GLOBAL JAM:
A Global Chain of Innovation to Create Sustainable Impact for the Global Goals

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The Global Goals Jam is a two-day event where creative teams work together on locally identified challenges related to the Global Goals. In September 2019, 90+ cities, including Tirana – represented by Polis University (the local organiser), participated connecting over 5000 designers and policy-makers.

The Global Goals Jam Tirana, was hosted as a separate workshop of the bi-annual event of Tirana Design Week (TDW), and took place for 3 days in a row at Polis University and 'jammed out' in Tirana city centre for 2 Days, where designer and planning students of this University disseminated their ideas and the locally found challenges of Tirana/Albania. The main goal of the workshop was that, through engaging both design and planning students, we would be able to design a process that empowers people to create direct impact for the global goals, solving local challenges relevant to our own context.

The Global Goals Jam was founded by Marco van Hout and Gijs Gootjes of Digital Society School (DSS), Boaz Paldi, Simon van Woerden and Hana Omar of UNDP and has been further developed and coordinated by Anneke van Woerden (DSS). In the first edition in 2016, 17 cities participated, in 2017 45 cities, in 2018 75 cities, and this year we are moving to over 85 participating cities. Thousands of change makers have used this methodology and are now part of this growing learning community around the SDGs,

ready to design 2030 now. «*More than an event, GGJ is a network of cities and organisations that are excited to engage their local communities to create real impact for the Global Goals*.(Global Goals Jam Team»

The challenges ahead of us are so complex that no single discipline, mind-set, or expertise will be able to solve them. To solve these social, economic pacts of disposal, including recycling.

The strategies of materials selection and waste minimization disposal, including recycling. The strategies of materials selection and waste minimization The challenges before us are so complex that no single discipline, mind-set, or expertise will be able to solve them. Only in this way we could come together and learn from the local ideas, that are being developed across the globe.In order to ensure this bottom – up grassroots approach, it is important to engage in a way that goes beyond talking, writing reports or documents (that usually go left in the bottom drawer). In this regards the Global Goals Jam community brings together the approach of making and creating, in a designer thinking way and in a space for people from all backgrounds who bring in their local knowledge.

Since early May of 2019, the Design Faculty of Polis University had applied as the Local Organiser of the GGJ 2019, an event/ workshop that was held during the Tirana Design Week 2019 edition. Using a tailored toolkit, provided by the

Photo During the Workshop

Team Work

Global Goals Jam team, during the GGJ-Tirana Workshop, we tried to create interventions aimed at short-term targets in support of the long-term goals, in the Albanian Context. In the fight against poverty, climate change, hunger etc. it seems that though the policy makers around the world have long conceptualised 'universal solutions', it is the local communities and their related engagement that fails in achieving substantial results to the what-so called Global Goals. That is why, under the moto ''Fall in love with the problem not the Solution'', we aimed that through design-made prototypes, raise awareness in the Albanian/Tirana's community regarding locally identified challenges. The approach here was to firstly, make people aware of the local challenge, by pointing out the right questions... those that stick in your mind and make you think of a further better solution in the future. During this 6 day workshop, students from design and urban planning disciplines were brought together to brainstorm and come with innovative ideas (and design oriented), on how to translate (some) Global Goals into local challenges for Albania/Tirana.

2 Global Themes were selected by the participants to be translated into local challenges in the Albanian Context, each of them differently approached/designed in raising awareness during the Jamming Days.

- **Water and Climate Change**

Water is at the core of sustainable development and is critical for socio- economic development, energy and food production, healthy ecosystems and for human survival itself. Water is also at the heart of adaptation to climate change, serving as the crucial link between the society and the environment.

- **Sustainable Development for People and Planet Poverty**

Entails more than the lack of income and productive resources to ensure sustainable livelihoods. Its manifestations include hunger and malnutrition, limited access to education and other basic services, social discrimination and exclusion, as well as the lack of participation in decision-making.The whole process was organized in 4 different Sprints, during which the students were asked to create something tangible that other people could interact/respond to it, and they could learn from; in order to create new insights and perspectives about the challenge your team is facing.

Sprint 1: Explore it! Do a Data Jam

During this first Sprint, the (4) created groups of mixed disciplines students (design and planning), brainstormed together around the (2) Presented Global Themes. Trying to do a data-jam, students via a really quick research process identified 4 relevant local challenges in line with the Global Goals being:

Lack of drinkable water in Tirana city, Lack of relevant policies in support to the eldest, The wide gap between low and high income people in Albanian society and The reasons for unemployment come from lack of jobs or some people choose not to work. For each of the presented identified challenges above, students presented a load of data and relevant arguments, which sustained their initial ideas. It was this first step and the brainstorming process, which lead to a further productive process toward building a prototype.

Sprint 2: Respond to it! Create a first prototype

Through another quick brainstorm, each group tried to conceptualise and make their initial and key insight as tangible as possible. A rapid prototype of the initial ideas was created in 2 days, with the aim of creating a meaningful conversation around the challenge.

Sprint 3: Make it! Make your final idea tangible

Jam Jamming around the City was definitely the greatest Sprint for all, especially when enjoying the good September weather in Tirana. With an ultimate prototype and questions that sticks to the mind, each group of student jammed in different spots in the City, trying to catch pedestrian's eyes and engage them in the conversation. Either out of curiosity, or sometimes the effort of the students approach in reaching the citizens, the Jam resulted successfully, with a vast amount of citizens participating or responding to the questions raised.

Sprint 4: Share it!

Document your process and share your object. In the last day of the workshop, all groups presented to the university community (both students and lecturers) their approach to designing the prototype, the raised questions and the experience they had in engaging citizens and raising awareness related the Global Goals. The process was well documented, and will be shared publicly in the Global Goals Jam Website! Global Goals Jam Tirana 2019, together with other Jams in more than 90+ cities are part of the global discussion in reaching our common goals, through local initiatives.

Fiona IMAMI is an Urban Planner, working for Co-PLAN, since 2014. Holds a master degree in Housing and Land Management, and a Msc. in Urban Planning and Management, both from Polis University. Currently involved as Local Expert on Regional Development, in Regional Development Program in Albania. Her prior experiences include: technical expertise in assessing economic development situations, analysing territorial issues, and compiling of strategies as part of the team developing eight General Local Territorial Plans for Albanian Municipalities.

Strategies vs. Metrics: A Sustainable Spoon Project

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Qualitative strategies and quantitative metrics can both be used to define the sustainability of a product. Using qualitative strategies and quantitative metrics together clarifies the how a strategy affects a metric, and provides a more complete definition of a product's overall impact on the earth. Using the design of a spoon, this workshop demonstrates how to combine the strategies and metrics focused on material and manufacturing process selection to define product sustainability.

Participants in this workshop will be exposed to design and analysis of the defining formal elements of a product, in this case, a spoon. After defining a final spoon design's volume of material, participants will learn to use a life cycle assessment to determine the impact of the spoon when produced in different materials with different manufacturing methods. Participants will strategically present the results of the analysis graphically, for ease of understanding by a general audience.
The workshop is based on a multi-step process. First a spoon is designed and analized for the formal qualities that make it recognizable as a spoon. The spoon is then be analyzed for volume of material used. Three materials: pine wood, stainless steel and high density polyethylene, and the mass manufacturing methods that would be used to produce spoons in these materials: CNC milling, sheet metal forming and injection molding respectively, are selected. The Okala Life Cycle Assessment (LCA) method is used toanalyze each of the three

spoons for the environmental im pacts that result from the material and manufacturing selections. Analysis of infographics that help convey complex environmental assessement information to a general audience are completed, and participants create their own infographic inclusive of the information assessed for their spoons.

Participants completed the design and environmental impact analyses of spoons. Additional time would have allowed participants to examine the LCA tool in greater depth to understand what it measures, how the life cycle of an object can be included in the assessment, and how factors like material and manufacturing method interrelate to each other.

Kiersten Muenchinger (USA) is an Associate Professor in the Department of Product Design at the University of Oregon. Muenchinger researches the intersection of materials and design, and quantitative and qualitative sustainable design strategies. Her experimental sustainable design work has been exhibited with the Green Product Award, Germany; ShowPDX, Portland, Oregon; and Salão Design, Brazil.
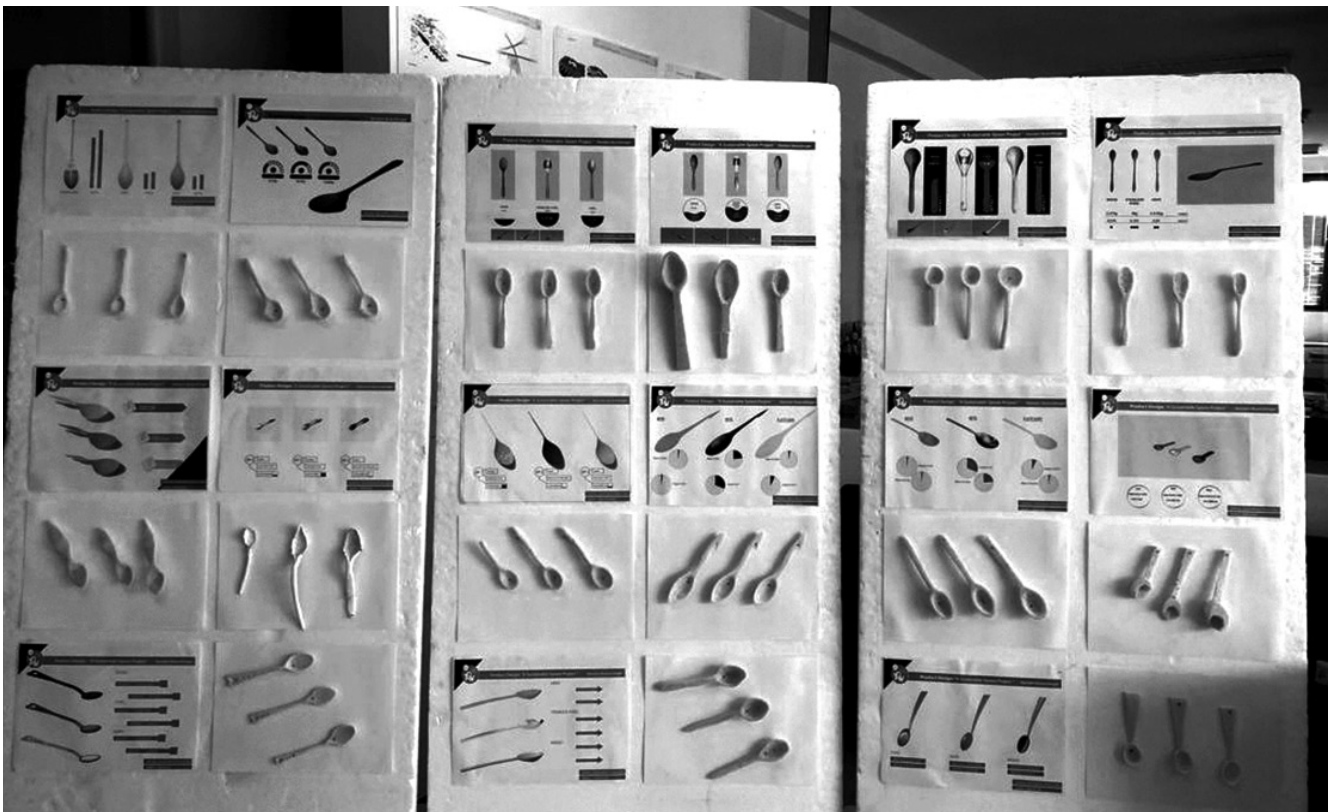
Photo of Expo

Photo of Expo

Ideas and Proposals for the Commercial Vehicle Sector Based on Technological Trends

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This workshop consists in analyzing the intervention of choachbuilt buses, starting from the beginning of the first designs of this segment to comparing and analyzing their different platforms and chassis, in the meantime taking consideration the requirements to be met. Taking in consideration the tendencies driven by technology, research will take more of a social science approach based on the activity rather than rocket science approach I would say. With this being sad, the given task will focus on elaborating proportions and giving solutions in through both interior and exterior design on small, medium and large size vans.

The aim of the workshop is to introduce students to the process of design and personalization of automobiles. Each one of them should develop their ideas and reflect their style and design language used for the final product. They should present different ways on how to elaborate this solution relative to the challenges of design adaptation in an existing platform even by making radical change for most of the platform. We started by describing the trends of different brands through the last decades in the overall automotive sector, illustrating with case study the approach that this sector is taking or at least which are the intervention hypothesis that are rising for the future styling.

The automotive segment is undergoing a period of radical change driven from main factors that represent new trends such as autonomous driving through artificial intelligence and conversion from internal combustion to electric power based on lithium-ion batteries. We have already seen numerous prototypes experimenting with mobility, from Renault Reinastella (1992) where this model represented a futuristic idea of what flying cars would look like in the future, Bmw Gina possibly representing the beginning of a change in a more realistic and feasible scale considering the adaptation to the real infrastructure we have today, and continuing again with the BMW Vision Next 100, which is a continuation of the aforementioned concept. Both models have been produced within a decade, representing the same vision but when one represents the first step, the other highlights the adaptation to the trends and styles of the time, as well as the technology.

I'll start by analyzing the first concept, Reanult is not to be mentioned as being too fast to imagine a functional utopia involving flying vehicles, so I'm starting with the BMW models which, in the future, I believe will turn out to be 'pilot' models not only for the look like in the future, with Bmw Gina possibly representing the beginning of a change in a more realistic and feasible scale considering the adaptation to the real infrastructure we have today, and continuing again with the BMW Vision Next 100, which is a continuation of the aforementioned concept.

Both models have been produced within a decade, representing the same vision but when one represents
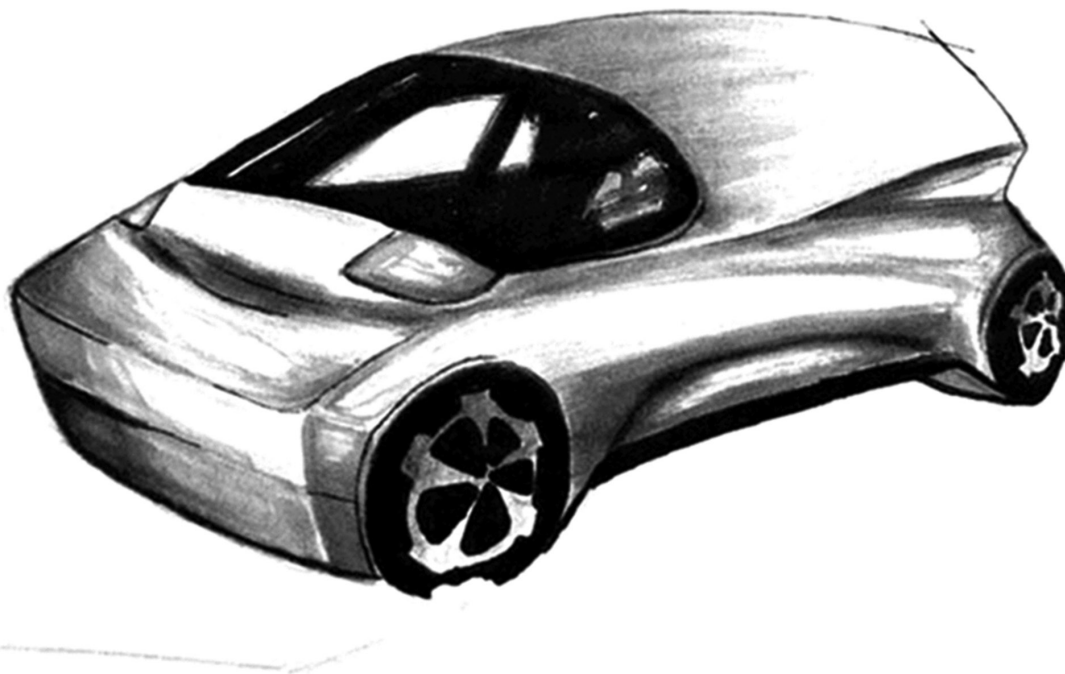
Freehand Sketch

the first step, the other highlights the adaptation to the trends and styles of the time, as well as the technology. Normally we might also consider other brands such as Tesla which is making a lot of profit due to the autonomy offered by the batteries and space capacity inside thanks to the elimination of various parts like the engine and gearbox, but where Tesla represents feasible innovation, "material" I would say giving the car a new image, as a product that it's easier to use and less expensive making it more reachable from the mass, BMW has tried to play with the philosophy of a vehicle that gives a higher level of interaction between the product and the user by letting the car change its shape as the driver demands. Looking at the Gina model, you realize that at first glance it is not a car destined for mass production, not only because it is presented as a concept but also because it lacks various details, the headlights and front lids are hidden using a fabric material that makes it uncommon and unused in the car's bodywork, so it makes even an untrained eye realize that this is an "unusual" car and that is exactly what a concept shares from a machine that fits the reality of mass production and the practical aspects it must contain. But technically, in addition to the piece of material that covers the car, what made this model represent the brand's approach and direction in the future and also to categorize it as a pilot project for the future, is precisely

the approach of extending the research on user center design.

This model essentially introduces a change that fits man's demand constantly, even when the user drives the car. It has been given a solution using a chassis made of electro-hydraulic equipment which eliminates the idea of a static chassis enabling continuous outside and inside transfer of the vehicle at the driver's request. It is a philosophical approach to the automotive sector that is characterized by its democratic nature of functioning. The other model, the BMW Vision Next 100, is essentially an extension of the same philosophy by presenting a more material and functional study of it. It is used a more rigid outside structure making it possible to adapt the same approach based on current trends and technologies.

If the Gina model always has a continuity in the bodywork given to it by a certain material, in the Vision Next 100 this continuity is presented differently, contributing once more to the style of the vehicle but above all to its functionality. BMW has called it "Alive Geometry" where the interior structure makes it possible to change shape and integrate functions such as integrated wheels in the bodywork performing the same functions as conventional methods but which in this case improve the aerodynamics of the vehicle in motion, this as BMW is known for its dynamics, or the vehicle's central panel consisting of 800 parts in a triangular shape that eliminates redundant parts, integrating
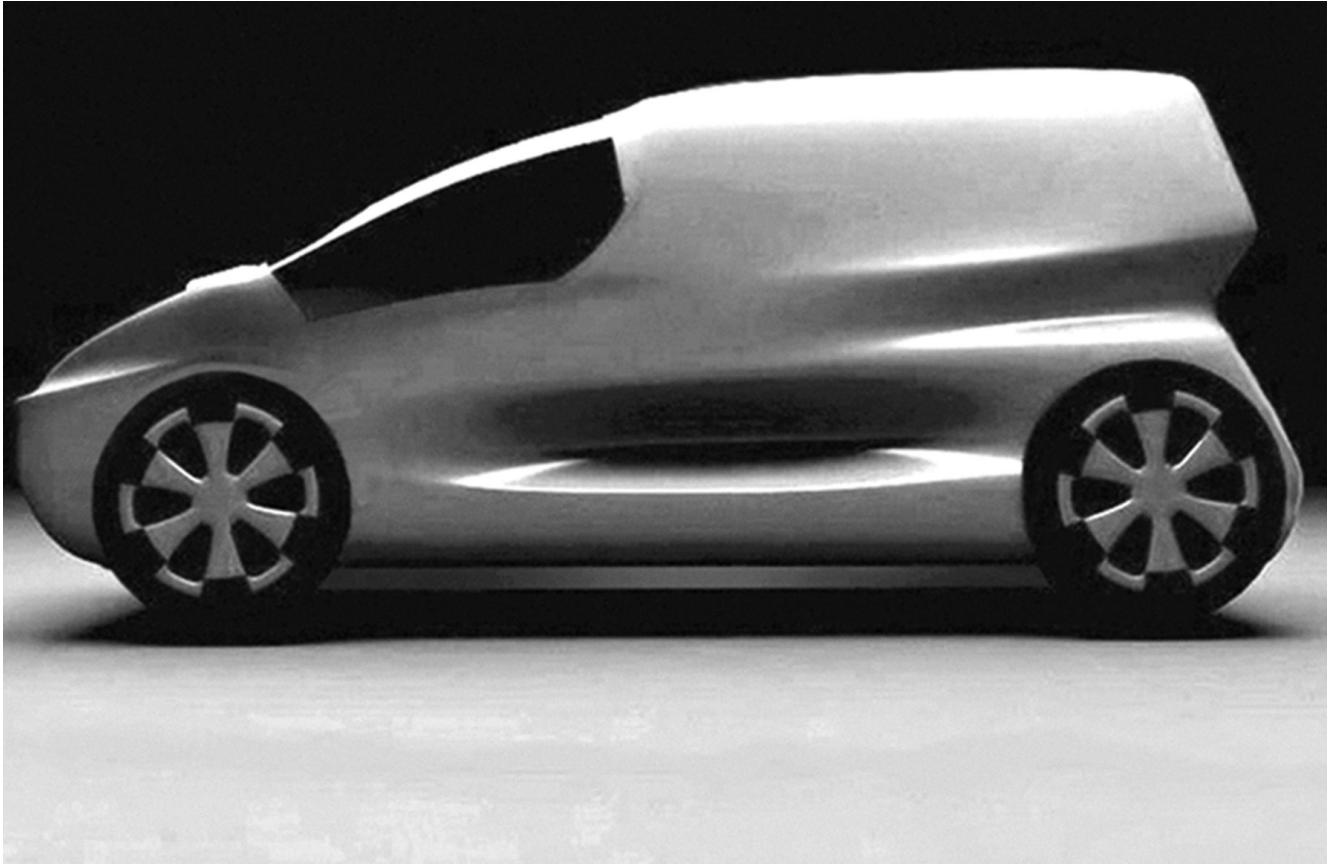
Workshop 3 d Models

various functions. So in this case we are dealing with 4D materials where the fourth dimension added is exactly the function.

In conclusion, both the BMW brand and the Tesla brand represent two different progressive approaches to the automotive sector. Battery cars are not the future, they are the present, they play a role in the economic and industrial system, on the other hand they create opportunities for visions like that of BMW to be realized in the future. While one brand presents a creative way of choosing the next moment, giving possible solutions on the hypotheses of the future, for example the Renault model mentioned before, the other one eliminates what may today be considered an unnecessary element such as problems with engine parts, gearbox, excessive noise, excessive stress, the other tries to focus on hypotheses that may arise from current technologies also offered by brands such as Tesla .

That said, this workshop aims to present the same approach in terms of intervening in a specific vehicle segment by reflecting ideas and vision on how these vehicles can be interpreted in the future. Starting from our baseline data, which focus on the function of work activity and tourism activity, the interventions will focus on the cargo space elements otherwise stated spaces dedicated to goods and also to persons in the case of tourism activity.

In the first case when talking about work vehicles, different examples have been taken in consideration from large capacity vans to smaller ones. Some references are based on the first models of the Fiat Fiorino category, practically a citycar turned into a freight car, originally used by the mail company then by various private ones that parked them in their warehouses, this in the 70's when the model came out. First Fiat 124 and then Fiat Uno in 1977.

In the same category have competed German models with VW Caddy which is also taken as reference in this version. Having a "mini" minivan makes it easier to carry out work activities within the city, and therefore the exchange and transportation of goods would be easier. The aim is the practicality and dynamics of traffic in urban areas where traffic is higher in density.

As far as style goes, different models such as the Fiat Multipla are known for its practicality inside the cockpit where it offers 3 front passenger seats. The same methodology is used in this case as well. The cab is wide and the cab line continues to extend without escalating, making it different from the reference models as in the case of Fiat and VW. This gives the impression of a city-car platform that can easily meet other requirements such as freight transport by not necessarily being a "medium" or "high-tonnage" vehicle.

Other cases are based on longer or larger platform vans such as the Renault Trafic and Opel Vivaro sharing the same platform, as well as the Mercedes Benz Sprinter. In this case, it is a matter of large vehicles and has been experi-

mented with in both cases, as tourism and business activity. The original Renault / Opel platform was used for tourism and freight use, modifying it to best fit the new styling.

In another case where the basis of the model was taken as a reference to the Mercedes Benz Sprinter platform, the idea of having a commercial freight vehicle, which through the material could give the impression of a vehicle destined for it, was applied. both activities. Characterized by the lines and solutions given to it through the style and design language used which are minimalist. The glass part has consistency and evokes the nuances of modern design.

Meanwhile, the same platform was used by another student who was more inspired by sci-fi films. The project attempts to communicate an idea / hypothesis on how the form can evolve without compromising practicality. In this case the student's style evokes more nuances of the biomorphic current. The front has no compartment with the cabin extending all the way to the luggage compartment and with the width narrowing and giving even more aerodynamic looks. In this case, the vehicle would be battery-powered and not an internal combustion engine. The battery compartment is positioned underneath the luggage compartment making it possible to have a break in the trolley line and using two different types of material giving a more futuristic look that brings in mind the science-fiction films.

While these models are based on shapes that have existed and been around for a long time, another project takes the first set of the BMW X5 model into a vehicle more dedicated to tourism. Knowing that the BMW X5 is held as one of the first models of its category, a dynamic and functional SUV for different terrains, it was thought to give the platform a second function which would prove equally efficient for tourism due of the comfort it offers. In this case, there would also be interference on the vehicle platforms thus taking structural change at the bottom because the concept introduces the idea of an electric vehicle, thereby offering even more room for passenger since the engine and other components would be eliminated from the front. The applied design lines are inspired by the original model and communicates the same message at first glance, namely a relatively heavy structure for a vehicle which turns out to be dynamic overall.

In conclusion, projects present the idea of evolving a functional product based on the style and individual ideas of students, presenting hypothetical change without compromise.

Greg Andoni studied and graduated at the University of Design in Florence, Italy, in Industrial Design with a specialization in product design at the "Design Campus UNIFI". Most of his works and thesis concentrated on automotive design, focusing on new proposals for the FCA group regarding new applicable strategies and history of Italian car design.Apart from his main focus on automotive design, Andoni has worked on different fields of product design, automotive, interior design, landscape projects etc. Nowadays, he shares his working experiences between Italy and Albania. Some of his most well – know project stand between, Panzani Tuning&Design in Florence, Municipality of Calenzano in Florence, ISSH Albania (State Institute of Social Insurance), and MontAl (Montenegro – Albania, Osumi Canyons, National Torusit Route, campaign for revaluating new concept between Montenegro and Albania).

Storytelling Architecture

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The goal of the workshop was to learn to use tools of architecture to create interactive audiovisual experiences describing structures which no longer exists. Main focus of this application was on the former town hall of Tirana, which was demolished in 1981 to clear room for current National History Museum. The process involved finding out the plans of former town hall, recreating it as a 3D digital model and make it part of interactive application using Unity Game Engine. The result were five applications, showing real history as well as fictional stories, four graphical collages and a text.

The Objective was to create several interactive applications, which were supposed to tell a story of former townhall of Tirana. The base structure was set up as a two to three scene narrative, beginning with an introduction with prehistory of the plot, than moving to the site from 1930s with newly constructed building and finally up-to-date situation. The important point of the workshop was to realise that architects have powerful tools, which are great not only for projecting of the future ideas, mostly buildings, but also to project structures which were long gone, or architecture, which was never meant to be built. This approach of using architectural tools like 2D digitial drafting and modelling opens a new room for possible development of the whole architecture profession. One of the tasks was to recreate as precisely as possible the former building of Town Hall of Tirana. However, the information at dis-

posal was quite scarce, so the students had to face struggles, which were new to them. They were suddenly asked to do digital models not because of the bulding they are designing, but because the bulding was demolished. For this reason it was not only sufficient to use former plans, which were not very detailed anyway, but also to use old photos and videos. By using this photographic material and with tools for 3D digital modeling students were able to create more detailed modell. They were simply asked to act as a software architects, to build architecture for use in software. The objective of the research group was to not only find an information from the internet and books, but also to pick the important ones which could be relevant to the history of the building. Important objective was to divide the history in scenes, were the most important events took place. The self-initiated objective from this group was to create a 2D graphical collages, which were supposed to serve as an illustration to the events and texts. This showed another possibility of how to tell a story of the former Town Hall of Tirana, which does not necessary have to be told by using interactive game engines, but uses calm, clear and very traditional way of how to tell stories – simply with a text. Images themselves were compositions of photos form the past as well as today, combined with graphical elements and patters, resulting in the clash between real, fictional and documentary approach. This imagery was later also used directly in the application, which

helped a lot to support the storytelling. The objective of the last group was to deal with the software for the development of computer games and interactive application known as Unity.

Since none of the students had any prior experience with the latter, the task was to do a simple first person application, where the potential player could go trough and eventually experience the story of the former town hall. The goal was to get along with the programm, than to use standard assets, import objects like 3D models, bitmaps, JPGs, sounds etc. Than there was a request to create a simple script, allowing the player to change the scenes. Other tasks involved how to use rigidbody components , basic physics, and systems of colliders. It was fundamental to find out how to use standard assets, which are free to download from Unity store. These assets were used mainly for pruposes of creating a first person character and basic audio listener. Setting up the final scene was done in very simple way, since there was no time left to tweak things such as lightning and materials. For this the objective was to use the simple presets from Unity and main task was just to position them correctly. One of the struggles was to create an easy understandable transitions from a scene to another. This was mosty done by some very visualy atracting piece of geometry, usually together with some ligthtning. Some students made their own research and they looked up for other free to download objects from Unity store, such as explosions effects, cars, or trees. These things were also used in the final application. Than other objective was to create and audio guide which would let the player know what was the whole story about. This was also done in very simple and fast way, simply by recording it on the cell phone. Finally they learned how to export a game so that it can be executed on any computer running windows operating systems.

The students were divided into three groups. First group was supposed to do research and find valuable and important information about the history of the former townhall of Tirana. Their task was to think in two or three scenes, in order to make an narrative of the buildings prehistory, actual appeareance after it was built, its demolition and current building of the museum. Second group was asked to find out as much information as possible about plans of former town hall and create an 3D digital model. Than the group moved on to create additional 3D digital models, which were supposed to show the ruins after the building was demolished, the surroundings of the plot in 1930s, 1980s and contemporary one. The last group was in charge of the game making, and they were asked to stich the models and props from 3D group together with the story which was developed in research group. I have devoted myself most of the time to students in Unity group, since none of the students had any prior experience with the software. The important method focused on how to create 3D models for software application is to learn how to export it properly, so the scale and the orientation of the model stays same in 3D modelling

software as well as in gaming engine. For that we used files like OBJ, with a special setting to preserve axis in -90 degrees, in order to maintain the desired position. The other special task was to create a ruins of the former townhall, after it was demolished in 1981. Since there was no special footage and other real proofs of how the site looked like, the method was simply to create a destroyed modell form the former 3D digital model. The group which was supposed to oversee the research for the whole story was first working as a ordinary researchers, reading texts and finding videos of the building. They have later moved on to create 2D collages in image manipulation software. This method was great to be accompanied by final interactive application, because it offered more detailed and thorough insight in the history of the plot. The method of the group which was in charge of using the software was focused on putting the results of the work done in storytelling group and modelling group. The main aim was to learn to use the Unity software as fast as possible. This was done by showing examples of my previous work, what methods have I chosen and why. Other source was the Unity manual, which allowed us to learn the fundamentals of the software, as well as to tackle various flaws and mistakes which we have encountered. Then most of the learning was done by explaining the things on the projector, and than just by going from student to student to explain individually what has to be done. Than some more skilled students were asked by me to explain what I told them to others. Some of the them were also researching the program and how to use it online, using sources like youtube tutorials as well as official channels like unity learning hub. Some of the students were asked to write a text, which should describe the history of the former town hall in Tirana. This was done in very simple and ordinary way, so that the potential visitor had very clear information of what was happening.

The resulted applications were spanning from strict history storytelling, across the half fiction half documentary approach all the way to complete fictional, poetic and even humorous results. A rore analog part of the final outcomes were digitaly crafted collages accompanied with text, explaining a history of the former Tirana town hall. Some of the interactive applications were explaining the traveling between the scenes by using the so called time traveling booths, others were using simple objects, or lightings, which were just standing out, so they could attract the player. The final interactive applications were displayed on big TV screen and were offered to interact with during the final presentation. One of the ideas was to open a conversation with experts on current challenges and possibilities to the digital world and to invite people in the digital world to help, or give advice and expertise as a way of making sure what we were doing and how our research was working. I've also always been a skeptic person, and I think we all have to be, and I think it's very important that we do that.

But I've also been very clear that this isn't going to change the way we do work and the way we do policy. It's going to be something that just happens as a natural byproduct of getting more people more involved and using technology more effectively. The visitors were mostly able to go trough all the scenes, however some of them were not waiting till the audio in the background finished. There was no time to tweak the interactivity of the applications, like adding the invisible walls to constrain and keep the player in desired area, there could be done more to prevent falling in infinity, and if so, there could have been an option to restart the game. Also, other option to add would be an interactive menu, with an option to choose from different applications and scenes, as well as to see the graphical collages. I am however aware, that this was not the goal of the project, nor was there a time to make this happen. So to make a summary of the whole process, I believe that students had an opportunity to learn how to design an interactive computer application, which could eventually serve as a tool to explain historical events describing the architecture which no longer exists. The final point of it all is that we all have the right to know about current structures that could have been. My hope, and the hope that many of you have since, is that history will be accessible to us all and the history of architecture will be a source of curiosity.

So when we put out our final reports, we should strive to produce information that will help the public understand this work, and I hope that we can all help ensure that that happens. I would say that in doing so, they had an opportunity to study and understand the development of our architectural heritage, or at least the nature of our modern day one. And, perhaps, they learnt that no matter what happens, a heritage project can only ever be successful through its design. I think it is a great idea not to be an architect. This is something you have to think hard about. It is very good to be an architect, as it is very important in the development of cities and for the development of the economy, but it is not always an advantage. Architects, with the exception of a couple of well-known architects, do not really have the same reputation for being good at designing projects as some of the other professions of the country. There are a few more architects than there used to be. But, even today, I have heard many of my contemporaries from other professions, including artists, say that their professional practice is their love of architecture. It is all about architecture, and not so much about their work, but only about their art. The problem with this approach is that it is a very self-indulgent way of living. It does not offer the person the means to be an architect or to appreciate the value of architecture. It is an excessive, almost frivolous obsession; it is based on the assumption that architecture is a matter of lifestyle. This is a dangerous attitude because it has the effect of keeping one stuck to one place and one field. One needs to move on to other things if one is to find a true professi

Vojtěch Rada studied not only sculpture, but also architecture and game design, which he was able to interconnect and expand into a very special final form of his graduate work. In a beautiful old villa in Prague's prestigious neighbourhood he modified the whole ground floor with various interventions, which can be further perceived through computer simulation as well as by a book, read by two performers in overalls of "geodets". Between these different types of descriptions and levels of reality, and also between cross-references across them, a whole new world emerges with its own rules.

Flesh and Stone:
Personal Bodies in Public Space

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The workshop *Flesh and Stone: Personal Bodies in Public Space* creates bridges between theory and practice, aiming to find a new reading of the city told through bodily experience. The course reflects the theme of Tirana Design Week "Design and non-normativity", and was addressed to students of architecture, landscape and urban design

The Design of the space is relying on sets of regulations and norms, helping us to draw spaces, i.e. defining the width of a threshold, the height of a handle, or the maximum slope of a ramp. This is useful, but where are these measurements coming from? Looking at the textbooks, we soon realise that these norms are actually based on a standardised version of the body. Being the Modulor from le Corbusier, the Vitruvius Man by Leonardo da Vinci, or the Man from Neufert, they are all excluding the reality of races, sex, gender, dis-abilities and even social hierarchies. How can we create a feeling of inclusivity in public space that transcends archetypes? It is clear that standardisation does not have a liberating effect for everyone, and that a one-sided approach obstructs many forms of emancipation. We must try to think, act and design outside the confines the dominant system. The workshop explored new areas of operations in the field of architecture, landscape architecture and urban design. It confronted the notion of norm with the collective and personal experience of bodies in public space. Through an intersectional lens, it questioned the notions of inclusivity,

gender and social equality, and the place of the individual in the public realm. It aimed at emancipating conventional architectural production by the use of all the senses and the entire body.

The workshop aimed at creating a space to explore design from an intersectional perspective, exchange ideas, and create tools for daily architectural practice. It aimed at activating a type of knowledge that is not part of a traditional design education, a knowledge that we can experience with all our senses and our entire body – and therefore not only with our mind. The course was designed as an educational experiment, questioning more established ways of teaching, learning, producing and displaying man-made spaces in the form of architecture. The workhop time created a room for dialogue, personal expressiveness, caring and unlearning

The seminar was led following a performative process. The creation with simple means of 1:1 scale silhouettes of real and idealized bodies was the first act of the performance. The participants then explored Tirana cityscape with those artefacts to confront the standards of their own city. The mannequins allowed them to extrapolate individual experience from collective one. The walks were first led in a derive manner, in the tradition of French Situationism and the associated psychogeography of Guy Débord.The documentation of the experience with photography and/or videos was discussed with all students together in the classroom, and the walks thereafter

directed towards specific themes (i.e. sitting / walking, active / passive) and locations (i.e. center / periphery, natural / urban). The material collected in the form of photographies and/or video footages was compiled and the silhouettes were part of the final exhibition, allowing visitors and passers-by to compare themselves with the mannequins presented.

The methodology of the course was based on active participation and iterative process. A preparatory reading list was communicated in order to allow immersion in the topic. Students were invited to spend time discussing and sharing knowledge. They were also encouraged to appropriate public space. The field research part of the course was held by little groups of 2 to 3 people. Phases of collective restitutions allowed groups to share experiences. Daily deadlines, as well as collective gatherings favoured regular progress, and allowed to adjust goals or methodology if needed. The final exhibition enticed students to thoroughness and give a concrete goal to the workshop. Due to the earthquake incidents, the workshop planned to be held over five days was reduced to three days.

Day 1 started with a presentation of the subject matter and the general idea, followed by a discussion with the students about their own bodily experience of the city. They then chose together the scale models to be executed.

Day 2, as soon as the mannequins were ready, the students first inspected the campus premises to experiment with the artefacts. Impression were collected at the end of the day. The explorations were documented with the support of photography and videos footages. Meetings were organized to discuss the various feedbacks and determine further steps.

Day 3 was devoted to a proposal of an intervention on the scale models, the final restitution, as well as the preparation of the exhibition in analog and digital content.

The students chose different architectural models that interested them: the Vitruvius man from Leonardo da Vinci (1490), the Modulor from le Corbusier (1945) in seating and standing positions, the man, the woman, and the disabled body from Neufert (1936), Joe and Josephine from the Architectural Standards of Dreyfuss associates (1981), as well as the prosepective standards "natural beauties" of Thomas Carpentier (2012).

As they had realized their scale models 1:1 and ventured the campus and the city with them, the students made some interesting findings: the Modulor seated had in fact legs that were too short to allow it seating on a regular chair properly, its back was way taller than the student's average; the Modulor standing was actually way too high and didn't fit through door because of the raised hand; the architectural standard Joe was surprisingly too short in comparison to male students; the disabled body faced many obstacles outside due to raised curbs, steps, or improper paving.

From those observations the students were asked to realized an intervention on the scale model that would react accordingly to

The woman body from Neufert (1936) fits properly in regard to he library shelves

their observations: some decided to create an oversized door that would match Le Modulor dimensions, or an appropriate seat that would fit it. Another designed wedges to allow the disabled Neufert to go up the stairs, another one designed their own Albanian standard called "Arben".

The workshop allowed the participants to question the given standards they work with as part of the everyday architectural practice. It gave them an insight on the fact that stanrdards are neither universal nor unique. By experimenting with the silhouettes they could realize the subjectivity of every standard and sharpen a critical view towards it.

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Shaping the City
Cartography of an Action

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Tirana, as the modern city it is nowadays, has been developed as a continuous superimposition of layers. It is fair to say that its growth has happened as a collage. It is extremely interesting to observe how the morphology of the city has evolved through the different steps of the history of the city: The Ottoman, the Italian and Austrian influence, the Italian occupation. the communist era and finally the changes since the market economy period started. It is through that last layer how the interest of this workshop appears. After the communist regime, a time of chaotic, unruled and irregular growth started. Therefore, in a very short period, the city changed dramatically.

There is a huge relation between that ant the smooth and striated space concepts, developed extensively in A Thousand Plateaus (Deleuze and Guattari, 1988). On the one hand there is the striated space, the ruled, planed and controlled areas of the city, well defined and measured. On the other hand, there is the new irregular, uncontrolled, undefined spaces, the smooth space. Thus, the motto of the workshop is related to that category, the smooth space, the informal urban space and landscape. It may be possible to simplify the reality of the unruled spaces into two different groups: the one which is happening without constraints in the outskirts of the city and the one which is modifying existing plots and urban spaces of the consolidated one. Among all the different recent informal spaces we decided to focus on a specific one: the inner urban space

of the communist city blocks. There is a very strong condition in these urban spaces that was caused by the emergence of new buildings and extensions in the consolidated interior of their urban space. New undefined micro-urban spaces appeared, new pathways, streets, different scale buildings, etc. A new layer that appeared in the pre-1992 city block, filling inner block spaces and creating new urban realities and routes (Dino, Griffiths, Karimi. Informality of sprawl? Morphogenetic evolution in post-socialist. Tirana, 2015) The questions then are, what is the relation between this new space and the existing city? How the inner space of the city blocks has changed after the appearance of new extensions, buildings and streets? The workshop proposes a new way of looking at that given and vibrant reality. It is a landscape way to observe and analyze the city through a critical and proactive look.

That mantra is present in every modern city, but it is especially interesting in the city of Tirana. The aim is to activate and claim that space as a generator of the city, as something latent in the town, to go through from the latent to the patent, 'freedom space, unruled space' as Kevin Lynch wrote in his book Wasting Away, (Lynch, 1991).In the end, the workshop establishes a methodology to research in a phenomenological way, creating create links with the city by means of actions developed in the territory. To define that smooth layer of the city, and to discover how it is related with the activity and life

of the city.

As it was introduced before, the aim of the workshop is to research about the uncertain urban spaces that shape certain areas of Tirana. The idea is to focus in that layer of the existing city and to analyze and synthesize it in an objective and rational way. In other words, the aim is to figure out which elements are constituting that reality, how is it happening and what relations are being stablished in those urban spaces. The objectives of the workshop can be summarized as it follows:

A new way of looking the city. Instead of proposing new realities, the goal is to understand and read what is given in the existing city, not giving it for granted, to put in value the smooth space, to claim it as a way to understand the urban reality and as a scape form.

Cartography as a tool. To research trying to identify the latent reality of that layer of the urban area. The city is constituted as a continuous and heterogeneous collection of layers (physical and abstract layers of information). Through the workshop we propose a selection and highlight process, revealing and bringing back that information in an analytical way. It will be developed using the cartography and photography as tool to reveal the reality. It is the development of a set of actions and cartographies to understand the existing city and the dichotomy between the planned and the real city.

Building an image. Unlike nowadays image production methods, camera obscura/pinhole camera photography is proposed as a way of producing meaningful and critical graphic material. The complex and not easy to anticipate pinhole camera process forces us think and work in a precise and reflexive way. Camera obscura photographs are used to reveal essential fragments of these urban spaces.

Abstract methodology. The most important aspect is to teach a methodology as an abstract idea, a way to face the reality. From the theoretical aspects to the practical ones.

And finally, back to the theoretical again, learning how to create an abstract cartography yet expressive and illustrative of the reality and the links experienced. Therefore, the workshop proposes a methodology, a way to face the understanding of the city and a tool to comprehend the given reality.

From the beginning, it was clear that the main interest of the development of this workshop was to work on practical things, development of cartographies and critical and constructive material.

The workshop was settled for one week and it was completed gradually, starting from the theoretical aspects, following with two practical exercises ones and finishing with the exhibition and presentation of the results.

The work was developed according to three main activities, where the students were working in groups of two or three people. Therefore, we can develop the methodology of each activity in the following way:

Theoretical framework of the workshop started with a critical explanation of the evolution of the city during the last century, specifically about the intense and unruled growth process happened after the fall of the communism period, post-1992.

The aim of this first part was the definition and identification of the urban spaces that we were going to study. Therefore, concepts as the one introduced in *Collage City* (Rowe, 1978), deeply related with the urban that we see nowadays were considered. At the same time, the ideas explained by Deleuze and Guattari about the Smooth and Striated space was a basis for the following development of the workshop (Deleuze and Guattari, 1988). On the other hand, the idea of palimpsest (etymology, scraped again) was introduced as a key aspect. As it was held before "Tirana as a palimpsest, where different realities have been scraped on top of the existing layers".

Consequently, the notions presented in *Wasting Away* (Lynch, 1991), and the way he claims that unruled and free space was also introduced during this theoretical introduction in the first session of the workshop.

After the theoretical introduction, we started working on the practical aspects. The subject of study was the new urban spaces created in inner communist plots after the 1992. We wanted to answer the questions enumerated before: how were the new relations set? How that inner space had been modified after the unruled growth?

Therefore, the selected area of study was divided into several plots and assigned to the participant groups of students. Once this was achieved, we planned a visit to the site in order to start the site survey and analysis.

The aim was to collect objective and physical information from the site, in order to translate it into a series of cartographies that allowed us to understand the territory in an abstract and analytical way. We were creating tools to understand the different layers of the city by collecting information of them.

The students did that exercise compiling sketches and drawings from the site and photographs that were consequently rendered into final cartographies. They were free to decide how many layers they wanted to focus on. Development of the cartographies.

The main interest of this exercise was the highlighting process, which is something we really insist during the development of the workshop. In the end, the students were using their cartographies and graphics information in order to highlight certain information and realities. They were using different documents as a tool to bring back specific realities of the sites they were working on. The cartography is not an artistic document but a meaningful and pragmatic one, if it is useful there is beauty. Each group produced a final document of his plot, were they were emphasizing their interest through a series of layer cartographies and a selection of pictures. Some groups were working about the idea of evolution in the plot, other about the rela-

tion between the vegetation and the constructions, some groups were working on the ideas of Kevin Lynch, etc.

The main objective of those cartographies was to select and highlight physical realities of the territory. Instead of proposing an interpretation of the reality the students were creating works based on an objective criterion. They are tools that reflect the reality of these spaces in a precise way. Each group of students prepared a final document following the same template. Layers drew on tracing paper, allowing the superposition of many layers, where they were highlighting different elements in each one those. A series of photographs relating to all these layers, where they were also highlighting certain elements.

The short-text/cambera obscura images, was facing the ideas of the workshop in a completely different way. We used analog photography as a tool to register these spaces. Instead of working only with digital photography, where the image is usually automatic, fast and thoughtless, each group produced a blackbox camera, pinhole camera. In the end we were proposing a different methodology to construct images in a meaningful way. Each group produced an image on site to summarize their work.During the workshop each group build its own camera obscura manually, went to the site and decided what to register. They used the camera to produce only one black and white analogic image against the massive digital images we can produce nowadays. They used the pinhole camera to produce a critical image.All these images where the result of a long and not so easy process. As it was said before, they build and used the cameras and after that they developed the results in the photography laboratory, where depending on the time, conditions and treatment you will get different results. There was always an intention in each part of the process where they had to think about the next steps. The output was one photograph. A single analog image as a tool to reveal and condense the reality of the site. The final activity the students developed was reated with the cartographies they had done after the site visit. Therefore, we went back to the city, to the plan, in order to create a final group cartography of the whole site. To reach that aim, each group was summarizing all their work into at least one tracing paper layer cartography. Each plot was summarized with those layers where each was referring to a different physical reality. Consequently, we were shaping an "exquisite cadaver" made of all these different elements of each plot. Some layers were highlighting the gradients of vegetation, the evolution of the constructions, the borders, the open spaces in ground level, etc. By doing that we were revealing the diversity and complexity of the whole urban scene that was transformed after the post-communism in 1992.

After all the activities and exercises were developed, we were able to enunciate a variety of conclusions. Among them, we can differentiate two groups, conclusions that derive from the activities, and conclusions that derive from the methodology that we applied during the workshop. All these conclusions refer to the qualities and realities of the urban spaces that the students where researching about. We were able to enlighten the following facts through the cartographies and infographics they did.

The area has a strong diversity of scenes. The variety of typologies, scales, time of construction, streets, hidden pedestrian connections and program is immense. Five-story buildings coexist with small single-story housing, abandoned structures and modern high-rise buildings on the perimeter. Therefore, a wide variety of urban atmospheres are happening together within a walking distance. From the domestic reality of the east single-story embassy buildings to the considerable high south border buildings. The neighborhood works as a small city itself, since its borders are very well defined and therefore its urban shape. Thus, it is sort of a fortress, where the perimeter constructions appear as thick walls, enclosing a rich inner urban reality, containing a very different scale. Some of the buildings work as gates that you must cross in order to enter the inner urban spaces, a quality that is pretty much lose in the modern and regulated city.

New pedestrian connections, new realities. A set of not regulated pathways and shortcuts have appeared after the construction of all the new blocks and buildings after the 1992 in the inner urban void. Pedestrian or traffic ways share one distinctive: most of them are defined by the irregular disposition of the new constructions, there is not a regular path that defines them. From the social point of view, the inhabitants are taking advantage of the urban spaces as an extension of their own homes. That specificity is giving the whole area a very domestic quality. We could even argue that, even if it sounds nostalgic, this area of the city is preserving a sort of village atmosphere, where the kids still play in the streets, the elderly talk and play table games and the families use the communal spaces as part of their own homes, taking care of them in the best case scenario. On the other hand, a great are is in risk of degradation due to the immense number of cars and waste spaces without control. Regarding the methodology we tried to implement in the development of this workshop, the main aim was to provide new tools to the student: On the one hand, we proposed them a new way of looking the existing city. A new method of interpreting the city, the urban landscape, the evolution of the city and its traces. How did the city reach the current status? We wanted the students to reveal what is latent in the city, what has a potential, what can be used with a clear intention, how can we build the new city in continuity with what is given. There is no way to propose a valid reality if we don't know what the hidden genuineness of the place is, its history and evolution.

From a pragmatic point of view, we presented the cartography as a powerful tool to understand the city. The cartography

as an abstract, precise and expressive instrument. The drawing must be eloquent and speak for itself. On the other hand, the camera obscura process was useful to agitate the way the students create images. As it was outlined, instead of creating meaningless and automatic pictures with our cameras or phones, we used the process of creating pinhole photographs to reflect on the city and its distinctive features.

Finally, we wanted to provoke a reaction and reflection on the students. Instead of proposing, we wanted to research on the existing. To have a look on the past from a critical perspective. To understand what was there to be able to propose a solid new reality for the city.

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Water Machines
Devices for the River Environment Enhancement

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Climate changes represent an emblematic condition of the rapidly evolving reality. Designing uncertainty and non-normativity is a necessary assumption of contemporary architectural, landscape, and urban design. The ever-changing water dynamics, in various ways connected to climate changes and the arising water emergency, continuously change the geographies of the territories and the conditions of the urban spaces. The necessity to face up to this contemporary crisis can be an occasion to create more ecological, sustainable and resilient urban environments.Water Machine Workshop investigates this contemporary condition. From 25th to 28th September 2019, during the event Tirana Design Week 2019, it involved 35 students of Polis University in the design of new infrastructural scenarios able to deal with the water dynamics of the Aniene river habitat. First, second, third, and fourth-year students of Architecture and Urban Planning Courses develop several proposals to reuse a series of urban voids in the East side of Rome, along the Aniene River, the affluent of Tiber.

The belief that moves the workshop is that in Rome, as in other major cities of the world, urban voids and brown areas - currently trapped inside the built cities -, represent a resource to redirect the urban development: from urban expansion and the continuous consumption of agricultural land to the reuse of the existing heritage. The regeneration of these areas, capillary diffused in the contemporary cities, has the power not only to redevelop isolated parts of the city, but, if linked by new networks, also to create new generation infrastructures for the governance and qualification of the urban territory: infrastructures able to facing up climate change through systems of slowing down and recycling urban water, providing sustainable mobility in the city, ecological corridors, oxygenation and greening systems; infrastructures that bring together the new information cloud in models that can be transformed into rapid choices on the environment, infrastructures which determine an active sense of citizenship and civic participation.These infrastructures are the necessary driving force for the progressive transformation of entire urban sectors according to the principles of sustainability and resilience in the use of resources and in an increasingly widespread circularity that is transformed from a principle of the economy to the principle of a broader vision. Recognizing the fundamental role that infrastructures play in the city, the reuse of the empty spaces can give life to a network of small-scale infrastructural projects able to manage water dynamics and, at the same time to regenerate urban spaces. Thinking of many small infrastructures distributed in the territory in the case of urban flooding, water, and waste treatment, and for the energy production is equivalent to limited and more sustainable impacts, to construction times and limited costs and greater safety in as their simultaneous failure is certainly less likely. It is what many contemporary

cities try to do. The bank of the river and more, in general, the waterfront, represent privileged fields of research and experimentation to design metamorphic and adaptive landscape, architectures, infrastructures, and public spaces. The roman context of the Aniene river is an emblematic case study to imagine and experiment with new projects able to coexist with water and draw strength from them. In the meshes of the Roman fabrics, in the urban voids of the peri-urban context where the Aniene flows, we can imagine a set of water square, rain gardens, and stormwater parks, which can act as surface basins if necessary, as well as public spaces for the community which revitalize the existing city promoting new scenarios in which waters and inhabited areas coexist peacefully. The river margins can be rethought as a system of diffuse buffer-spaces for the control of floods, to be alternated with the big dikes, as well as walks and urban parks, able to contribute to the reconstitution of wet riparian environments. To a large pumping station, exclusive for an entire urban sector, we can substitute minute and multiple ones within the interstices of contemporary agglomerations, which would enrich the suburbs with their architecture. Old parking areas and underground tramway stations can become a system of small networked basins, to avoid water from being conveyed directly into the sewer, saturating it. These multitasking infrastructures can also serve as water reserves for contexts in which there is a lack of water, or as water purification plants, can generate energy from renewable sources, contain sports spaces, relax, culture, and education places, and thus building a new model of city.

It is a line of work that is expressed in the doctoral dissertation of Gaetano De Francesco (2017) and the urban projects mentioned in the bibliography that will characterize his work for the years to come. Over the last few decades, collaborative and interdisciplinary work developed by architects, engineers, artists, and designers has defined a particular landscape of projects that provide urban prototypes for expanding, augmenting, and altering capacities of the urban space. These objects architectures, urban devices, eco-machines, smart creatures, infrastructural bodies, adapting landscape hybridize scales, uses, functions and engage information technology as a catalytic tool for the interacting spaces. How to design new machines for the Mediterranean river environment enhancement? How to design new devices for the water spaces and their dynamics? How to design architecture and landscapes able to valorize these ever-changing contexts? Water Machines Workshop involves students in the design process of new infrastructural scenarios facing the water dynamics of urban spaces. Three days to design three urban voids along a river. Three abandoned and underused areas, located within the eastern urban sector of the Roman periphery, along the banks of the Aniene, are the object of the students' design. These three areas are identified within the UNLost

Territories project, an urban project of the professor Antonino Saggio's chair, in which Gaetano De Francesco has been involved since 2018. They are identified with the number UV. 78, UV. 83, UV. 85, and have different for scale, vocations, uses, and functions. The urban void 78 is a small infill area located in Pietralata, in a residential area. The urban void 83 is a medium scale public space located between the historical bridge Ponte Nomentano and the abandoned industrial structure Linda. The urban void 85, the biggest one, is an underused green area near Via delle Valli, located in one of the bends of the river.

Students, divided into several groups, are asked to choose, in the set of possible project areas, a specific urban void in which to develop their proposal of a multitasking infrastructural body (water machine) according to an integrated vision and an adaptive paradigm. The workshop inscribes in the category of instrumentality and participates in the building of a methodological approach to the students' projects. The main objective is the acquisition by the students of an holistic strategy to address the topic of contemporary infrastructures and, more in general, to the contemporary architectural project, as well as the theories and techniques that jointly contribute to its construction.

The infrastructural theme and the location within the existing contemporary city place the training experience within a broad disciplinary reflection that includes: the regeneration of existing heritage as the possibility of urban development in the periphery and of new models of contemporary city; the contemporary dimension of the infrastructure as a place for qualifying the contexts in which it is inserted; the infrastructural theme as emblematic of the relationships that the infrastructural project is able to establish with the various components of the urban and territorial ecosystem; the infrastructural project as an emblematic experience of experimentation of hybrid models marked by a-typological shapes and figures. The workshop is based on nine keywords

- zero soil consumption;
- multitasking;
- nature-based infrastructure;
- networking;
- data collector;
- social catalyst;
- dissipate;
- adaptivity & flexibility;
- auto-maintenance.

They represent the fundamental principles, deriving from the Ph.D. research of Gaetano De Francesco (2017), according to which each project is developed.

The workshop is conducted through lectures, guided intensive discussions, plenary and teamwork sessions. The sequence and the content of the workshop were structured

and pre-defined, whilst the results were largely shaped by the participants' contributions.

The workshop has two distinct sessions. The first focuses on the analysis of the context and the formulation of a multifunctional program, according to the multi-use city paradigm. Each program is based on five indicators - the same ones used by Professor Antonino Saggio in his teaching courses - which compose it in different percentages and which interact systemically: 1. infrastructuring, 2. creating, 3. exchanging, 4. rebuilding nature 5. living. The set of activities belonging to the infrastructural, productive, social interchange sphere, to the theme of green and the residential one, provide to structure a mixitè program that, according to the contextual conditions, can implement existing activities, desired services, or create new ones. Each team organizes a multi-functional program that covers a 24-hour cycle through a mix of interacting activities on the basis of which materializes a spatial hypothesis.

 After defining the contextual crisis of the project area, the constraints, the program, and, therefore the objectives, the need to elaborate the main spatial and volumetric relations emerge. This session aims to formalize a design morphological hypothesis. The student identifies a set of compositional rules from which different spatial configurations can be derived according to an open project idea, able to easily respond to the different requests of stakeholders within a hypothetical design process, without betraying the principles underlying its constitution. Indwelling on the concepts of mutability, flexibility, and adaptability as fundamental substances of contemporary design, the workshop reflects on the transformative process of architecture in its different temporal phases, both during the design process that it once it is built. The student has the task of outlining different scenarios that can occur with the changing contextual dynamics, imagining how the project can react and change in its distributive, morphological, plastic, and expressive aspects while ensuring the normal use of its spaces, or part of them. 35 students, 18 hours, 9 concept designs for the city of Rome. The set of design proposals constitutes a network of possible micro-interventions for the Italian capital.

Reusing the city voids, it enters in the meshes of the periphery to activate new processes of transformation of the existing. On the urban scale, the several projects create a system of small infrastructures spread like wildfire, that contribute to the management of the territory and whose effects reverberate far beyond the context in which they are inserted. The urban model proposed is an incremental model that replaces the bottom-up process of traditional planning with a top-down process.
The traditional urban planning operates with big drawings lowered from the top, which to define in a unitary way the structure of the city.

It predetermines the aspect volumetric, the infrastructures, public space, often proceeding by *tabula rasa* of the existing. On the contrary, the incremental model is the result of a multiplicity of small-scale actions -such the workshop design proposals - which, interrelated and made coherent by a system of general principles, act in the built city.

Each project intervenes in the urban structure improving it and providing possible new directions for future developments. In working with the water, particular attention is given to the redefinition of the geomorphological support in its thickness. Incisions, cuts, and cracks in the ground, overlaps, and stratifications, compressions, extrusions and lifts, grafts, morphing, bending, and rippling of the soil are the main design operations through which to create new topographies for water management e for the new multifunctional spaces. Students propose different topological models that sometimes use the cut and fill method, able to convey, slow down, store and absorb water and at the same time, determine spatiality suitable for the hypothesized functional program. From an architectural point of view, these projects give life to new figures that cannot be described through morphologies and preconceived languages, although we can identify the morphosyntactic figures that compose them. The hybridization process that marks them continually generates figurative alterations and shows the possibility of an integrated project in which nature and construction merge into a unicum, producing real designed ecologies. Techniques, methods, and applications using natural processes and sustainable technological processes for the ecological restoration of urban areas, together with the provision of several spaces for the community, are explored by the project proposals. Indwelling on the concepts of mutability, flexibility, and adaptivity as fundamental substances of contemporary design, several proposals face up the theme of the time, reflecting on the transformative process of architecture in its different temporal phases, in the short, and in the long term. On the contrary, the incremental model is the result of a multiplicity of small - scale actions - such the workshop design proposals - which, interrelated and made coherent by a system of general principles, act in the built city.
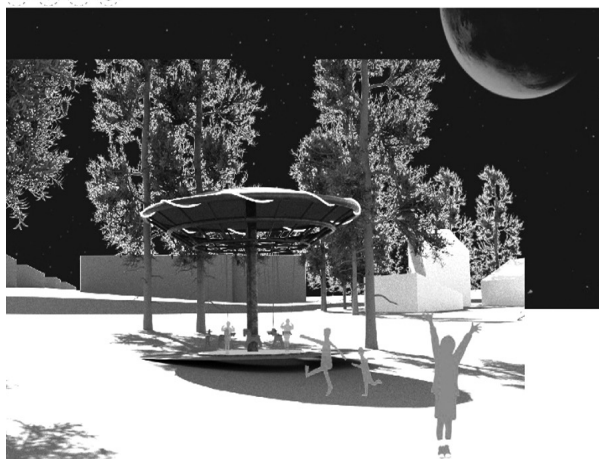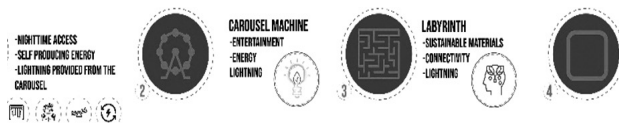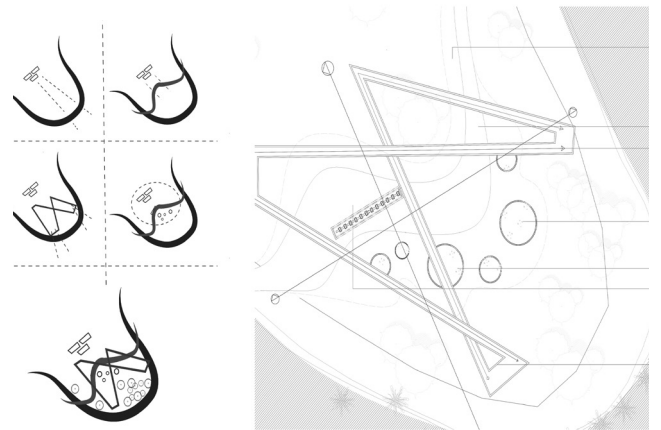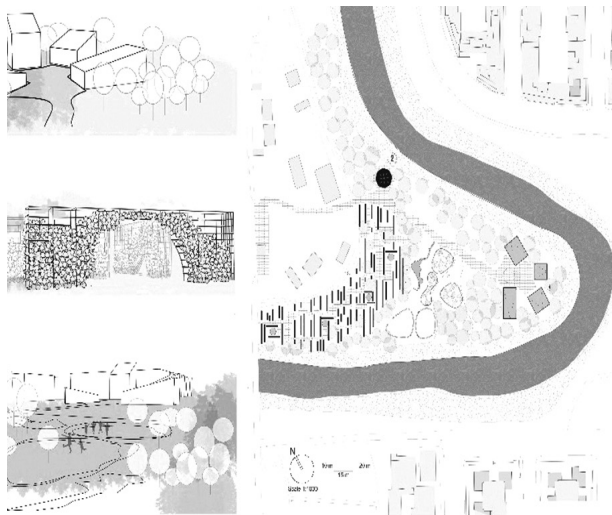
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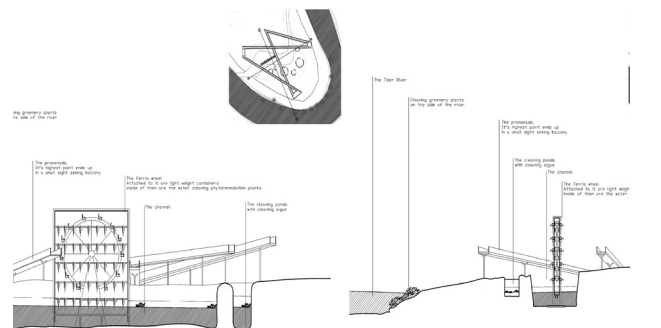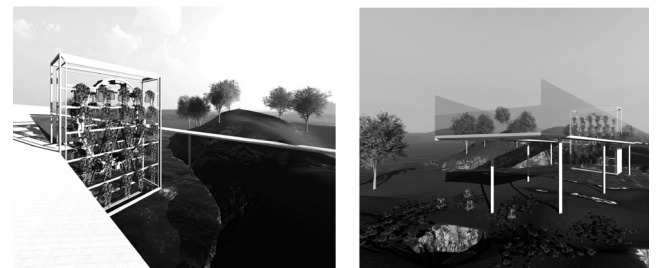
Architect Phd, DFR Founder, Research Fellow at Sapienza University of Rome, Adjunct Professor at Quasar Institute of Advanced Design University, Authorized Rhinoceros Trainer. Gaetano De Francesco hold a Phd in Architecture - Theories and Project at Department of Architecture and Project - Sapienza University of Rome, where is involved in activities of research and teaching assistance as Research Fellow. Investigating the implications of the information age on the contemporary city, his research focuses on the theme of infrastructure, more specifically on urban flooding. He edited volumes, articles and essays on online magazine and trade magazines, he participated in conferences as speaker. He is Adjunct Professor at Quasar Design University in Rome and Authorized Rhinoceros Trainer. He complements to research activities the experiences in Italian and international design firm. He has been member of the collective nITro (New Information Technology Research Office) and he is founder of DFR, an architecture practice based in Rome.