside view of the passengers playing the game on a transparent display while facing their opponent.

Example of the cabin situated in a mountainous landscape.

Example of the cabin situated at the sea.

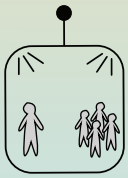


Context

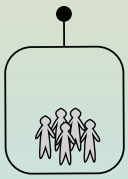


The person enters the cabin.

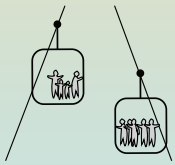
Inside the cabin, the person is isolated from the other passengers.



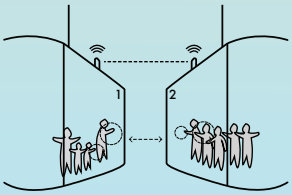
The passengers are told about the game and its rules, they are also told about the game events which happen on certain evenings.



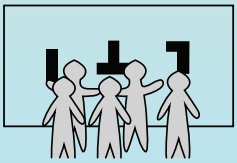
The passengers are motivated to create a team.



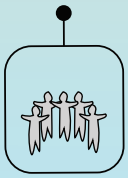
The competing cabins, are shortly going to meet.



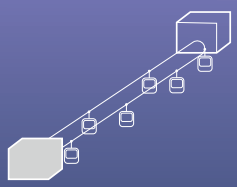

While facing each other, the players are competing.



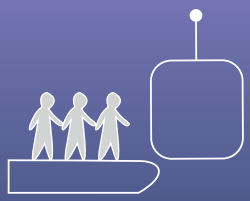
The game is displayed on a see-through display facing the other cabin.



The result is team spirit.



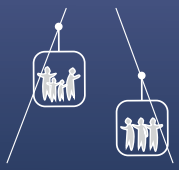
Context



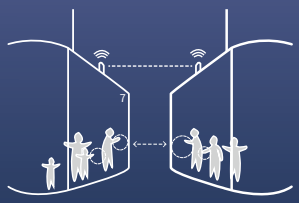
The participants, are people who planned to come to play the game.

The participants are the team.

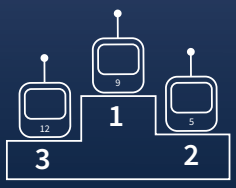
The passengers are told about the game and its rules.

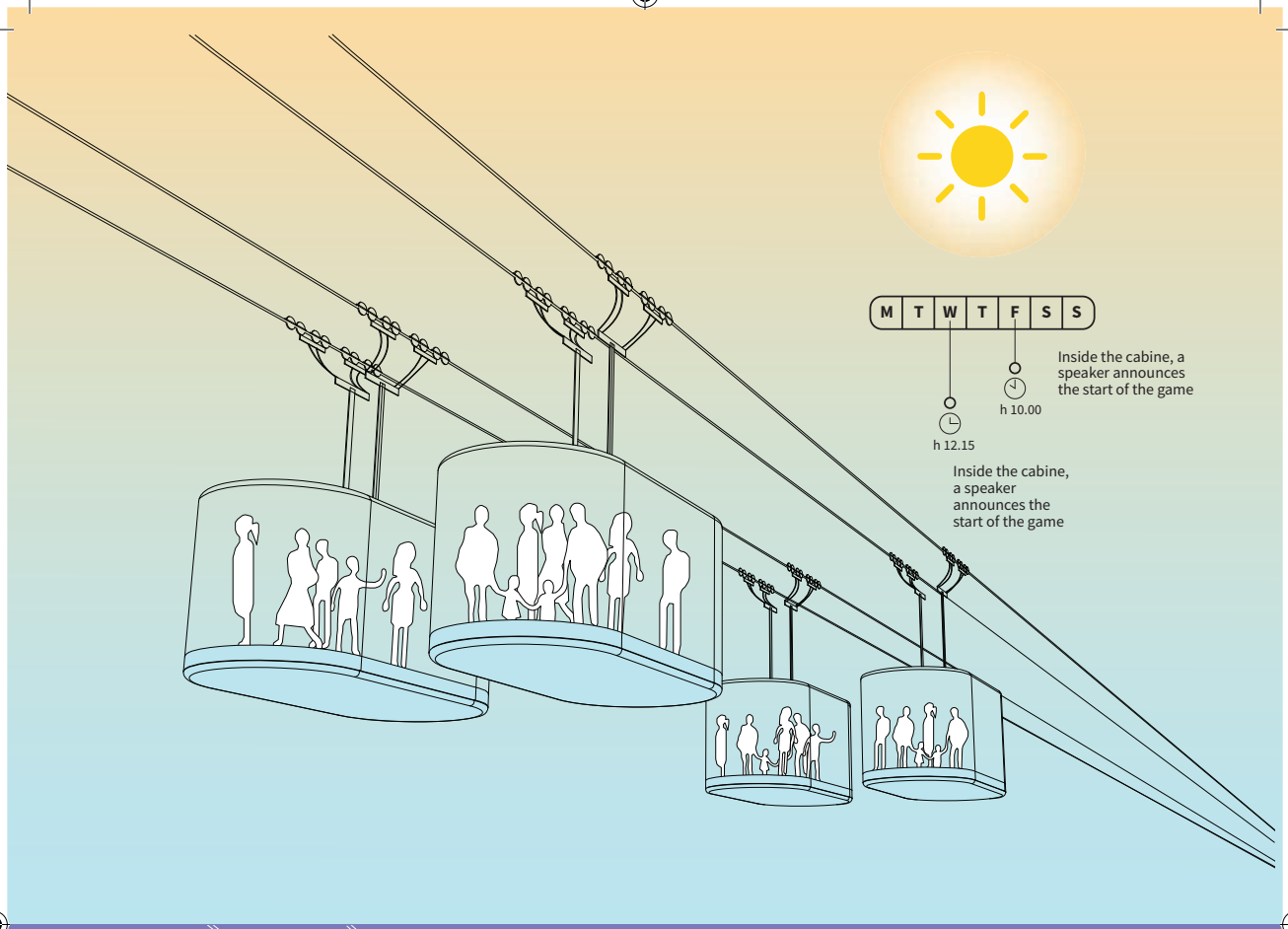


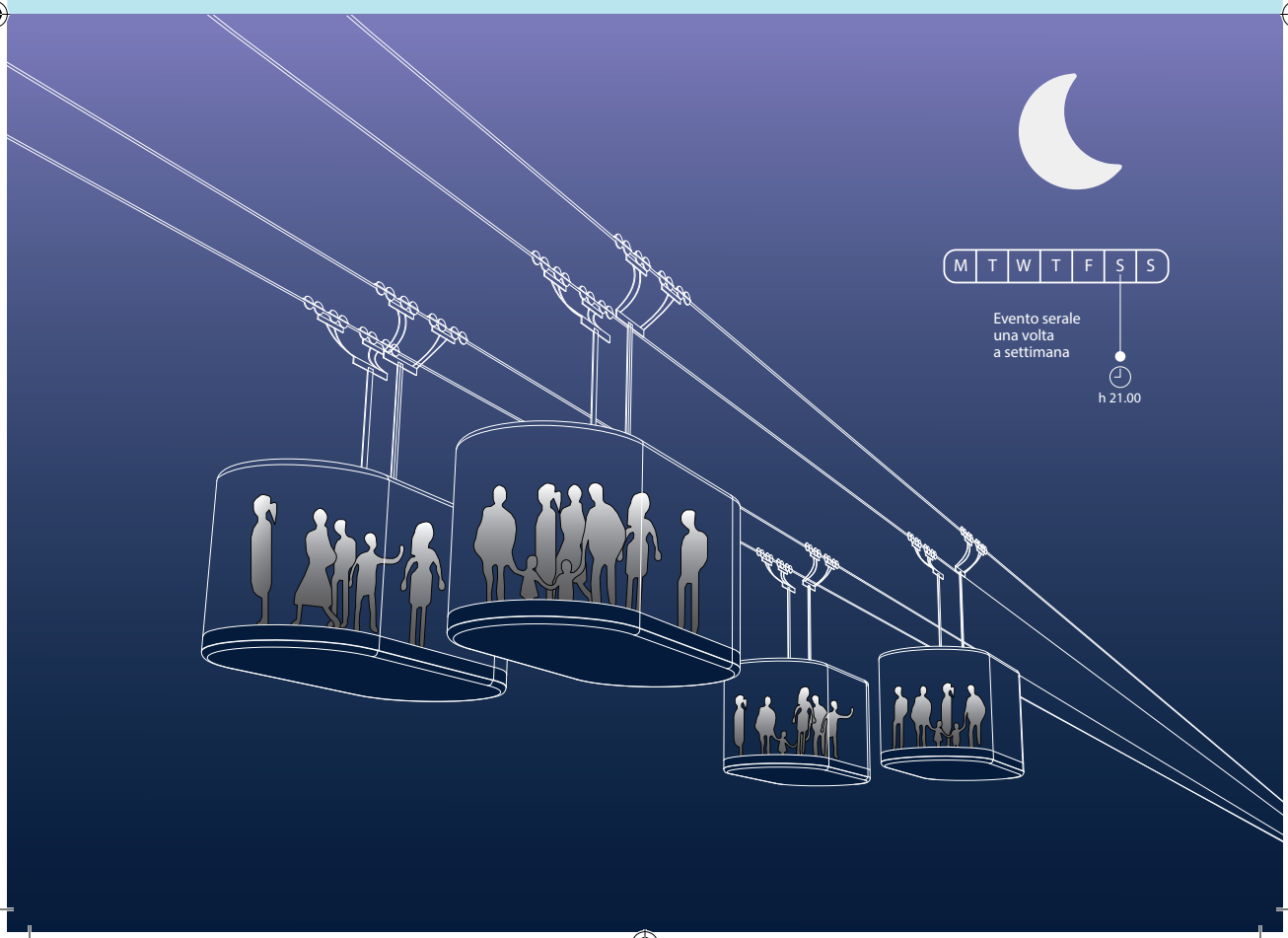
The competing cabins, are shortly going to meet.




While facing each other the players are competing.




M T W T F S S
Inside the cabine, a speaker announces the start of the game
h 10.00
h 12.15
Inside the cabine, a speaker announces the start of the game


M T W T F S S
Evento serale una volta a settimana
h 21.00

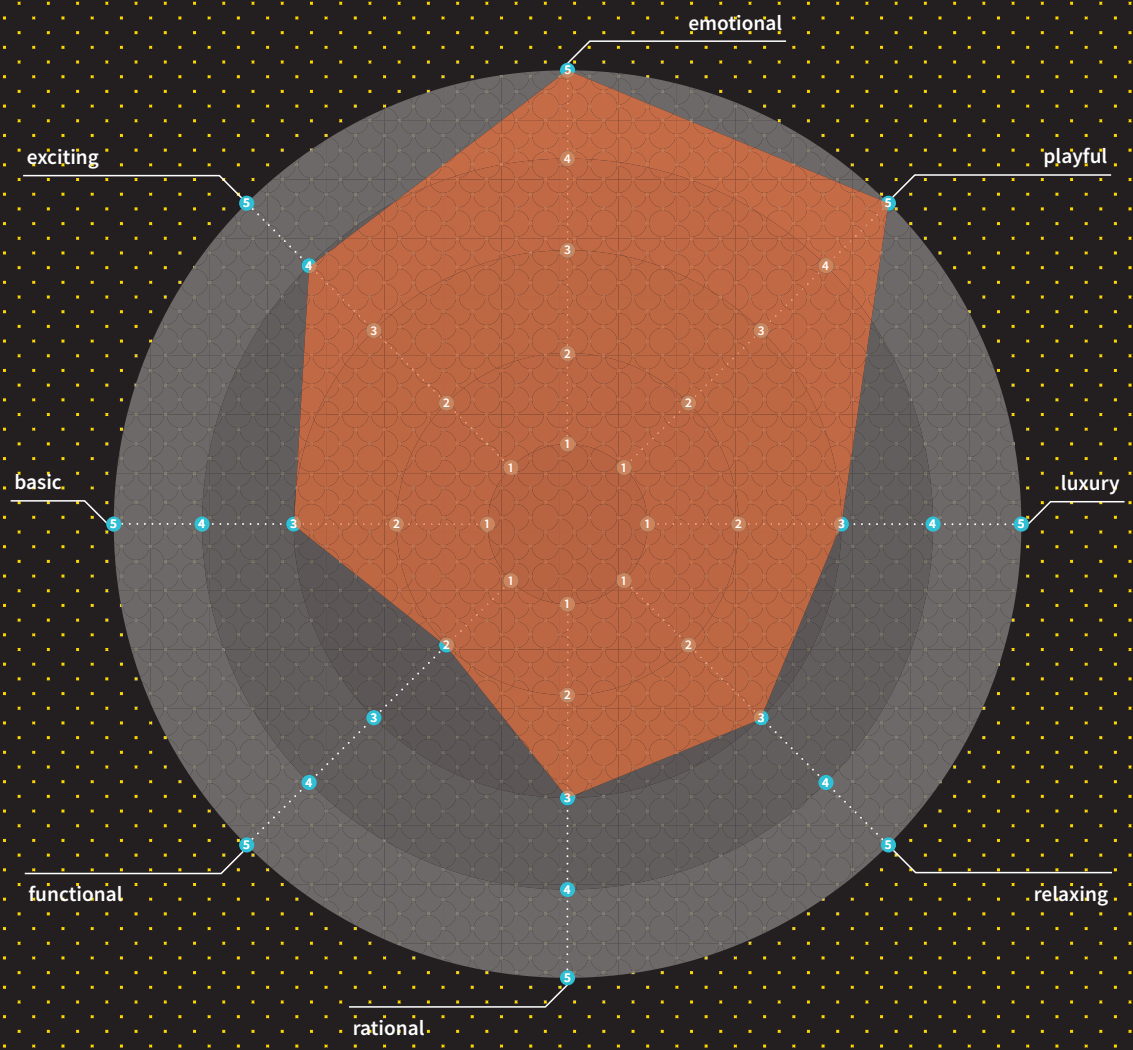
# SNAPSKETCH

participative communication between the cabins and the urban space

# Value map | Emotional positioning

## SnapSketch

Design: David Calabrò, Giovanni Dipilato, Dario Javier Sosio



# ABSTRACT

SNAPSKETCH. new forms of participative communication in urban spaces

**WHY**

**This project's main goal is the re-instating of non-places, transforming them into collective spaces of social interaction. It would be very fascinating to enable cablecar passengers in the air and pedestrians on the streets to sketch, text, or tag directly onto touch pannels. The graphical outcome will be temporarily displayed in the urban space on the supporting pillars of the ropeway.**
**The pillars would, in a way, be «upcycled» and become part of a participative street culture. This new language and communcation platform enables the digitalisation of analog intercultural exchange in the urban space.**

**WHAT**

**«Snapsketch» wants to give the possibility to interact between cabins and urban centers, creating a new combination through a series of panels on which you can sketch, that are able to directly communicate with each other, as well as the possibility to draw directly on the cabin's wall.**

**HOW**

**This surrealistic representation keeps being exposed for a limited time only (like on the social media app Snapchat), after that it will be automatically deleted. At the end of the day some sequences of the best results will be displayed in the city space.**

**FOR WHOM**

**An experience for everyone who loves to draw and communicate in non-conventional places. From children to old people, everyone can free his fantasy and improvise as an artist. For all citizens who are willing to interact in new forms of participative communication.**

**PERCHÉ**

**Questo progetto si pone come obiettivo la riqualificazione dei non-luoghi, rendendoli spazi collettivi di interazione sociale, al fine di dare un nuovo linguaggio alla città.**
**Sarebbe affascinante permettere ai viaggiatori sia in aria che sulla strada, di disegnare, scrivere o 'taggare' direttamente su dei pannelli touch.**
**Il risultato grafico sarebbe temporanemaente visualizzato nel contesto urbano sui pilastri di supporto della funivia. I pilastri sarebbero riutilizzati per far parte di una nuova cultura di strada partecipativa.**
**Questo nuovo linguaggio e piattaforma comunicativa permette la digitalizzazione dello scambio interculturale dello spazio urbano.**

**COSA**

**Vuole dare la possibilità di interagire tra cabine e pali urbani, creando una nuova combinazione attraverso una serie di pannelli su cui disegnare, che comunichino direttamente tra loro, così come la possibilità di poter disegnare direttamente sulla parete della cabina.**

**COME**

**Questa rappresentazione surrealista rimane in esposizione solo per un tempo determinato (come avviene per esempio in una storia dell'applicazione snapchat), dopodiché verrà automaticamente cancellata. Al termine della giornata verranno poi riproposte le sequenze di realizzazione dei migliori risultati.**

**PER CHI**

**Un'esperienza rivolta a tutti coloro che amano intrattenersi disegnando in luoghi non convenzionali. Dai bambini agli anziani, chiunque può liberare la propria fantasia e improvvisarsi artista.**

**WARUM**
**Das Hauptziel des Projekts ist die Wiederaufwertung von sogenannten «Non-Places», indem man sie in einen kollektiven Raum in Interaktion verwandelt. Es wäre faszinierend, Seilbahnpassagiere und Fussgänger auf Touchscreens direkt schreiben, zeichnen oder kritzeln zu lassen. Das Ergebnis wird für eine gewisse Zeit an den Tragepfeilern der Seilbahn angezeigt. Die Pfeiler wären quasi «ge-upcycled», und Teil einer partizipativen Stadtkultur. Diese neue Kommunikationsplattform ermöglicht die Digitalisierung des vormals analogen Form interkulturellen Austausches im urbanen Raum.**

**WAS**
**«Snapsketch» zielt darauf ab, eine Interaktionsmöglichkeit zwischen Seibahnkabinen und zentralen Punkten der Stadt zu schaffen. So entstehen neue Kombinationen durch eine Reihe von Touchscreens, auf die man zeichnen kann, um miteinander zu kommunizieren. Zudem kann man auch direkt auf die Wände der Kabinen zeichnen.**

**WIE**
**Diese surrealistische Darstellung wird nur kurzzeitig sichtbar sein (wie bei der Social-Media-App Snapchat), dann wird sie automatisch gelöscht. Am Ende des Tages werden einige Entstehungssequenzen der besten Werke im Stadtraum präsentiert.**

**FÜR WEN**
**Eine Erfahrung für jeden, der gerne an ungewöhnlichen Orten zeichnet und kommuniziert. Menschen jeden Alters können ihrer Fantasie freien Lauf lassen und künstlerisch improvisieren. Für alle Bürger, die gerne in neuen Formen partizipativer Kommunikation interagieren wollen.**

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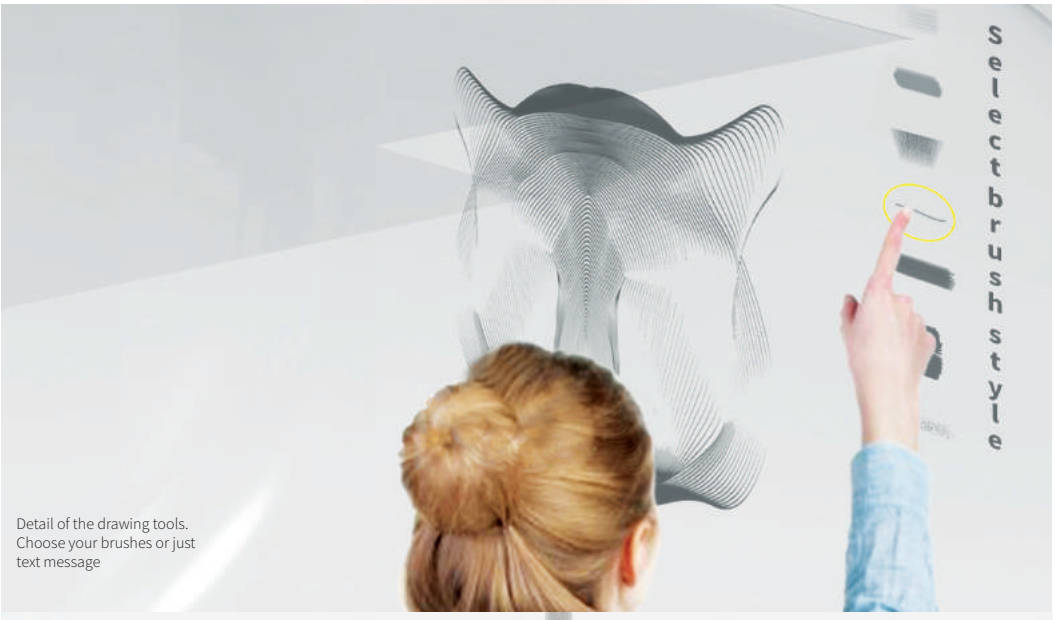
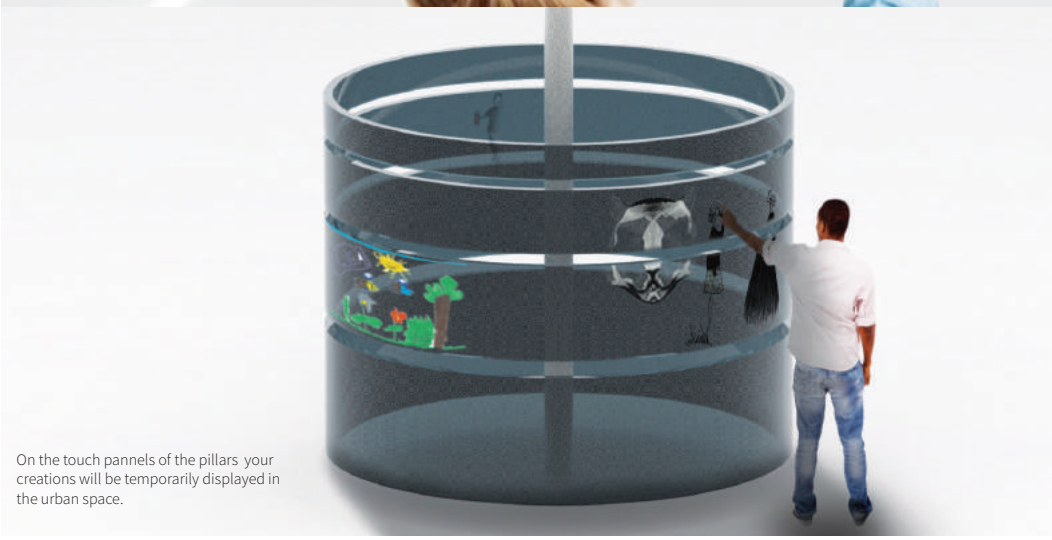
HSBC
SAMSUNG
Coca-Cola
SOLSTICE GXP
he's just not that into you
February 6th
PALACE
WEST SIDE STORY

Sketch directly on the cabin's walls

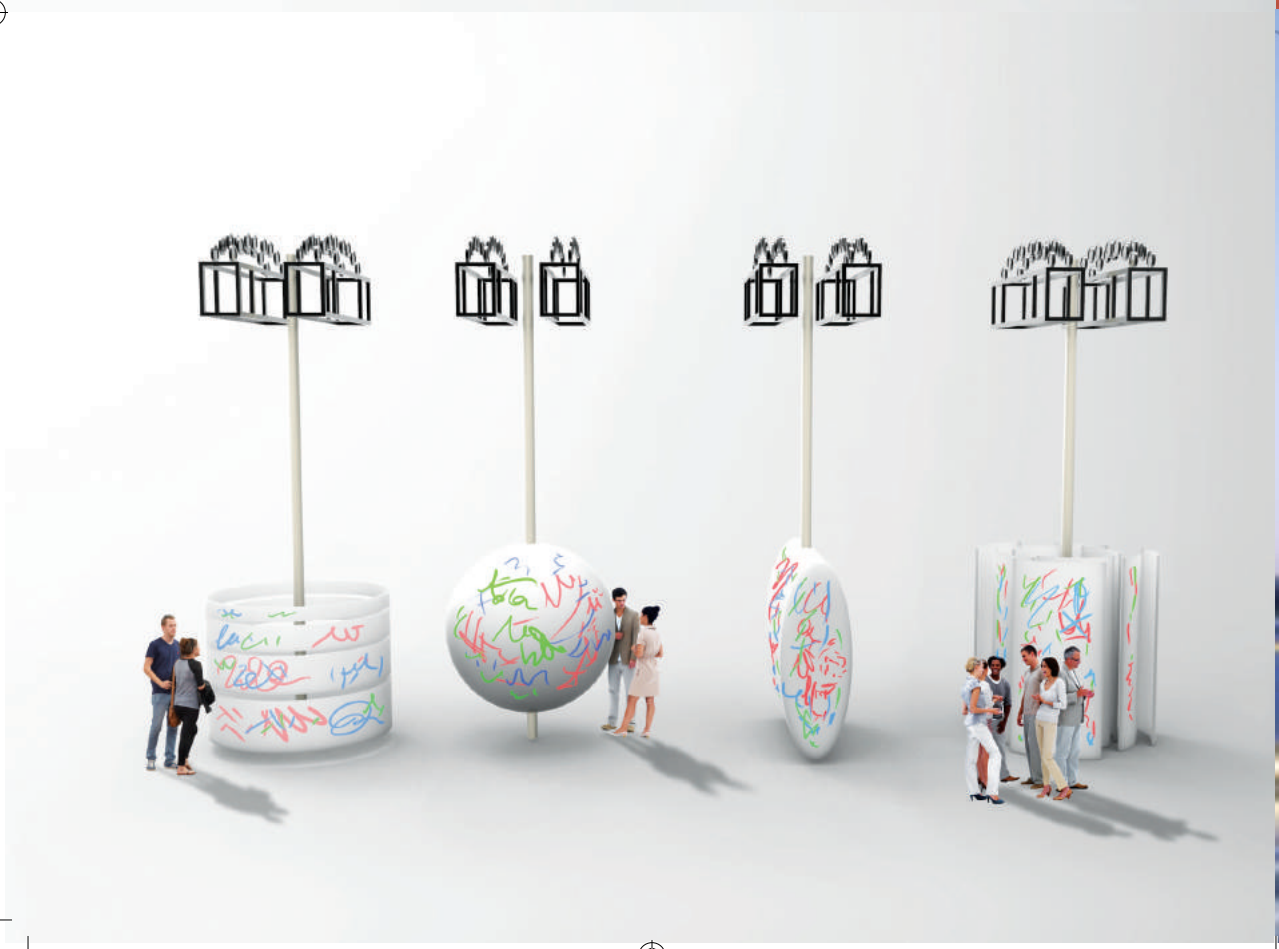



Detail of the drawing tools.
Choose your brushes or just
text message



On the touch pannels of the pillars your
creations will be temporarily displayed in
the urban space.

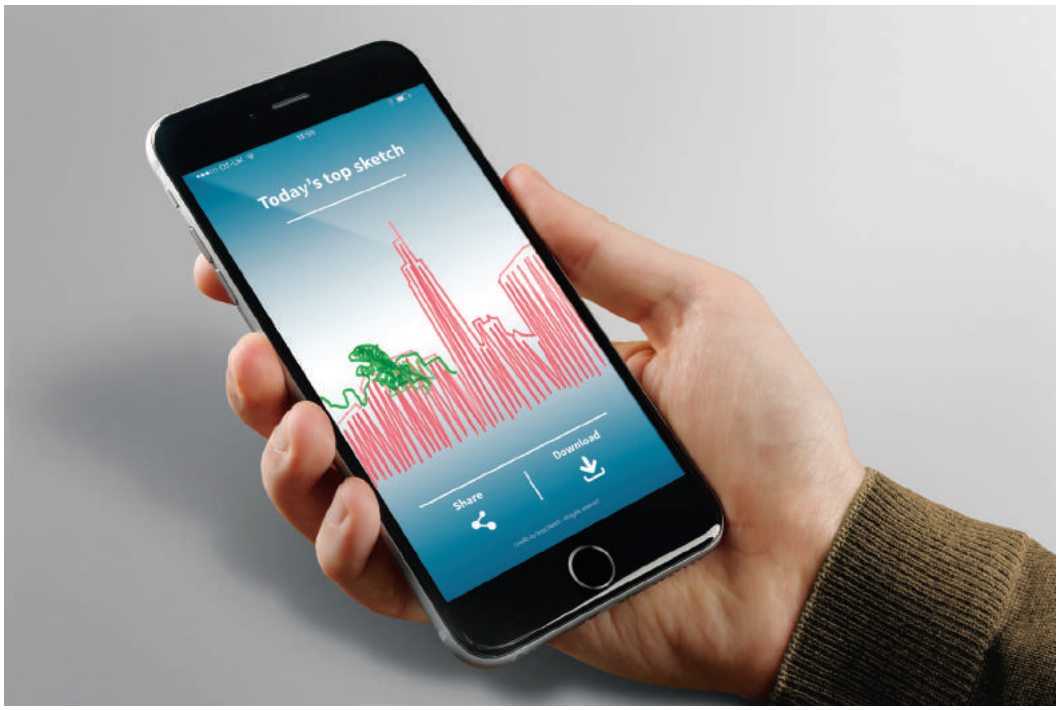
The graphical outcome will be temporarily displayed in the urban space on the supporting pillars of the ropeway. The pillars would, in a way, be «upcycled» and become part of a participative street culture.



At the end of the day some sequences of the best results will be displayed in the city space.

During the day cablecar passengers in the air and pedestrians on the streets are able to sketch, text, or tag directly onto touch pannels.

With SnapSketch cablecar passengers in the air and pedestrians on the streets sketch, text, or tag directly onto touch pannels.




App that shows at the end of the day
the best sketches, texts, or tags.
This new language and communcation
platform enables the digitalisation
of analog intercultural exchange in
the urban space.

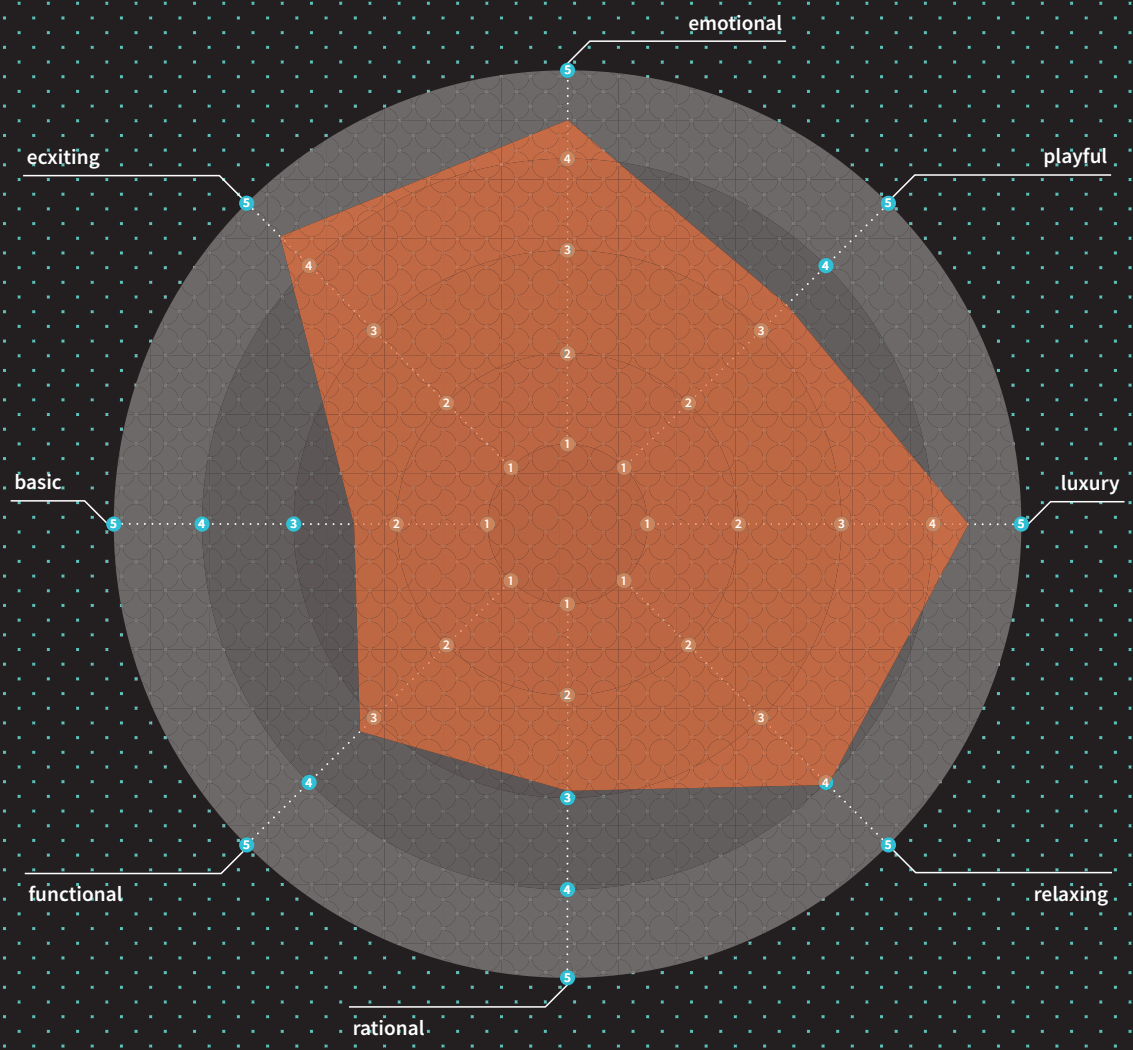
# THE DROP EXPERIENCE

## The underworld under the Strait of Messina

# Value map | Emotional positioning

## The drop experience
## 2nd and 3rd scenario

Design: Beatrice Ferro, Gaia Marrone, Vanessa Santise



# ABSTRACT

THE DROP EXPERIENCE. The underworld around you.

**WHY**

**Cable cars are a means of transport usually linked to the mountains. What if we revolutionized the idea of the cable car in relation to - for example - the sea? A system thought for transport and at the same time a panorama of the sea world. Who said that the prophet always wants to go to the mountains?**

**WHAT**

**Creating a bubble which uses a propeller and human effort to move will bring some advantages such as a non invasive treatment of the animals and their habitat, an innovative touristic attraction and a thorough knowledge of the ocean; when considering one of our scenarios, there is also the advantage of not getting stuck in traffic. The most important advantage, however, is its ecological compatibility.**

**HOW**

**The classic ropeway start to end system will be substituted with only one circuit. Additionally, the typical rope will be complemented with tracks, which will start from sea level 0 and maintaining the same height until the level will be deep enough to let the cabin submerge completely into the sea. In the scenario where the cabin works on pedals, users will have total control, stopping or slowing down in the most interesting points. To enhance this experience, the cabin will be completely transparent in order to enjoy the whole panoramic view.**

**FOR WHOM**

**For tourists, families, sports people, researchers and scholars. To give a touch of adventure to their holiday and admire the underworld. It could have a possible application in the Canary Islands, to the Dubai skyline or even become a solution for the Messina canal in Italy.**

**PERCHÉ**

**La cabinovia è un elemento che si attribuisce solitamente alla montagna. E se così non fosse? E se rivoluzionassimo il pensiero di funivia pensando ad esempio al mare? Un sistema pensato contemporaneamente per il trasporto ma anche per avere un panorama del fondale marino. Infondo, chi l'ha detto che Maometto vuole andare in montagna?**

**COSA**

**Creare una cabina che sia una combinazione tra le caratteristiche della funivia ed alcuni elementi del pedalò, ovvero la ruota a pale, sfruttando l'energia meccanica e quindi il lavoro umano; avendo così vantaggi come ad esempio un trattamento non invasivo degli animali e del loro habitat; un luogo d'incontro diversivo e un'attrazione turistica innovativa; una conoscenza più approfondita del mondo marino; e in uno dei nostri scenari, c'è anche il vantaggio di non doversi immettere nel traffico di grandi città. In ogni caso, il vantaggio più importante è sicuramente l'ecocompatibilitá.**

**COME**

**L'idea parte analizzando il meccanismo classico ed originale dell'andata/ritorno sostituendolo in un unico circuito. Se fino ad ora la partenza è A e il ritorno è B, in un di questi scenari la partenza sarà A ed il ritorno sarà comunque A. La tipica fune verrà accompagnata da un sistema di binari che partiranno al livello 0 del mare mantenendo la stessa altezza finché verrá raggiunto un livello abbastanza profondo per far sì che la cabina s'immerga del tutto nel mare e, nel caso della cabina con pedali, gli utenti avranno il controllo della cabina, soffermandosi o meno su ciò che sarà più interessante vedere. Ovviamente la cabina sarà totalmente trasparente così da potersi godere l'intero spettacolo.**

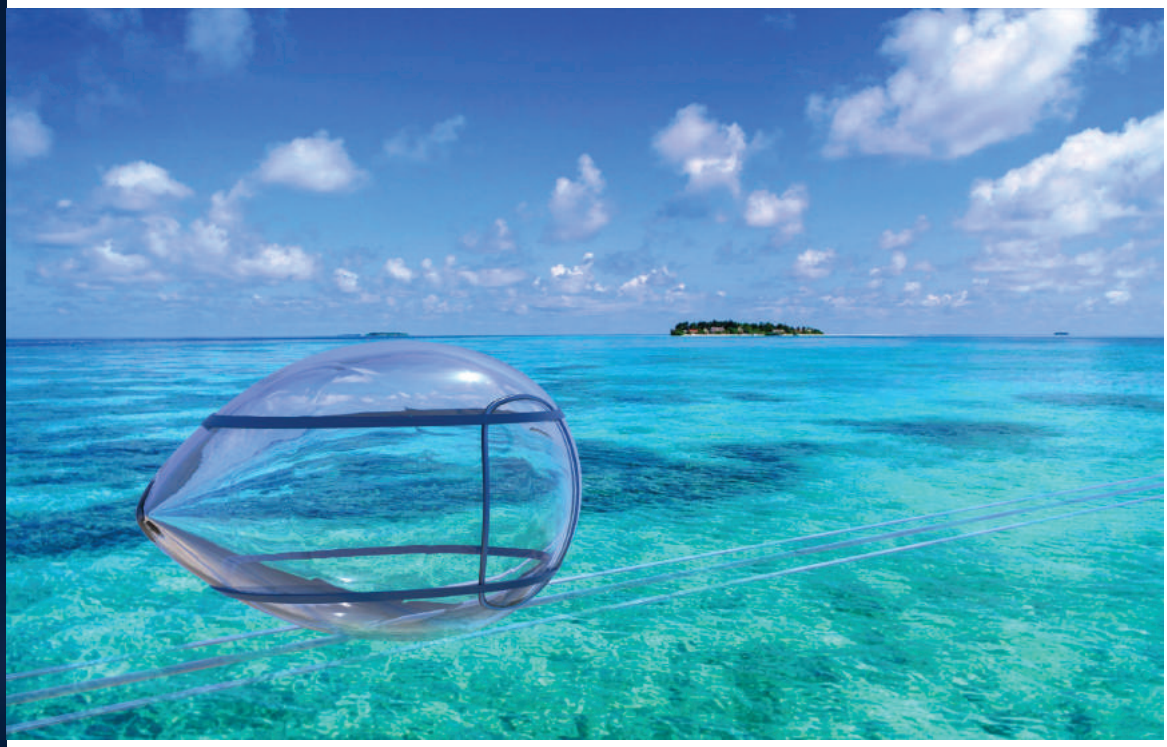
**PER CHI**
**La Drop cable car è il luogo d'incontro ideale per molteplici categorie di persone, di cui turisti, famiglie, sportivi, ricercatori e scolaresche. È l'attrazione ideale per i turisti che desiderano aggiungere un tocco d'avventura alla loro vacanza e per le famiglie che vogliono trascorrere un pomeriggio non ordinario; è un'occasione per i bambini per andare a vedere dal vivo l'ambiente marino; è un ottimo e instancabile servizio di trasporto per ricercatori e sportivi. Analizzando anche le situazioni attualmente esistenti in tutto il mondo, immaginiamo che il nostro progetto possa avere una possibile applicazione tra le isole Canarie, tra i grandi grattaceli di Dubai o anche diventare finalmente la soluzione allo Stretto di Messina.**

**WARUM**
**Die Seilbahn ist ein Transportmittel, welches normalerweise mit den Bergen assoziiert wird. Aber was wäre, wenn wir die Seilbahn revolutionieren und verschieben würden, zum Beispiel ans Meer? «The Drop Experience» ist ein System, das zugleich ein Fortbewegungsmittel und eine Gelegenheit für schöne Aussichten ist. Weil der Prophet nicht immer nur zum Berg will.**

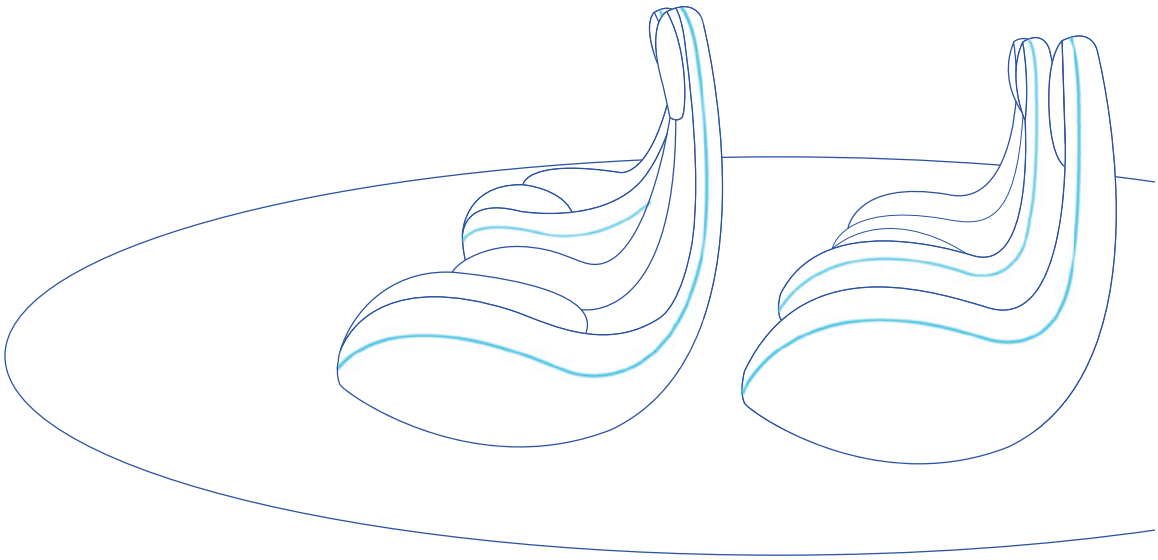
**WAS**
**Eine Blase, die mithilfe eines Propellers und und körperlicher Betätigung der Besucher bewegt wird. Sie bringt Vorteile, wie der reduzierte Eingriff in den Lebensraum der Meerestiere, eine innovative touristische Attraktion und ein tieferes Verständnis des Ozeans. Dazu kommt die Abwesenheit von Verkehr und Stau. Der wichtigste Vorteil ist aber die ökologische Verträglichkeit.**

**WIE**
**Das klassische Seilbahnsytem mit einem Start- und einem Endpunkt wird durch eine Rundfahrt ersetzt. Zusätzlich wird das übliche Drahtseil durch Schienen ergänzt, welche an der Oberfläche beginnen und bleiben, bis das Wasser tief genug ist, dass die Kabine komplett untertauchen kann. Im Szenario, bei dem die Kabine pedalbetrieben ist, haben die Nutzer volle Kontrolle über die Fahrt und können nach Belieben bremsen oder anhalten. Um dieses Erlebnis zu intensivieren, ist die Kabine komplett durchsichtig, um die volle Aussicht genießen zu können.**

**FÜR WEN**
**Für Touristen, Familien, Sportler, Forscher und Gelehrte. So kann der Urlaub einen Hauch abenteuerlicher werden, wenn man einen Blick auf die Unterwasserwelt wirft. Es könnte bei den Kanarischen Inseln, bei der Dubai Skyline oder sogar im Messina-Kanal betrieben werden.**

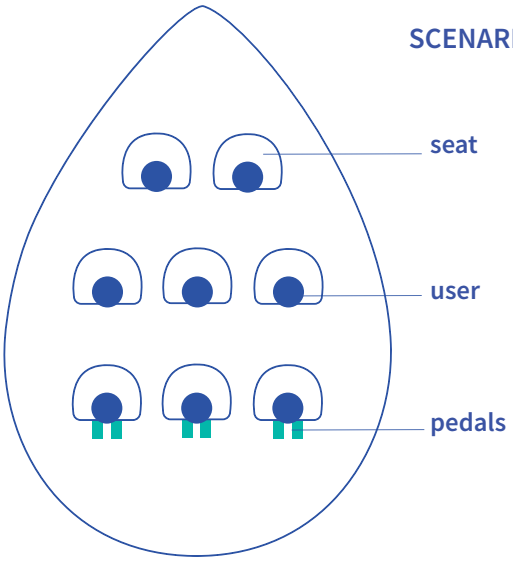


Tracks and rope system together on the base of the cabin.

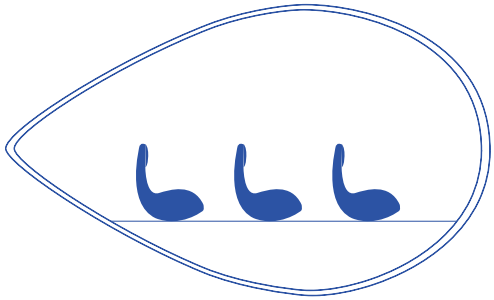


Idea for the positioning and concept of the seats within its interior: eight available palces composed of three rows, 3-3-2.

## SCENARIO ONE

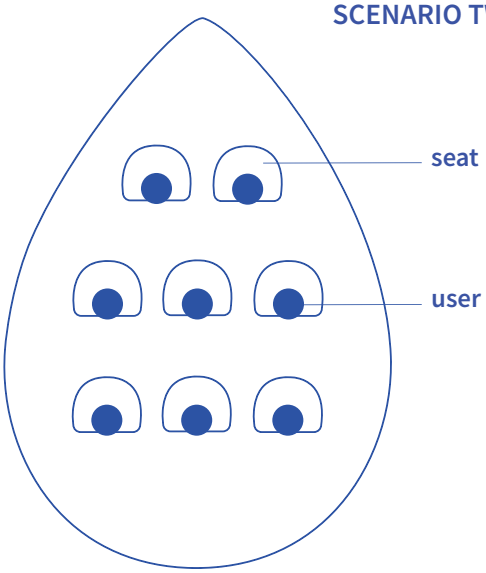



bird's-eye view

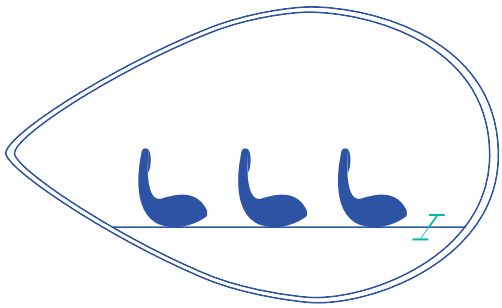


section

## SCENARIO TWO AND THREE




bird's-eye view



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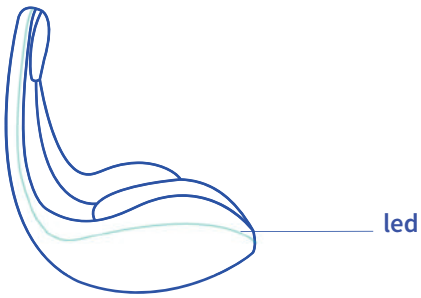
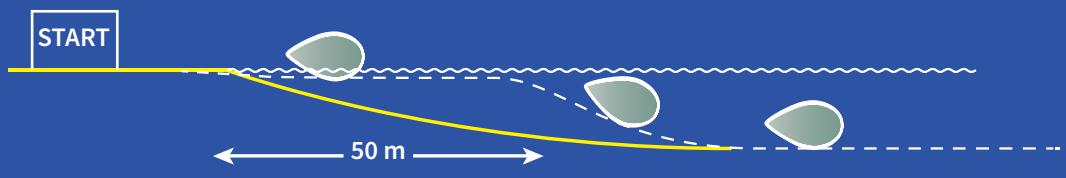
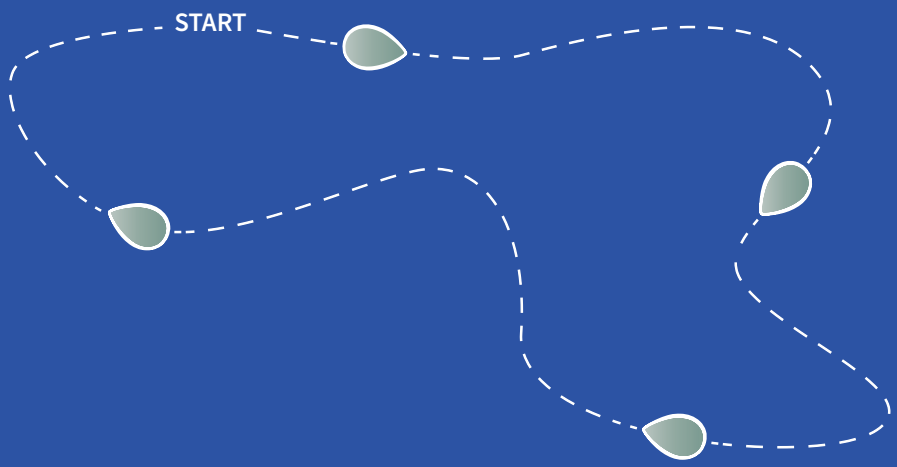



perspective seat

## SCENARIO ONE

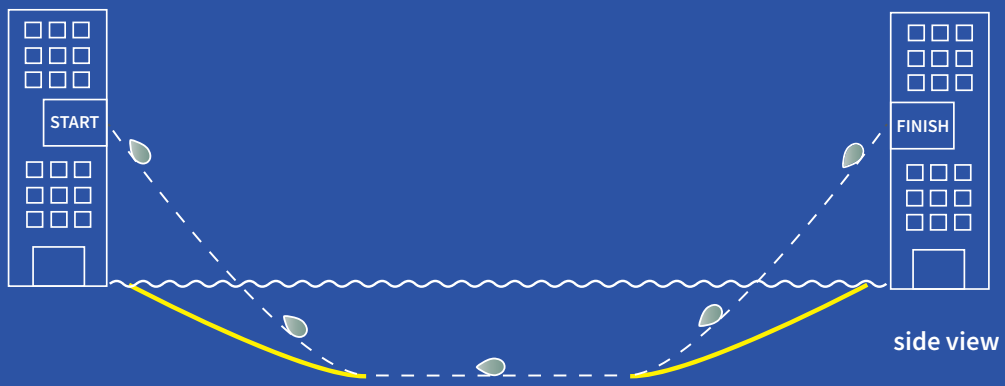



side view

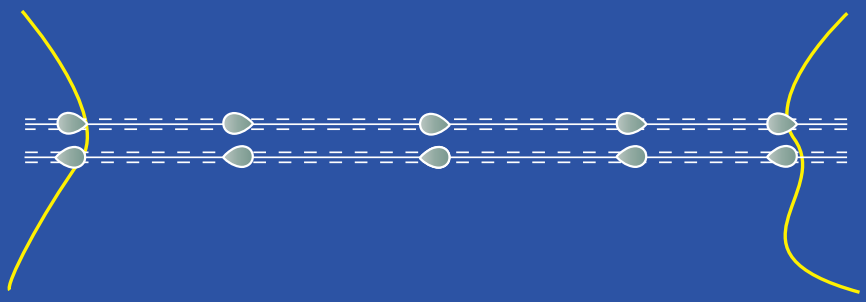



bird's-eye view

## SCENARIO TWO

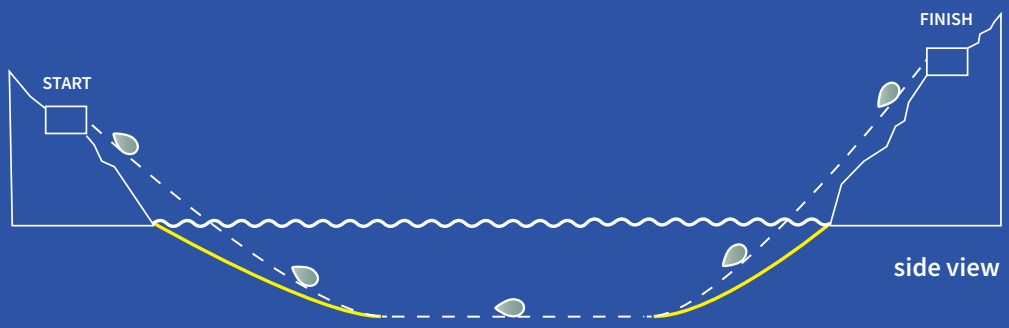



side view

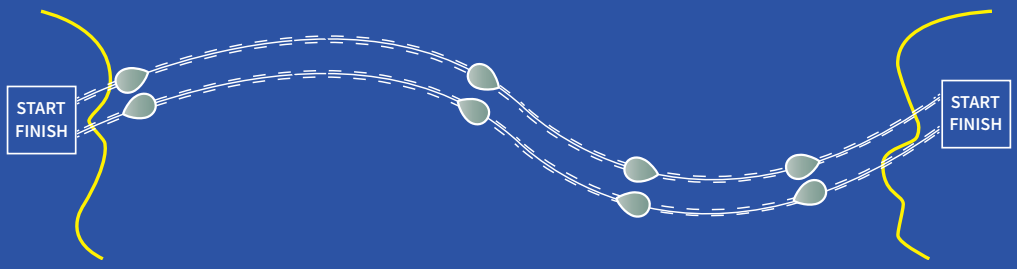


bird's-eye view

## SCENARIO THREE

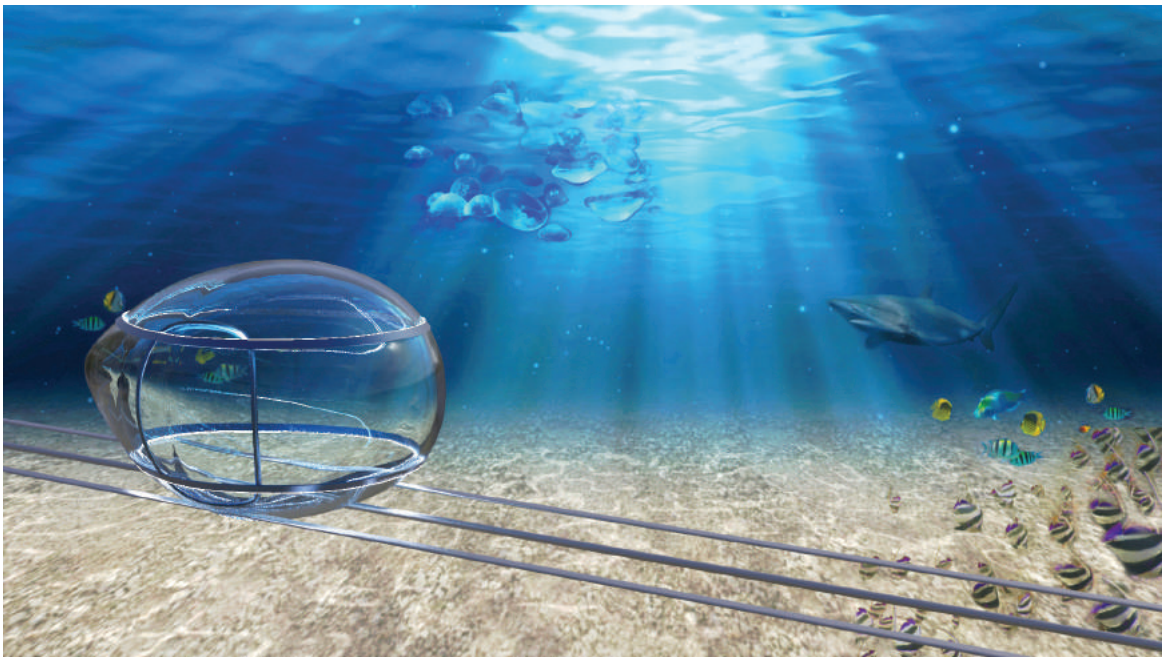



side view

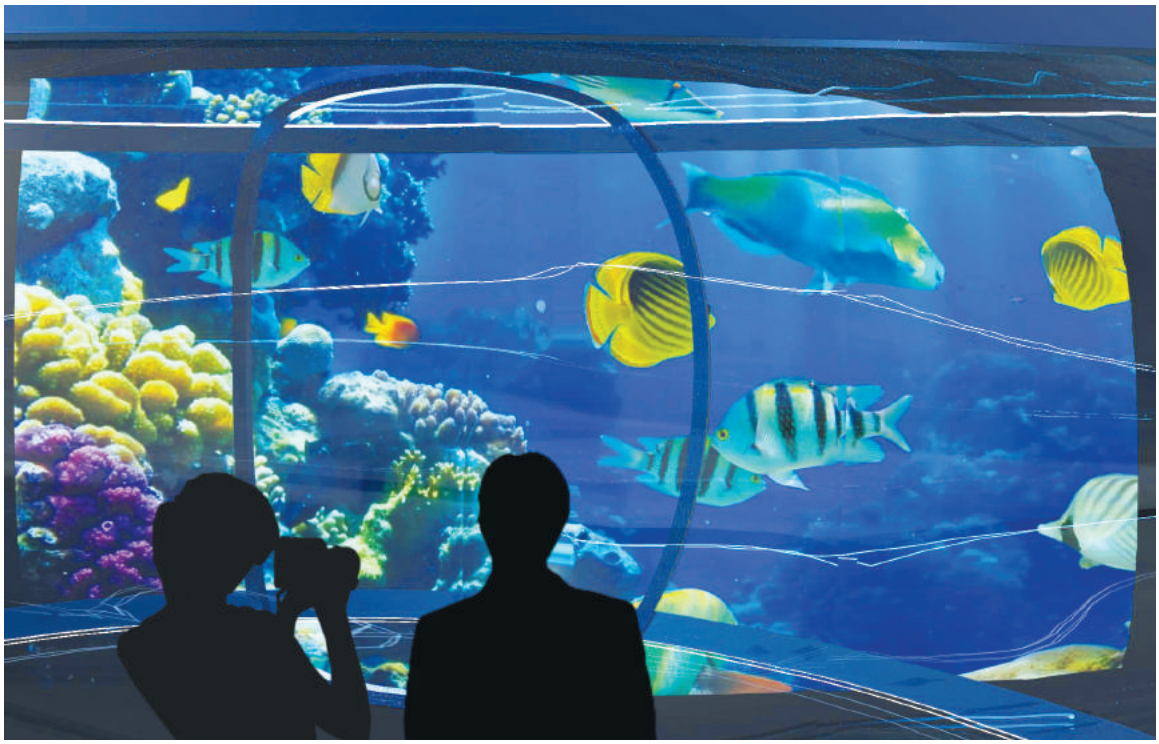



bird's-eye view

Night View



Door Opening



View from the interior

## BACKSTAGE DOLOMITES WORKSHOP

Mountain hut Landro (1440 mt).
Dolomites UNESCO world heritage Tre Cime.

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DOLOMITI SUPERSKI
wonderful times

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