

BOSCO COLTO

MAKRAMÈ

THINKING WITH ANIMALS



30 luglio –
09 agosto
2026

Boschi di Santo Pietro,
Caltagirone CT

Campus di progetto
e costruzione
istantanea

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a project by
MAKRAMÉ



BOSCO COLTO

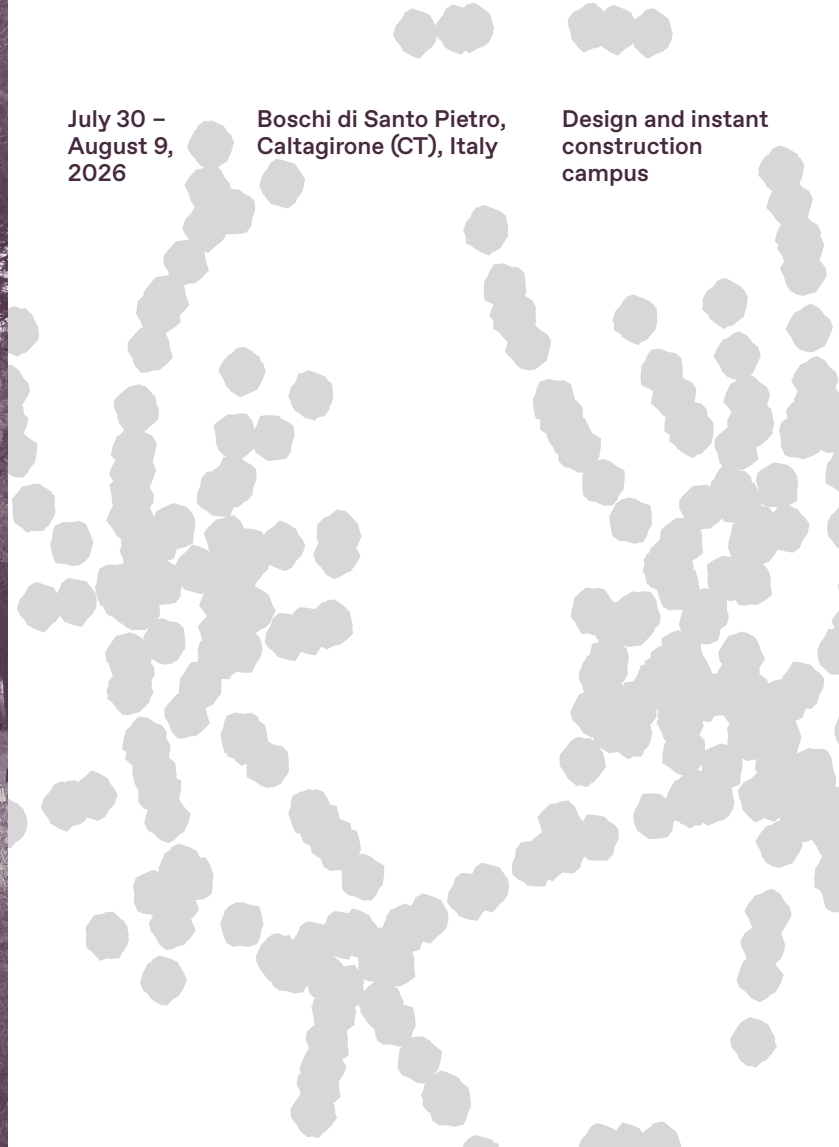
MAKRAMÈ

PENSARE ANIMALE

July 30 –
August 9,
2026

Boschi di Santo Pietro,
Caltagirone (CT), Italy

Design and instant
construction
campus



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PROMOTED AND PRODUCED BY

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IN COLLABORATION WITH
Comune di Caltagirone, UNESCO Municipality of Caltagirone, UNESCO – Cultural Festivals of the Late Baroque Cities of the Val di Noto, DICAR – Department of Engineering and Architecture, SDS Architecture and Cultural Heritage Syracuse – University of Catania, Experimental Consortium Station for Grain Cultivation, Nave Argo, Associazione Santo Pietro Bosco e Museo Vivo, Extopia, Il Ramarro, Comitato Giada, Pianeta Studio, NOWA, ANALOGIQUE, Institute for Spatial Thinking (Zurich), IKEA Foundation Switzerland, Fondazione Sicana, Data Highway, Aion Lab

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BOSCO COLTO is a concept that expresses the close link between culture and cultivation, which the complexity of forests represents as an emblematic example of multispecies coexistence and alliance.

The two words translate the meaning of the research project into an image, where the forest contaminates and questions the abstraction of culture, and "colto" (culture and cultivation together) questions nature as a separate reality.

BOSCO COLTO is a way to rethink the ways of inhabiting the city and the territory, redefining our relationships with the things of the world in which we live. We imagine the city as a **BOSCO COLTO** where cultures and cultivations intertwine, and the forest as a city in which a community lives and represents itself.

The **BOSCO COLTO** project promotes a regeneration of the territory and cities by valuing forgotten resources and removed vocations. It activates processes of civic participation by multiplying relationships and exchanges to build community.

The 2026 edition of the Bosco Colto Campus is dedicated to *Thinking with Animals*. In continuity with previous editions, the Campus continues to question the ways in which it is possible to learn from the forest, returning to recognize the primary materials of the earth and the forms of knowledge that emerge from them.

In an era marked by the New Climatic Regime (Latour, 2022), in which the intensification of disturbances reshapes our perception of dwelling, thinking with animals becomes an exercise in decentering—observing nature from within, allowing ourselves to be traversed by it, until we recognize ourselves as part of a shared terrestrial body.

Thinking with animals means experimenting in the field with a different way of thinking and acting, where knowledge arises from contact, reciprocity, and transformation. It means confronting the impossibility of thinking like the Other, discovering the limits of human understanding in relation to other beings.

The Campus becomes a living research device, in which design is transformed from a mere formal exercise into a situated practice, capable of embracing the unexpected, other presences, and the logics of the non-human world as integral parts of the process.

At the root of the word thinking lies a gesture of care, which means taking part in the shared life of the living, entering the open where human and animal face each other without recognition (Agamben, 2002).

It is in this space of indeterminacy that thought renounces domination, becomes an exposed body, capable of being seen and transformed by the other,

until it turns into a design act of cohabitation—where thought and matter coincide in the experience of living together.

Thinking with animals is a political gesture: it means withdrawing from hierarchies that separate humans from the world, deactivating the economies of domination and extraction that have reduced the Earth to a resource, the living to an object, and knowledge to an instrument of power.

In the time of the New Climatic Regime, thinking is no longer exercised from above but from below, within the shared ground where life intertwines with its multiple forms.

It is an invitation to redefine the citizenship of design, to recognize as political every act of care, every gesture of maintenance, every alliance established with what lives (Haraway, 2023).

How would architectural design change if we learned to think from below, within the shared ground of the living? Is it possible to build without dominating, to inhabit without possessing, to know without extracting? What kind of design politics could emerge if care became its founding act? How would education change if we learned from other species? And what if thinking with animals were not a theme, but a possible form of life—a way of sharing the world?

Agamben, G., 2002, *L'aperto. Uomo e l'animale*, Bollati Boringhieri, Torino
 Latour, B. 2022 / *Dove sono? Lezioni di filosofia per un pianeta che cambia*, Einaudi, Torino. / Haraway, D., 2023, *Altre Manifesto delle specie compagne. Cani, Persone e altri partner*, Contrasto, Roma

The objective is to activate a process that involves all beings inhabiting the Borgo, the Boschi di Santo Pietro, Caltagirone, and the surrounding municipalities. A temporary community, within a concentrated timeframe, experiments with the power of collective action to investigate human and non-human histories, to define photographic and narrative accounts, and to build cells, capsules, habitats, shelters, niches, as well as other site-specific installations capable of altering the perception of space, landscape, and body.

Within this clearly defined yet intentionally open and transversal framework, we can imagine space as a field of invention that includes all beings inhabiting the Earth. How can this be expressed? How can we articulate, starting from materials, places, and the needs of coexistence, a spatial concept capable of activating devices that connect us to the world and open up new possibilities of life? How can we learn from the forest techniques of networking and assemblage, using tools “borrowed” from different disciplines?

THINKING WITH ANIMALS, as an attitude and posture, reveals—through processes of coding, territorialization, and invention—the anthropological and profound nature of the creative capacities of living beings.

If THINKING WITH ANIMALS activates processes in which human action results from shifting interdependencies between material, narrative, social, and geographical elements, how can we develop an attitude that encourages an approach in which relationships between parts are not fixed but constantly evolving?

THINKING WITH ANIMALS transforms constraints and necessities into opportunities for invention, where fragments and remnants assemble into new configurations without erasing their history or character.

The Campus promotes, within the forest, a transdisciplinary project aimed at overcoming the limits of vertical culture and technique, fostering processes of sympoiesis and connection with the world through the activation of micro-spaces for education. THINKING WITH ANIMALS encourages experimentation with the reinvention of collaborative and co-existence tools, drawing on human and non-human stories, elementary techniques, raw materials, and new highly technological grafts.

The Campus investigates the possibilities of building in order to inhabit—also temporarily—in a different and personal way, exercising inventive capacities. It seeks to explore a transversal field of creativity for transgenerational inhabitants, where architecture, art, photography, design techniques, and communication intersect, experimenting with ideas and materials through site-specific action and multiple forms of engagement with place in its different dimensions: local communities, landscapes, nature, history, and economy.



CASA BOSCO COLTO is the name we propose to define a distributed cultural infrastructure composed of public buildings and forest areas within the Borgo and the Bosco di Santo Pietro. We use the term casa (house) not to identify a building unit, but to name a structure of relationships—a place that brings together life, work, care, learning, and exchange; a place that is inhabited and, at the same time, continuously produced, capable of activating new relationships and alliances. CASA BOSCO COLTO is therefore a house for weaving—reweaving communities and territory, reconnecting people with places, and recombining functions, knowledge, gestures, and practices of care, including those directed toward forest ecosystems and Mediterranean maquis.

During this year, a Special Public-Private Partnership (PSPP) process has been initiated to enhance buildings and areas within the forest-village ecosystem where the Campus takes place. The two public sites involved—the former Forest Ranger House and the former Schools—act as complementary poles of a single organism operating within the Borgo of Santo Pietro: a distributed cultural center that extends across buildings, paths, forests, and the village, forming a system of spaces dedicated to culture, care, and education, open to the local community.

CASA BOSCO COLTO inhabits the intersection between culture and environment, between educational practices and processes of enhancing tangible and intangible heritage, bringing back to the center a fundamental dimension of dwelling as a way of existing—rooted in co-design, care, co-responsibility, and cooperation.

The project proposes the transformation of these spaces into a distributed cultural center or eco-cultural infrastructure, capable of ensuring year-round continuity to research, territorial education, and community activation practices. Its aim is to provide the territory with two complementary physical hubs functioning as a permanent infrastructure for cultural, environmental, and social production, while enhancing Mediterranean ecosystems.

The PSPP transforms an episodic experience into a stable research-action platform, generating continuous impact through a management model oriented toward the common good, ecological sustainability, and new professional trajectories in inner areas.

The project responds to two concrete challenges:
 ↳ enhancing unused public heritage through contemporary culture
 ↳ generating new public functions at the interface between forest, village, territory, and city



Due to its central position in the Mediterranean and the inherent contradictions that define it, Sicily serves as a privileged laboratory for experimentation. In particular, the territory south of Caltagirone—where an ancient cork oak forest intertwines with new forms of agriculture and therapeutic-rehabilitative activities—offers an ideal setting to investigate these new forms of pedagogical interaction, treating the entire forest and its rural hamlets as a vast open-air laboratory. The Campus will provide an opportunity to explore these locations in depth, activate processes between inhabitants and the surrounding environment, and build micro-spaces for learning within the forest, starting from THINKING WITH ANIMALS in collaboration with architects, artists, curators, editors, graphic designers, naturalists, pedagogues, psychologists, and performers.



The Campus promotes a cross-disciplinary creative space where architecture, art, photography, design, writing, and communication meet, experimenting with ideas and materials through self-construction and collective field work.

The Campus is not simply a series of workshops, but an immersive and collective educational experience. The educational offering is shaped as a choral journey that intertwines moments of field work, theoretical study, critical reflection, and conviviality. Construction, exploration, and material experimentation alternate with shared readings, dialogues, and collective debriefings. The time of learning coincides with the time of daily life: one learns by working, cooking together, walking in the woods, and discussing around a table.

The Campus constitutes an original and unique educational offering due to the locations where it takes place and the methodologies adopted. THINKING WITH ANIMALS is an exercise in listening and invention to weave together stories and materials, organisms and natures, generating trans-scalar (from micro to macro) and trans-species life forms that actively participate in cosmic processes.

THINKING WITH ANIMALS suggests a design practice based on cooperation as a tool to reactivate, through archaic techniques, forgotten remnants.



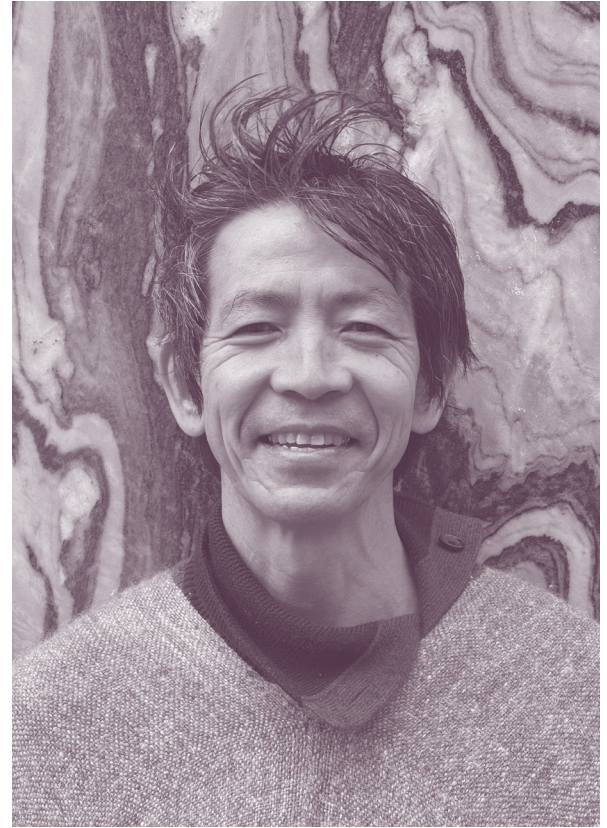
SICILIAN SATOYAMA

Yoshiharu Tsukamoto (Atelier Bow-Wow)

Building Workshop 01

BIO Born in Kanagawa in 1965, he is the co-founder of the architecture studio Atelier Bow-Wow, established with Momoyo Kaijima in 1992. He is a Professor at the Institute of Science Tokyo (formerly Tokyo Institute of Technology) and Director of the General Incorporated Association Small Earth. His work spans multiple fields—including architecture, public space, furniture, field research, education, art exhibitions, curatorship, and writing—and is grounded in a theory called “Behaviorology,” which aims at the reconstruction of the commons through improved accessibility to local resources. He was awarded the Wolf Prize in Architecture in 2022.

ABSTRACT The workshop continues the research initiated in 2025 on the Sicilian Satoyama, further exploring how the idea of Satoyama can adapt to and take root within the Sicilian context. Following the mapping of local enterprises and the study of traditional production cycles (cork, hemp, prickly pear), the group led by Yoshiharu Tsukamoto (Atelier Bow-Wow, Institute of Science Tokyo) will propose a strategy for the construction of a new rural landscape and the design of a pavilion serving the agricultural lands of Casa Bosco Colto, inspired by the Kamanuma project (Tokyo). Built with locally sourced materials, the pavilion will function as a micro-infrastructure for Bosco Colto – a lightweight device to observe and activate relationships between forest, agriculture, and community.



SOUND, CERAMICS AND COMMUNITIES

Domenico Mangano
and Marieke van Rooy

a cura di Salvatore
Lacagnina

Art Workshop 02

BIO Domenico Mangano (b. 1976, Palermo, Italy) and Marieke van Rooy (b. 1974, Weert, Netherlands) are an artistic duo formed in 2014 in Amsterdam. Their practice intertwines artistic experimentation, archival research, and participatory methodologies. Through international residencies and collaborations with local communities, they investigate micro-histories that touch upon broader themes, such as the political and social constructions of everyday life. Humor, poetry, irony, and alienation are central strategies in their work. Their multidisciplinary practice includes film, installation, murals, ceramics, and performance, frequently involving active public engagement. Their recent project, *Sound, Ceramics & Communities*, explores the intersections of sound, clay, and performance with local communities. In 2026, the duo completed a residency at the Jatiwangi Art Factory (Indonesia) and will realize a performance and installation for the MACC in Caltagirone, as well as an exhibition at the Princessehof National Museum of Ceramics (Leeuwarden). The project is a winner of the Italian Council Award (Ed. 14) and was organized in collaboration with Makramè/Bosco Colto. Their work is presented internationally in art museums, biennials, and festivals.

ABSTRACT Ceramics is one of humanity's oldest productions, present across all latitudes and throughout every culture. Working with clay necessarily means engaging with local realities, cultures, territories, and natural environments in constant flux. This workshop is part of the practical experiments held in

the Bosco di Santo Pietro in Caltagirone, as part of the project *Sound, Ceramics and Communities*, realized with the support of the Italian Council 14 (2025) program, promoted by the Directorate-General for Contemporary Creativity of the Ministry of Culture. It is developed as a multidisciplinary site-specific device that combines sculpture, ceramics, sound art, and participatory performance, articulated in two complementary components. The artists will share with participants their most recent experiences gained at the Jatiwangi Art Factory Collective in Indonesia. The research work, which began during previous workshops at the Bosco Colto Campus—where ceramic whistles and other wind instruments were created—will be expanded through the insights gathered in Indonesia. For the firing of the ceramics, a special wood-fired "train kiln" will be tested. The second part consists of incorporating these ceramic instruments, transformed into "democratic devices," into a participatory performance, experimenting with both the immediate natural environment of the campus and the city of Caltagirone. The primary focus is on improvisation and experimentation. The workshop serves as a preview for a unique performance in the city of Caltagirone, which will form part of the Italian Council project and the closing events of Bosco Colto.



OBSERVATORIES

Food Hack Lab

Digital Fabrication Workshop 03

BIO After last year's experiment focused on building devices for food transformation and preservation (Tools of Subsistence), the 2026 workshop evolves toward the Observatories Project: a research-action laboratory centered on the development of a small-scale territorial observatory in the Bosco di Santo Pietro. Under the guidance of researchers and designers from Food Hack Lab, during the eight days of activities participants will design and construct a single situated physical device: a minimal architecture conceived as an investigative tool to interpret ecological processes and the transformations of the Critical Zone within the forest system. Using local materials and open-source technologies, participants will create an integrated system capable of measuring, listening to, and interpreting environmental data—soils, humidity, light, sounds, and microclimates—translating them into a spatial form and a low-tech micro-architecture.

ABSTRACT Food Hack Lab is a non-profit organization founded in 2015 in the Basque Country. It focuses on the observation, hacking, and dissemination of all kinds of technologies—from ancestral techniques to digital tools—throughout the entire food chain.

Its projects connect tools and practices, from vernacular know-how to open-source technologies, through workshops, research, and public events, often in collaboration with artists, designers, and local communities.

In 2019, Food Hack Lab began developing LURLAB, a network of rural and peri-urban FABLABs that promote access to all kinds of fabrication tools, from traditional to digital, as well as collaborative design practices in non-urban areas. The first permanent FABLAB was inaugurated in 2021, and the network now includes both mobile and fixed spaces, supporting educational, ecological, and cultural initiatives rooted in rural heritage.



Andoni Munduate Dorronsoro
Jon Aldalur Soto
Varsha Lai



THE ORDER OF THE OAKS OF SANTO PIETRO

Fabio Ciaravella

Writing Workshop 04

BIO Fabio Ciaravella works at the intersection of architecture, art, and sociology. He has been a fellow at ACT (Art, Culture and Technology) at MIT in Boston and is a co-founder of the artistic collective Studio ++. He directs the project Architecture of Shame, which investigates the relationship between architecture and shame in Europe. He teaches at the University of Florence, at ABADIR Academy in Catania, and within the interdisciplinary master's program Futuro Vegetale, where he leads the course Social Innovation and Public Art.

ABSTRACT The workshop is a collective research laboratory aimed at developing several aspects of the recent discovery of the Order of the Oaks of Santo Pietro. The interdisciplinary group of participants will explore the forest as a living archive, following the traces of the Order. Founded between the 6th and 7th centuries AD, the Order appears to be the community from which the Bosco di Santo Pietro itself may have originated. For over a thousand years, this group embodied a harmonious vision of the relationship between humans and nature, between the forest and the societies of the surrounding urban settlements, before disappearing at the threshold of the 20th century. By combining exploratory walks, the collection of visual and oral memories, the study of historical documents, and mapping practices, the workshop weaves together methods from social archaeology and art to construct a counter-narrative of these places. This narrative emerges through the traces of a community that, for centuries, was able to care for the forest without dominating it, integrating culture, politics, art, and society into a dynamic balance. The results of the research will become part of the studies promoted by Bosco Colto on the Order starting from 2024.



TWINPALACE

Special Workshop - BOSCO COLTO Campus 2026

Building Workshop 05

TUTOR Scientific Direction of Bosco Colto The Scientific Direction of the Bosco Colto Campus brings together diverse expertise represented by Dario Felice (ANALOGIQUE), Marco Navarra (NOWA), Beatrice Fontana, and Antonio Scarponi (Institute for Spatial Thinking). Despite their different backgrounds, the members of the board share a common research field and contribute to the theoretical and operational development of the Campus. Their activity is situated at the intersection of academic research, design practice, and on-site experimentation. The Campus is configured as a collective workspace where the project becomes a tool to interpret and activate landscape transformations, questioning the life cycles of matter and the relationships between environments and multi-species forms of inhabiting. In this perspective, the scientific direction defines a shared and transdisciplinary practice, capable of operating within contemporary contexts and guiding the evolution of architecture in relation to living systems.

ABSTRACT TWINPALACE is a special project—a workshop led for the first time by the scientific direction—that takes the reassembly of specific parts of the Caltagirone Municipal Palace as its field of work. Designed in the mid-19th century by the architect Gianbattista Nicastro, the Palace is approached as an operational archive. The project arises from the complete replacement of the building's historic window frames, which will be dismantled and replaced with new ones in the coming months. These are high-quality wooden fixtures, characterized by intricate craftsmanship and decorative details. The recovery of these elements thus becomes an opportunity to generate a new life for the civic palace in another location. TWINPALACE introduces the idea

of the "trans-species palace": a configuration crossed by non-human practices, creating unstable arrangements capable of evolving over time and interacting with the living systems within Casa Bosco Colto.





The development of this program will make it possible to experiment with new bio-construction technologies rooted in cork traditions, aiming to regenerate open spaces as places of encounter and conviviality through public art and civic architecture.

To reinforce this approach, the Campus installations will be carried out without generating waste, promoting a zero-impact activity, fostering accessibility and inclusion, and establishing a model for managing temporary interventions in protected areas.

Particular attention will be given to waste management by providing participants with reusable tableware and ensuring proper composting of organic waste and separate waste collection.

The Bosco Colto Campus 2026 is open to university students, graduating students, and recent graduates in architecture, agriculture, pedagogy, DAMS, design, fine arts academies, and related disciplines, who are of legal age at the time of application. In this edition, the Campus will also welcome a significant group of local residents with a strong inclination toward teamwork and self-building practices.

To apply, it is necessary to complete the form available at: boscocolto.org/apply. Each candidate is required to submit a short motivation letter and a concise portfolio (maximum 8 pages) containing a selection of relevant works or experiences that reflect their interests and aspirations. These materials will be evaluated by the scientific direction for the composition of the working teams.

↳ APPLICATION

The call opens on March 24 and is limited to a maximum of 40 participants, remaining open until all places are filled.

The participation fee is:

- €290 for PRE CALL registrations (until 07/04/26, subject to availability)
- €390 for EARLY CALL registrations (from 08/04/26 to 27/04/26, subject to availability)
- €450 for REGULAR CALL registrations (from 27/04/26 to 25/05/26, subject to availability)

The fee includes:

Workshop registration, free water for the entire duration of the stay, the welcome kit (Bag and BCC26 T-shirt), insurance, working materials, and membership in the Makramè APS association.

The participation fee is divided as follows:

- DEPOSIT: 200€ at the time of registration (receipt must be uploaded in the application form)
- BALANCE: 90€ (PRE CALL) 190€ (EARLY BIRD)
 - o 250€ (REGULAR) no later than May 30, 2026

Food expenses are managed through a FOOD PASS with a nominal value of €90.

This amount includes: dinner on July 30; lunches and dinners from July 31 to August 7; and lunch on August 8. Payment must be completed no later than June 30, 2026.

(The offer takes into account any intolerances, allergies, or special dietary requirements, which must be communicated at the time of registration through the dedicated form.)

It is also possible to pay the full amount in a single installment at the time of registration.

Payment must be made via bank transfer using the following details:

Account name: ASSOCIAZIONE PROMOZIONE SOCIALE MAKRAMÈ'
 IBAN: IT71R0898583910008001012444
 BIC: CCRTIT2TNIS
 Reference: DEPOSIT/BALANCE CAMPUS 26 and MEMBERSHIP – SURNAME

Within one week of submitting the application, participants will receive confirmation of deposit receipt and registration. The deposit is non-refundable in case of withdrawal. Failure to pay the deposit will result in exclusion and cancellation of the application.

After the application phase, working groups will be formed, and, if necessary, a preparatory phase may be activated remotely in June–July with the assigned tutors.

All communications regarding the Campus and registration will be sent via email from:

info@boscocolto.org and segreteria@makrame.org

Participants are advised to add these addresses to their contacts and check their spam folder to avoid missing communications. In the weeks following the closing of the call, each participant will receive a web-kit with useful information about the Campus, including how to reach it and the full program.

At the end of the Campus, each participant will receive a certificate of participation.

↳ ACCOMMODATION AND LOGISTICS

The Campus will take place in the Boschi di Santo Pietro area, with hubs located within the Borgo di Santo Pietro, Caltagirone (CT).

Accommodation is not included in the participation fee. However, it is possible to use partner facilities located near the Campus sites. Indicative prices are:

Tent pitch: €10–15 per night

Shared room: €20–25 per night

Details on facilities, availability, and booking procedures will be communicated later via email. Participants may also arrange accommodation independently, although staying in partner facilities is recommended to fully experience the Campus.

Having a car is recommended but not necessary.

Transportation will not be managed by the organization, except for specific guided tours.

For any information, you can contact us via email at: info@boscolto.org, segreteria@makrame.org or through social media: @boscolto

The organization reserves the right to modify this call at any time without prior notice.



The visual identity for the 2026 edition of the BOSCO COLTO Campus stems from the desire to represent animal thinking through the observation and study of the movement traces of certain animal species.

A partire dalla ricerca, svolta dal collettivo Brickbat, Based on research conducted by the Brickbat collective, five animal movements were selected and visually represented in 5-6 steps.

The goal is to draw attention to silent movements of animals that are before our eyes every day but go unnoticed. Marginal movements here become protagonists; they are placed at the center in an enigmatic and abstract manner, only to be revealed through an objective, scientific explanation.

The animals are not represented by their outward appearance—there is no literal depiction—but only by the invisible trace of their passage, which is heavy with meaning.

For the members of the Brickbat collective (whose very name refers to unhinging fixed ways of thinking about habitation through the symbolic gesture of throwing a brick—not as a threat, but as a direct invitation), it was fundamental to find a visual key that overturns the human gaze from that of an oppressor to an ally of the animal kingdom.

Paying attention to animal movement means taking care and becoming aware of a collective passage, because their gestures reflect the balances and signals of the nature we share.

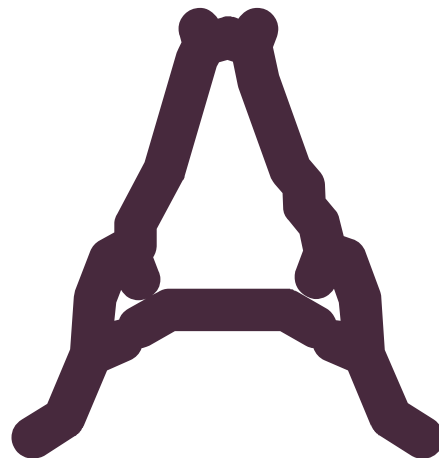
CUSTOM TYPEFACE

A custom typeface was also designed for this 2026 edition, born from the idea of representing non-human thought. It is a typography that does not depict the animal but reasons as if it were one. The proportions remain rational, but the details reveal an archaic nature: taut, almost bony curves, and minimal yet nervous modulations with an irregular rhythm within a stable structure.

It is a font that seems familiar at first glance but feels restless upon closer inspection. The ultimate attempt is to let the archaic and instinctive emerge without the pretense of controlling it.

CUSTOM TYPEFACE

Bosco Colto
Campus 2026



ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
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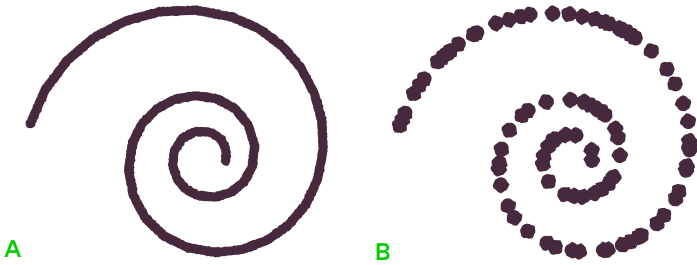
COLOR PALETTE

For the palette, three new colors have been introduced alongside the signature green that has defined BOSCO COLTO in previous editions. These were chosen based on a "non-literal" criterion regarding the canonical representation of animals, thus avoiding trivializing or confining them to the colors of their outward appearance or familiar associations.

The chosen violet, gray, and light blue possess enigmatic tones that invite the viewer to discover their meaning.

MOVEMENT TRACES

The trace of animal movements is represented by two different strokes that alternate throughout the graphic materials: one more uncertain and irregular (A), the other more fragmented and linked to the natural world, based on a stylized, angular pebble-like element (B).



THE MOVEMENTS

The core of the visual identity consists of 5 animal movements, divided into 5-6 steps to reveal their mark. Here, it becomes the recognizable graphic signature of the BOSCO COLTO Campus 2026 edition, while also opening up a new perspective filled with curiosity.

The chosen movements all belong to different animal species and represent a partial view that is potentially expandable and infinite. These will be unveiled during the communication campaign on the BOSCO COLTO channels.

Trace of a bird's movement during takeoff, flight, and landing. The evolution shows the wing extension during the downstroke phase, following a single wingbeat.





Cooperation and collaboration within an ant colony for the creation of the nest. The development of a network of interactions among worker ants shows their ability to self-organize into "superorganisms."

