NEW CONCORDIA ISLAND
architecture competition
www.icsplat.org

The collapse is the measure of erasing. Can architecture suspend the erasing at the margins of the disaster, otherwise can it trigger of metabolism and coexistence with the everyday life ?

COMPETITION PROGRAM

THEMES
1.0 Collapse City / The city architecture in the era of disasters
1.1 ICSplat Competition
1.2 New Concordia Island

RULES

2.0 Procedure of participation
2.1 Submission of boards
2.2 Panel
2.3 Results of the Competition and Publication
2.4 Competition schedule
2.5 Rules of the Competition
2.6 Rights and Property

collapse city

1.0 COLLAPSE CITY

In recent decades the dissemination and accentuation of the perception of disaster have fueled insecurity and collective fear by encouraging the development of technicist rhetoric, that uses engineering as linear solution to the issues.

Above a certain line of speed and employment of information, a disaster takes such a social and cultural significance that technical knowledge and economies are forced to reorganize themselves exclusively within its logic. The promise of a total security guaranteed by Rhetoric is the answer to the collective fear unleashed by the media. Engineering,using a selective and linear logic, defines itself as normalizer instrument that separates and destroys the possibility of rebuilding a community. In this way the idea that the city may react to trauma by reorganizing the forms and the sense of community is canceled. It is also destroyed the idea that the crisis can promote the discovery of other ways of living, the new forms taken by landscapes and by the city after the traumatic event. The mise-en scene of security involves the mobilization of large capitals and an uncontrolled waste of resources that are removed from the common use. A state of emergency following the collapse is the mode with which the contemporary city is built: suspension of democratic processes, militarization of communities, employment and control of territory through the placement of massive engineering works. The boundary conditions that often lead to the collapse require the articulation of a series of questions to rethink a space to be regained for architecture.

Collapse is a suspension of time that forces a rethink on the duration of the transformations and role of architecture: we need to think fast action in long-term visions.

Is the project able to measure the issues and to identify possible solutions? May the Collapse arise as a new subject for project? How does the Matter, which moves itself with slow rhythms of Nature, meet people's needs? The collapse is the acceleration, determined by catastrophic events (landslides, floods, earthquakes), it triggers new immediate necessities; how can time be organized in different speed and forms? The collapse is the measure of erasing. Can architecture suspend the erasing at the margins of the disaster? Otherwise, can it trigger mechanisms of metabolism and coexistence with the everyday life?

The collapse generates phenomenon of great strength: can these phenomenon be considered as an important vectors for each processing project in a complex vision? Is that vision able to hold different dimensional scales and very varied environmental contexts? The collapse produces the dialog between the serial and repetitive need of skill and the specificity of places and their characters. Is it possibile to use the strength of abstraction of the engineering's work to release spaces lived by clichès that hide the potentiality? Can the collapse achieve the aim of making safe, combining it with the discovery of other ways to rebuild parts of the town or landscape, taking also the opportunity to make them belong with more strength to the present-day?

1.1 ICSPLAT COMPETITION

ICSplat is a reticular structure, active in those areas where rises new issues. ICSplat moves the research in the places where problems arise and opens new possibilities,developping the most current and urgent matters.

Camping suggests the need to move beyond the model of the research center rooted in a place. This movement activates the network, focusing energies on specific points describing a topography and a map of the most current and pressing issues.

ICSplat is a research platform about landscape and new forms of architecture that is nourished by contributions of various disciplines to promote research and training. ICSplat experiences new frontiers of the hybridization between different knowledge and techniques. ICSplat has as its primary purpose the action on site as a way to build a shared thought. ICSplat practices uncommon reports with communities to define a new form of relational architecture. It nourishes and metabolizes fragments of the city to transform them into new forms of project. ICSplat works on borderline conditions by reserving particular attention to the articulations of cultural pluralism, looking out for the expressions of informal cultures. ICSplat, working on the impermanence, explores the condition of the "open-ended" as new way to build architecture.

ICSplat is a platform that runs after the emergencies of the contemporary cities and territories to develop immediate answers to urgent problems. ICSplat measure itself with real events to stimulate large visions of processing through complex future scenario. ICSplat promotes workshops, competitions, territorial research campus, site-specific projects and research activities on several fronts to feed new degrees and levels of investigation on weak areas, compromised by the crisis and the inadequacy of resources and energy. ICSplat publishes ICSplat NewConcordiaContest to stimulate, through the abstraction, the possibility to rediscover in the disaster of the Costa Concordia new ideas to imagine the future of the shipwreck, of the Giglio Island and its inhabitants.

1.2 NEW CONCORDIA ISLAND

New Concordia Island Contest is a competition for ideas responding to the shipwreck of the Costa Concordia, a cruise ship of the Costa Crociere company, out from regular service after the shipwreck on the night of January 13, 2012 on the Giglio Island. The competition has the aim of stimulating new future visions for the Giglio Island and the shipwreck which will become as part of the same landscape and with the same identity. Recently the news reports that the exploration in the shipwreck to finding survivors and the phases of removing fuel have been concluded. The cleaning of the seabed around the shipwreck is currently underway and the final plan for the removal of the shipwreck will be released soon and could last for more than a year. At the same time faults in the movements of the hull are neither reported, nor in the research environment survey results of any pollutants escaping from the shipwreck and dispersed in surrounding sea.

How to rethink the future of these places? What could the shipwreck become if it remains aground for a period longer than a year? How to program the steps for disassembling and dragging the parts? How to work with the shipwreck to build a form of memory? Is there any way to reconsider the Giglio island with this new outcropping rock that has changed the coastline?

Why the reaction to the trauma is the removal of objects that can evoke the images of tragedy?

REMOVAL

Which procedure can be activated to remove the
shipwreck, if the removal of the ship could erase
the memory and the trauma that feeds fears and
phobias? And if this were not true, which parts
might remain and which could be removed?
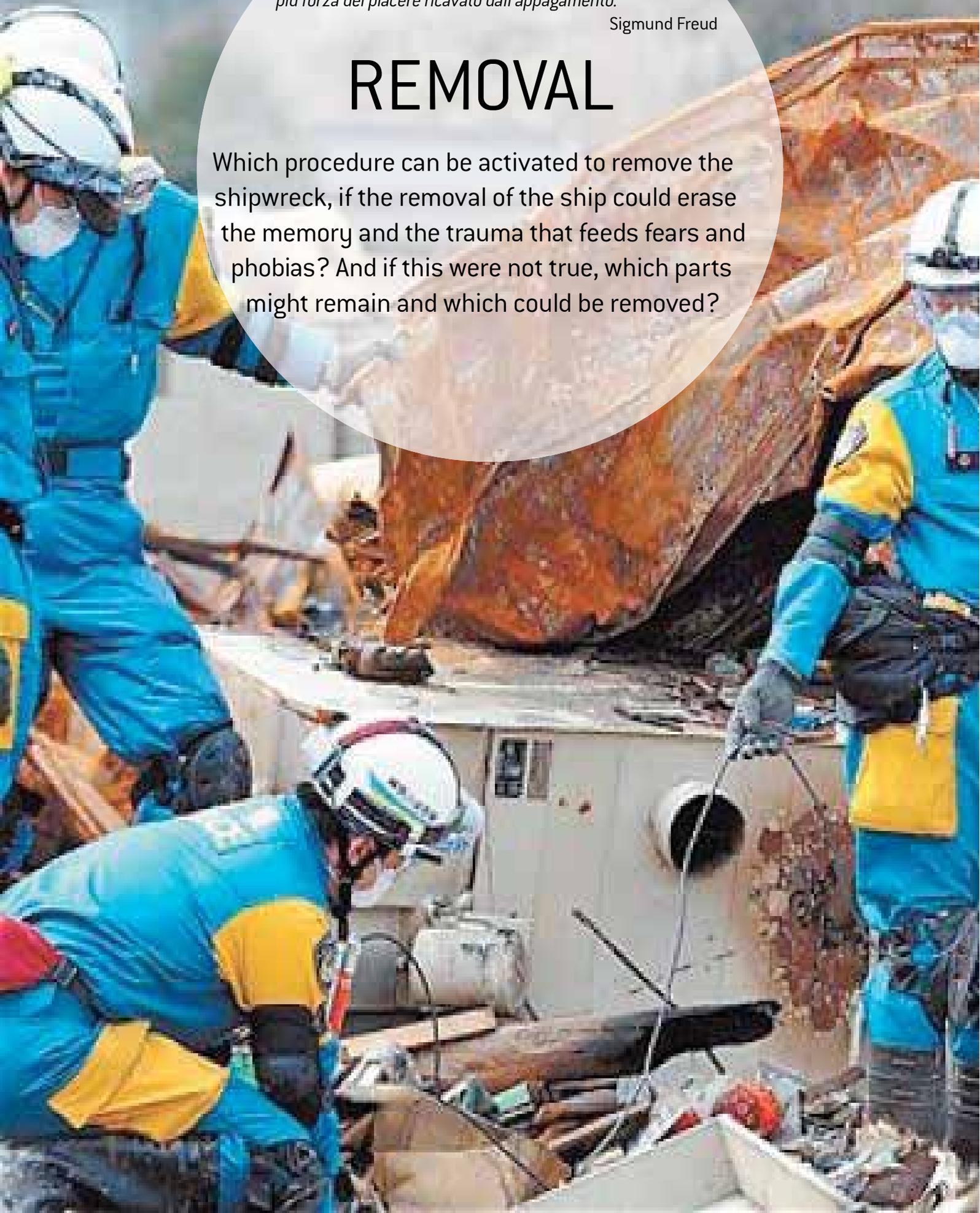
Why we use to reconstruct previous states, totally ignoring that every tradition is a cultural invention ?
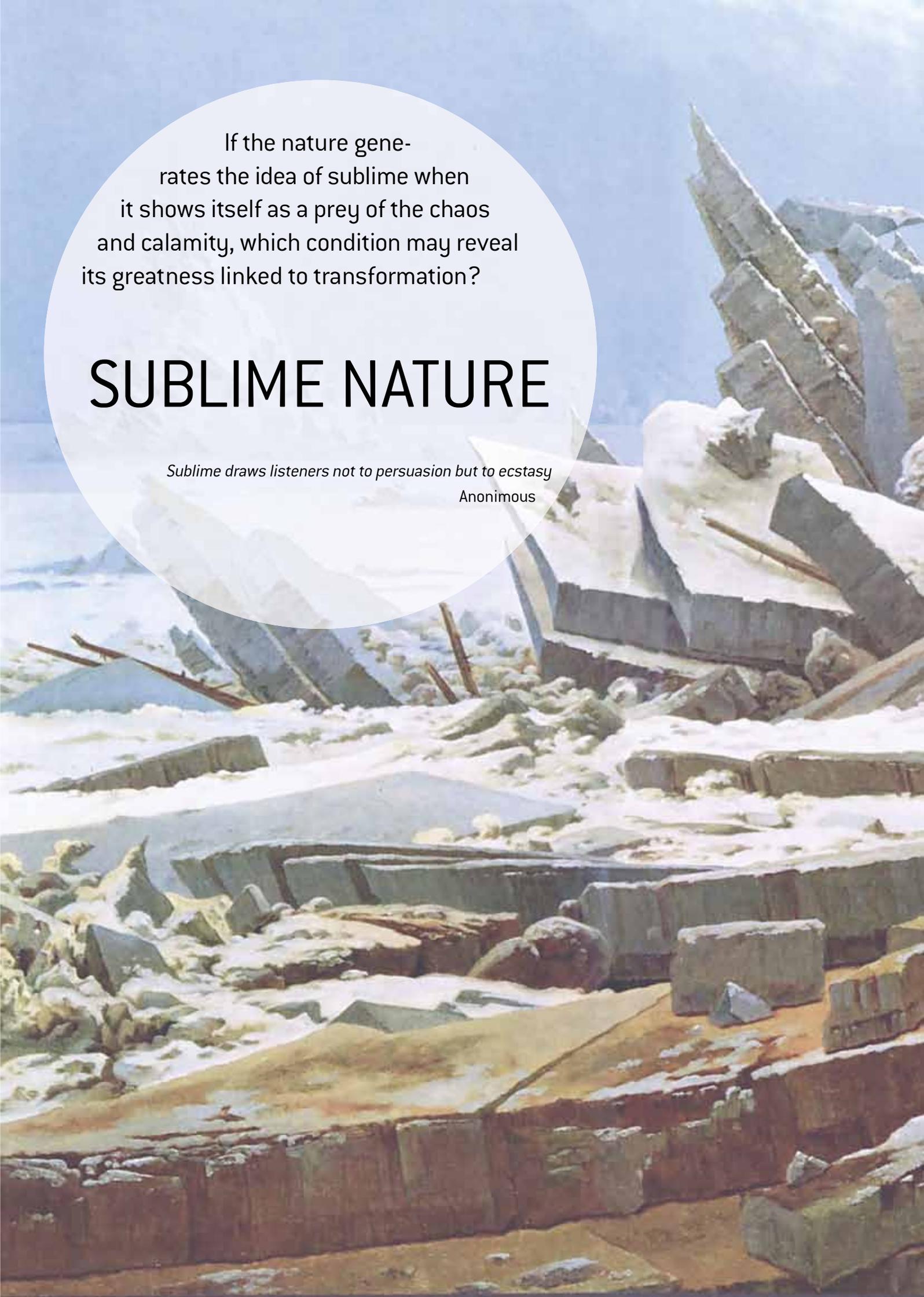
If the nature gene-
rates the idea of sublime when
it shows itself as a prey of the chaos
and calamity, which condition may reveal
its greatness linked to transformation?

SUBLIME NATURE

Sublime draws listeners not to persuasion but to ecstasy
Anonimous

Which new rela-
tionships can be intertwined,
being Concordia shipwreck already
part of the landscape of the Giglio Island?
What is the degree of hybridization and how to
build new forms of nature?

RENATURALISATION

*Nature is not cruel, pitilessly, indifferent. This is one of the
hardest lessons for humans to learn.*
Richard Dawkins

How can the
shipwreck become a form of ex-
ploration and research? Is possible to
bind the extensive size of the regeneration
of damaged ecosystems with the construction
of new habitat for the drowned world's species?

ARTIFICIAL NATURE

*Scuttling - to scuttle= sink (a ship) the practice of sinking intentio-
nally wrecks or similar industrial structures, specifically to facilita-
te restocking in the affected areas of sea. It also serves as an
incentive and an attraction for diving tourism.*

1.
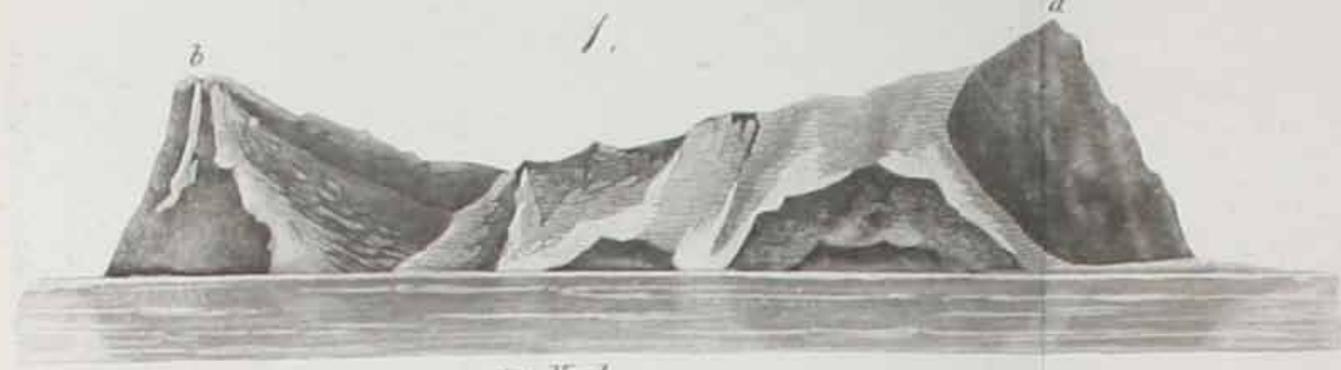
von Nord

3.
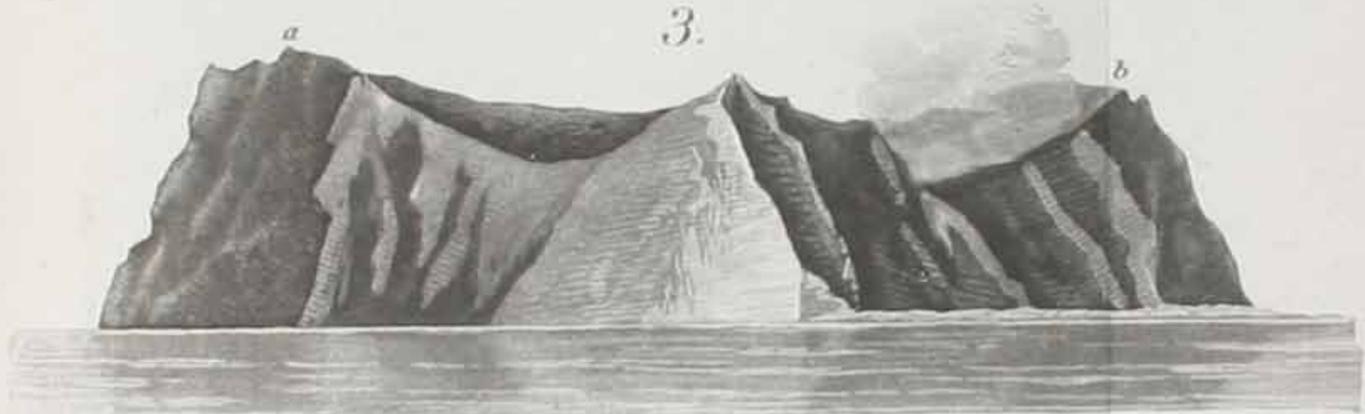
von Südwest

{ a. Nordwest - Spitze
{ b. Südost - Spitze

5.

Ebenfalls von Südwest

6.

*Grundriss
(Ende October)*

von Nordwest

von Nordost

Palermo
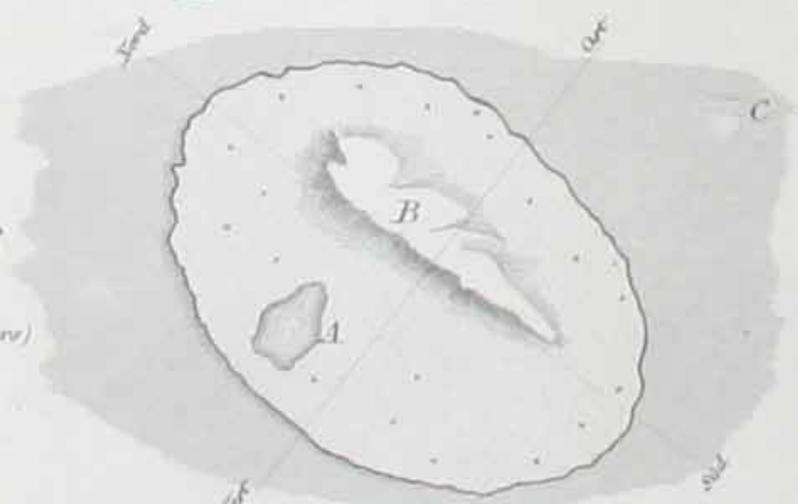
NEW ISLANDS

Can the profile of the shipwreck Concordia be regarded as an outcrop of geological nature modifying the geographical limits of the Giglio Island?

Ad ogni modo, cessato ch'ebbe d'erompere in pezzi, il vulcano sembrò divenire un'isola, non fece più paura, e la fiducia s'andò lentamente stabilendo tra la nuova venuta ed il resto del creato. Ed anzitutto con gli animali.

Salvatore Mazzarella

Hoffmann, Friedrich, The emeregence of Graham Island - Ferdinandea - Julia.
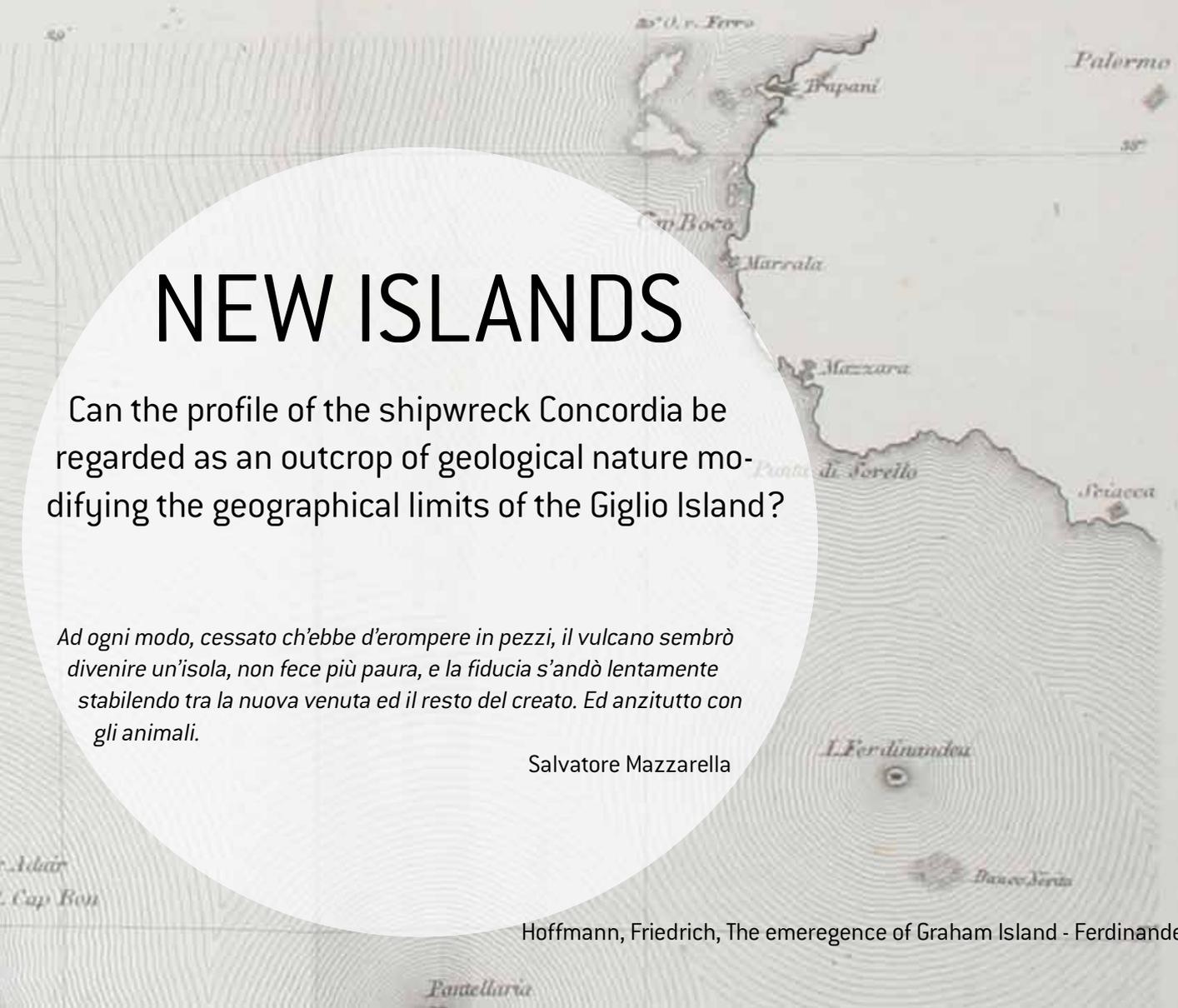
The emotional plight reveals "how does you feel". In the anguish you feel "clueless".

Martin Heidegger

DISORIENTATION

What new forms of reuse can be fed by the fragments of the shipwreck through their reassembly? Which geographies can be drawn by the movements of these parts in the marine and land environment ?

Why do the answers to the tragedies exclude the possibility of transforming the traumatic events in new visions for the future ?
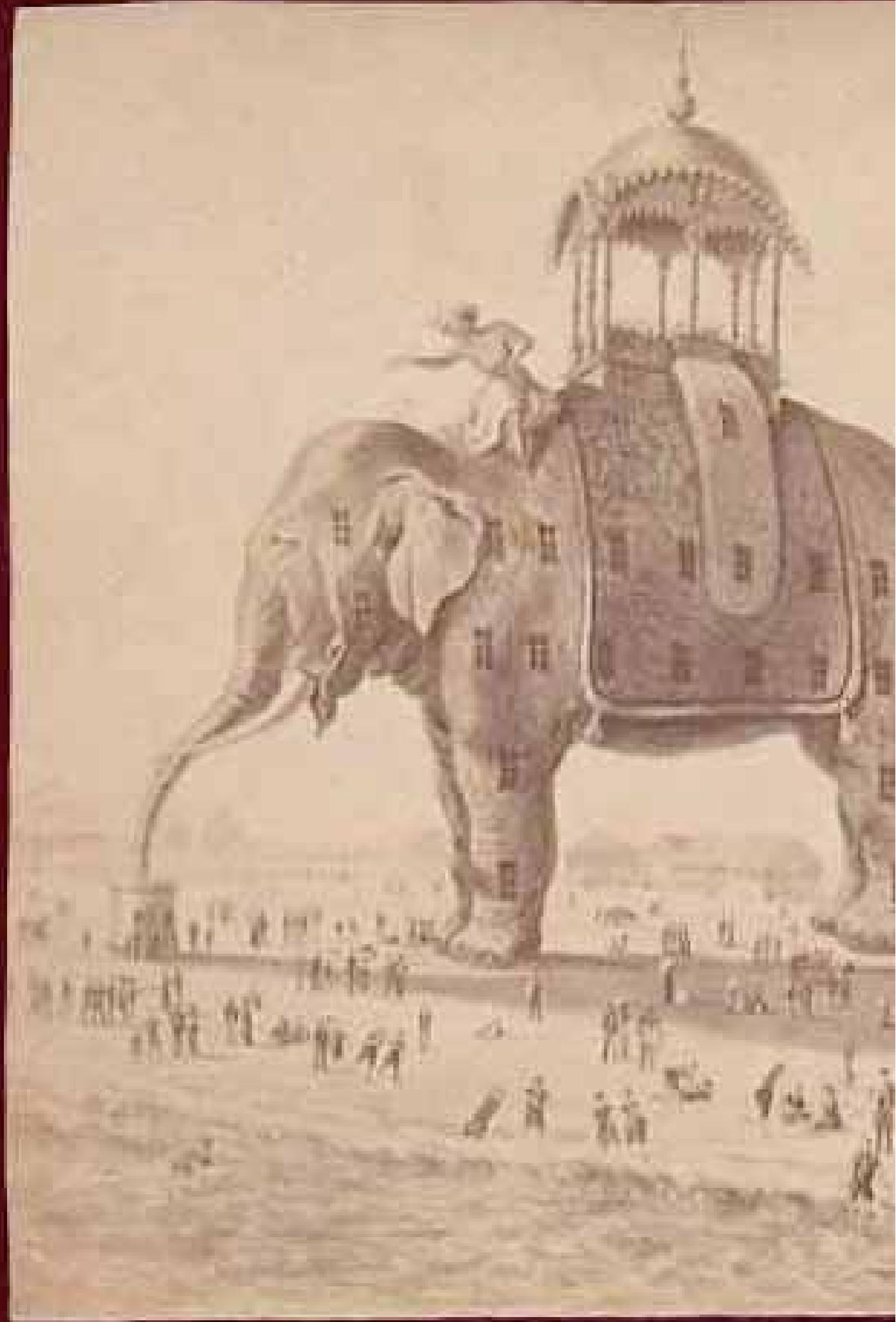
LUNA PARK

How to overcome the current condition of the shipwreck visited as an object of outstanding attraction toward a device for activities and different programs?

Questa spettacolarizzazione, questo passaggio alla finzione integrale che fa saltare la distinzione reale/finzione, si estende al mondo intero. Vari fattori concorrono. Evidentemente il turismo. Più ancora il ruolo crescente delle immagini.

Marc Augè

BIGNESS is not only incapable of establishing relationships with the classical city almost, it coexists.

Rem Koolhaas

How to organize the relationships and the scale between the shipwreck and the Giglio Island? Which dimension contains the relationships between objects and fragments of different scale landscape?

BIGNESS
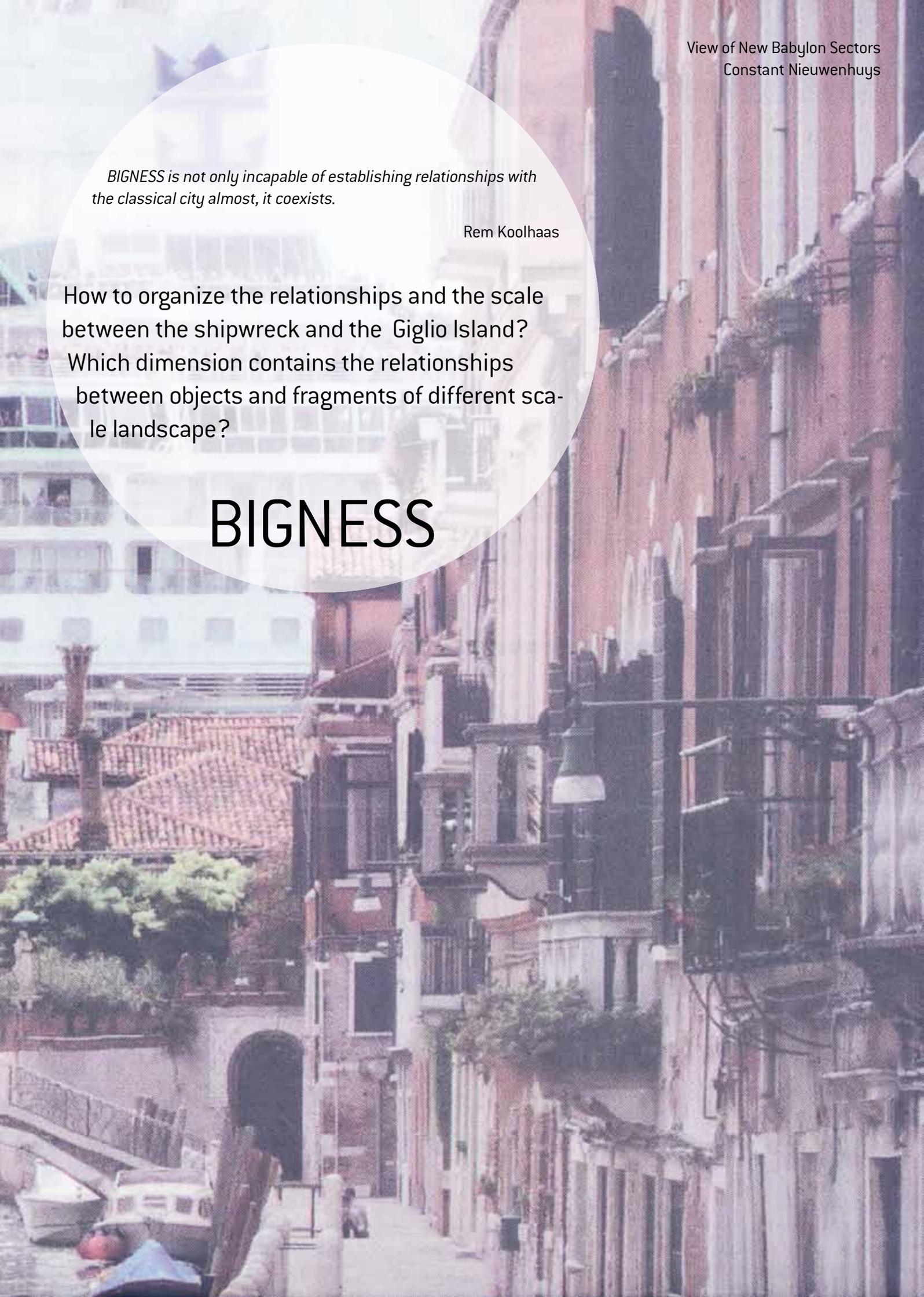
Why don't the erasure
and the dispersion offer
important scenario
of intermediate
transformation ?

DISASSEMBLY

How to organize the steps of dragging the parts in the hypothesis of removal? What materials and fragments can be used in order to generate a new elusive memory object?
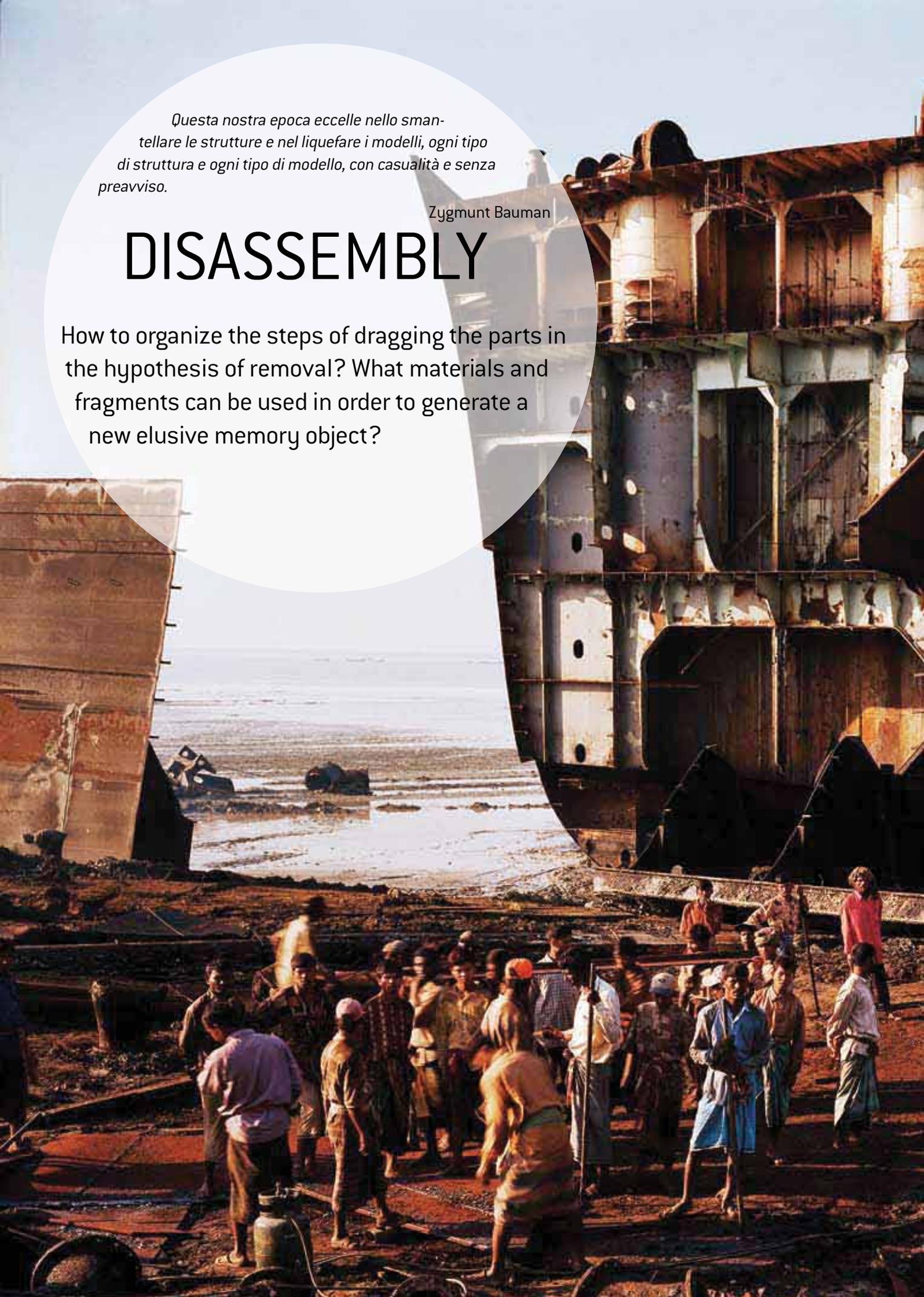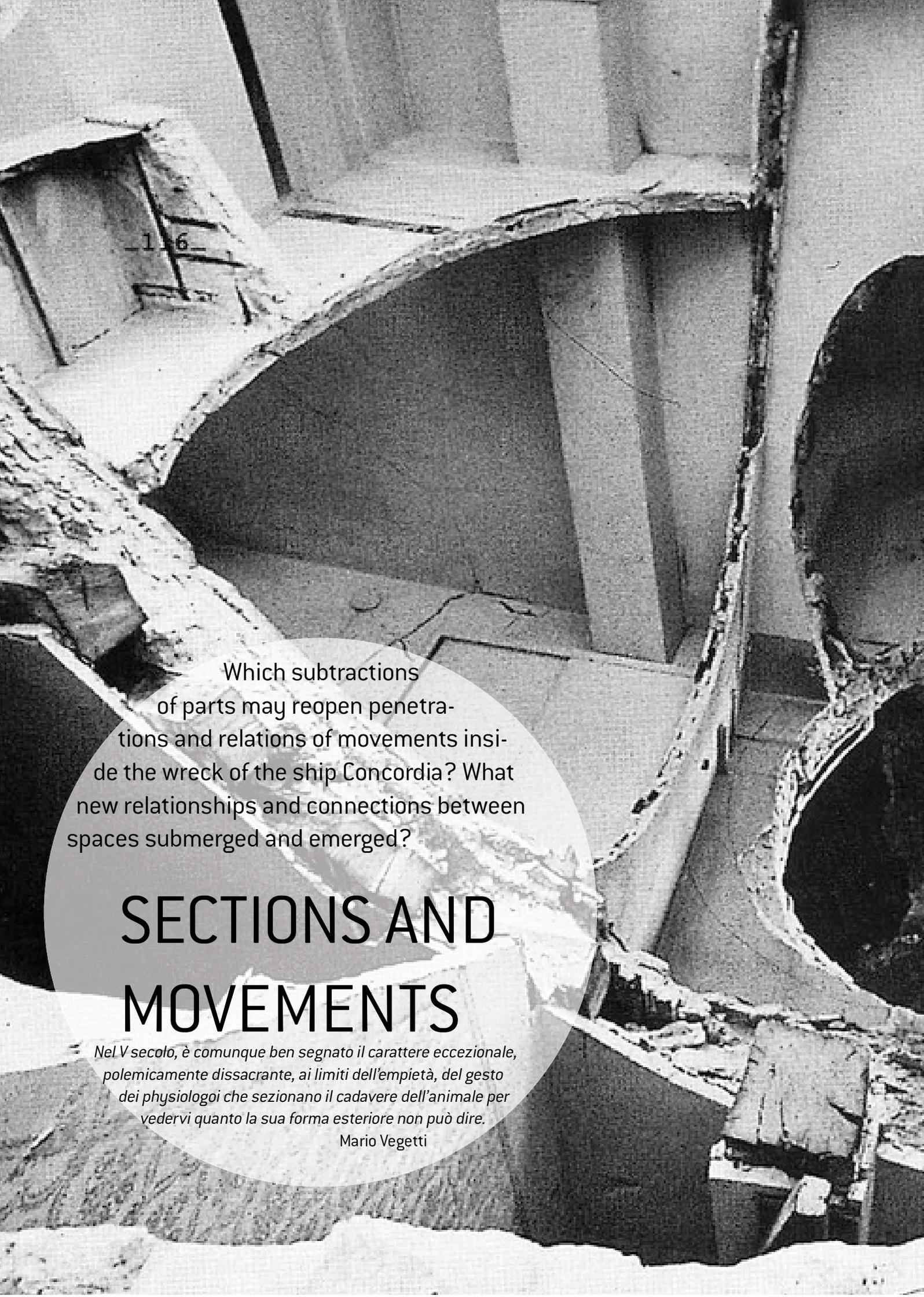
Which subtractions
of parts may reopen penetra-
tions and relations of movements insi-
de the wreck of the ship Concordia? What
new relationships and connections between
spaces submerged and emerged?

SECTIONS AND MOVEMENTS

*Nel V secolo, è comunque ben segnato il carattere eccezionale,
polemicamente dissacrante, ai limiti dell'empietà, del gesto
dei physiologoi che sezionano il cadavere dell'animale per
vedervi quanto la sua forma esteriore non può dire.*
Mario Vegetti

ADDENDUM

*REMOVAL

"Una delle vicissitudini che un impulso istintuale subisce è quella di incontrare resistenze che cerchino di renderlo inoperante. In certe condizioni, l'impulso entra in uno stato di rimozione. Se si trattasse dell'operazione di uno stimolo esterno, il metodo appropriato da adottare sarebbe, ovviamente, la fuga; con una pulsione, però, la fuga serve a ben poco, perchè l'Io non può fuggire da se stesso. In un periodo successivo, si scoprirà che il rifiuto basato sul giudizio (condanna) è un buon metodo da adottare contro un impulso pulsionale. La rimozione è uno stadio preliminare della condanna, qualcosa che sta tra la fuga e la condanna: si tratta di un concetto che non sarebbe stato possibile formulare prima che si iniziassero gli studi psicoanalitici. In teoria non è facile dedurre la possibilità della rimozione. Perchè un impulso pulsionale dovrebbe subire una simile vicissitudine? Condizione necessaria perchè ciò accada è che il raggiungimento della meta da parte della pulsione produca dispiacere invece di piacere. Ma ci è difficile immaginare una tale contingenza. Non esistono pulsioni di questo genere: l'appagamento di una pulsione è sempre piacevole; dovremmo presupporre delle circostanze particolari, una specie di processo in cui il piacere dell'appagamento si trasforma in dispiacere [...] Apprendiamo allora che l'appagamento di una pulsione rimossa sarebbe possibile, e inoltre , che in ogni caso tale soddisfazione sarebbe piacevole in se stessa, ma inconciliabile con le altre rivendicazioni e intenzioni: sarebbe insomma causa di piacere in un posto e di dispiacere in un altro. Di conseguenza condizione perchè si verifichi la rimozione è che il movente del dispiacere abbia acquistato più forza del piacere ricavato dall'appagamento. L'osservazione psicoanalitica delle nevrosi di transfert, inoltre, ci porta a concludere che la rimozione non è un meccanismo di difesa presente sin dall'inizio e che non può sorgere prima che tra l'attività psichica conscia e quella inconscia avvenga una netta separazione: in altri termini l'essenza della rimozione consiste semplicemente nell'allontanare qualcosa dal conscio, e tenervelo a una certa distanza."

Freud Sigmund, Opere 1905 - 1921, traduzioni di AA. VV., prima edizione 1992, vol. 2, pagg. 829 - 830

*SUBLIME NATURE

"[...] il Sublime trascina gli ascoltatori non alla persuasione, ma all'estasi: perché ciò che è meraviglioso s'accompagna sempre a un senso di smarrimento, e prevale su ciò che è solo convincente o grazioso, dato che la persuasione in genere è alla nostra portata, mentre esso, conferendo al discorso un potere e una forza invincibile, sovrasta qualunque ascoltatore".

Trattato del Sublime cap. 1; trad.: G. Guidorizzi

*RENATURALISATION

"La natura non è crudele, è solo spietatamente indifferente. Questa è una delle più dure lezioni che un essere umano debba imparare. Noi non riusciamo ad ammettere che gli eventi della vita possano essere né positivi né negativi, né spietati né compassionevoli, ma semplicemente indifferenti alla sofferenza, mancanti di scopo".

Richard Dawkins, Il Fiume della Vita. Cos'è l'evoluzione, 1995. pag. 98

*ARTIFICIAL NATURE

"Il mare non appartiene ai despoti. Sulla sua superficie gli uomini possono esercitare leggi ingiuste, combattere, farsi a pezzi ed essere spazzati via con gli orrori terrestri. Ma quindici metri più sotto, il loro regno finisce, la loro influenza si estingue e il loro potere scompare. Ah!, Signore, vivere, vivere in seno alle acque! Solo laggiù c'è indipendenza! Laggiù non ho padroni! Laggiù sono libero!".

Julius Verne, 20.000 leghe sotto i mari.

*NEW ISLANDS

"[...] Ad ogni modo, cessato ch'ebbe d'erompere in pezzi, il vulcano sembrò divenire un'isola, non fece più paura, e la fiducia s'andò lentamente stabilendo tra la nuova venuta ed il resto del creato. Ed anzitutto con gli animali." "[...] Del resto, l'isola finisce con l'essere frequentata anche dall'uomo, secondo una graduale azione di avvicinamento che la razionalità di questo specialissimo animale lascia scoperta di vittime (ma a quanto pare - poiché è dote limitata sua - non di fanfaronate)."

Salvatore Mazzarella, Dell'isola Ferdinandea e di altre cose, 1984

*DISORIENTATION
"[...]Che l'angoscia, in quanto situazione emotiva fondamentale, apra in questo modo, è attestato insospettabilmente dall'interpretazione quotidiana dell'Esserci e dal discorso quotidiano. Abbiamo già detto che la situazione emotiva rivela «come ci si sente». Nell'angoscia ci si sente «spaesati». Qui trova espressione innanzi tutto la indeterminatezza tipica di ciò dinanzi a cui l'Esserci si sente nell'angoscia: il nulla e l'in-nessun-luogo. Ma sentirsi spaesato significa, nel contempo, non-sentirsi-a- casa-propria.[...]"

M. Heidegger, Essere e tempo

*LUNA PARK
Quando si arriva a Disneyland dalla strada (un amico aveva accettato di portarci e di venirci a riprendere in serata) l'emozione nasce in primo luogo dal paesaggio.
In lontananza, all'improvviso, come sorto dall'orizzonte ma già vicino (esperienza visiva analoga a quella che permette di scoprire con un solo colpo d'occhio il Mont Saint-Michel o la cattedrale di Chartres), il castello della Bella Addormentata si staglia sul cielo, con le sue torri e le sue cupole, simile, stranamente simile alle foto viste sui giornali e alle immagini della televisione.
Era senza dubbio questo il primo piacere di Disneyland: ci si offriva uno spettacolo in tutto e per tutto simile a quello che ci era stato annunciato.
Nessuna sorpresa: era come al Museo di arte moderna di New York, dove non ci si stanca di constatare fino a che punto gli originali assomigliano alle copie.
Qui, senza dubbio (ci riflettei in seguito), si trovava la chiave di un mistero che mi colpì immediatamente: perché c'erano tante famiglie americane che visitavano il parco, quando evidentemente avevano già visitato quelli simili di Oltreatlantico?
Ebbene, per l'appunto, esse vi ritrovavano quel che conoscevano già. Gustavano i piaceri della verifica, le gioie del riconoscimento, un po' come quei turisti troppo audaci che, perduti in capo a un mondo esotico il cui colore locale non tarda a stancarli, si ritrovano e si riconoscono solo nell'anonimato scintillante di un supermercato identico a quello cui sono abituati.

M. Augé, Disneyland e altri non luoghi, 1999

*BIGNESS
[...] Non solo la Bigness è incapace di stabilire relazioni con la città classica – al massimo può coesistere con essa [...]
La Bigness non ha più bisogno della città: è in competizione con la città; rappresenta la città; si appropria della città; o, ancora meglio, è la città.[...]

Rem Koolhaas, Junkspace, 2006

*DISASSEMBLY
"[...] Tutti i punti di riferimento che davano solidità al mondo e favorivano la logica nella selezione delle strategie di vita (i posti di lavoro, le capacità, i legami personali, i modelli di convenienza e decoro, i concetti di salute e malattia, i valori che si pensava andassero coltivati e i modi collaudati per farlo), tutti questi e molti altri punti di riferimento un tempo stabili sembrano in piena trasformazione. Si ha la sensazione che vengano giocati molti giochi contemporaneamente, e che durante il gioco cambino le regole di ciascuno. Questa nostra epoca eccelle nello smantellare le strutture e nel liquefare i modelli, ogni tipo di struttura e ogni tipo di modello, con casualità e senza preavviso. [...] "

Zygmund Bauman, La società individualizzata, 2001

*SECTIONS AND MOVEMENTS
Tracce, indizi, segni
"Il mondo degli animali si costituisce così, nello stile arcaico della similitudine e della favola, come depositario di un sistema di segni, che penetra nell'immaginario magico e di lì si attesta saldamente nella pratica stessa della medicinaℇ" p. 23.
"Si istituisce così una sorta di andirivieni fra uomo e animale, un transito, una pervietà nello specchio che, come vedremo, avranno una tenace durata ai margini o fuori dai percorsi della razionalità scientifica." p.26
Dissezione
"Nel V secolo, è comunque ben segnato il carattere eccezionale, polemicamente dissacrante, ai limiti dell'empietà, del gesto dei physiologoi che sezionano il cadavere dell'animale per vedervi quanto la sua forma esteriore non può dire. Essi producono certo un rovesciamento, tracciano una linea di rottura nel rapporto tra uomo e animale; ma la loro provocazione era destinata a consolidarsi solo un secolo più tardi, con Aristotele, nella sobria dichiarazione dell'avvento di un metodo scientifico." (p.40)
"La scuola e il trattato sono dunque la scena dove si rappresenta il rapporto tra razionalità scientifica e il cadavere dell'animale, sia esso ucciso e sezionato secondo i requisiti metodici, o venga invece esplorato in occasioni meno proprie. Qui, la classificazione diviene finalmente rigorosaℇ" (pp.46-47)

Mario Vegetti, Il coltello e lo stilo. Le origini della scienza occidentale, 1996

2.0 PROCEDURE OF COMPETITION

The architectural competition in a single phase.
Involvement in the competition is open to architects, engineers, designers, students and creatives world-wide. Individual or group entries are permitted. The indication of a group leader is required.

LANGUAGE

The official competition language is English.
ICSplat will also provide a competition brief in Italian but the final proposal must be submitted only in English.

REGISTRATION

Participants can register at www.icsplat.org
- until August 10 th , 2012 paying via Paypal with a fee of 50€
- until September 20 th, 2012 paying via Paypal with a fee of 70€
- until September 24 th, 2012 paying via Paypal with a fee of 150€
There is an entry limit of one proposal per individual or team and there is no limit to the number of participants per group.
After your registration ICSplat will provide by email, within 24 hours, a registration number which must be included on all entry documents.

QUESTIONS

Questions should be sent via email to the following email address: (newconcordiaisland@icsplat.com) on and before 12.00 hours (Greenwich Time), August 15th, 2012.
Answers to f.a.q. are already on the website page: www.icsplat.org and ICSplat will update them question by question.

AWARDS

1st place	€ 1500,00
FARM Special Prize	€ 1000,00
Special Prize	€ 500,00

and 7 Honorable Mentions.

The prizes for the winners will be paid via Paypal.

2.1 SUBMISSION BOARDS

This is a digital competition and hard copy proposals will not be accepted.

All entries are to be submitted via e-mail ON AND BEFORE THE SEPTEMBER 25TH, 2012 (hours 12:00 Greenwich Time) to the following email address: submission@icsplat.org.

The attachment, packed in a ZIP file, should include 2 boards of the project in A2 horizontal format, a descriptive text and participant data in A4 format.

BOARD 1: One A2 horizontal format with the main image of the entry useful in showing in its beauty the planning idea; saved as follows: (xxxxx_01.Pdf).

BOARD 2: One A2 horizontal format which describes the project in detail with proposed sections, elevations, plans with the metric scale indicated, schemes and useful images for better understanding the project; saved as follows: (xxxxx_02.Pdf).

ILLUSTRATED TEXT: One A4 vertical format 3 page of usefull text (Times New Roman 12pt) to explain the planning proposal; saved as follows: (xxxxx_description. Pdf).
Texts saved in .jpg or .doc are not allowed.

PARTICIPANTS DATA: One .doc file (Times New Roman 12pt) A4 vertical format, containing participants names with profession, address, email, phone number; saved as follows: (xxxxx_info. doc).
Files saved in .jpg or .pdf are not allowed.

The entry ID number must be included on the top right hand side of all layouts, which is issued by ICSplat at registration. No other form of identification is permitted.

Entry ID numbers must be positioned in the upper right corner with required dimensions 1cm x 5cm.

Entries are encouraged to inclued all necessary information to clearly explain the proposal.

Board resolution will be at RGB color mode in .pdf format.

All files should be packed in a ZIP file labeled with your Registration Number, as follows: xxxxx.zip.

The choices about the graphic representation modality is totally free.

On penalty of disqualification, further or different materials not described on this competition program are not allowed.

2.2 PANEL

Cristina Díaz Moreno - Efrén García Grinda
                      AMID (cero9)_Madrid
Andrea Bartoli FARM CULTURAL PARK, Favara
Luca Emanueli SEALINElab, Ferrara
Eva Franch i Gilabert, STOREFRONT Director, NY
Joseph Grima, DOMUS Director, Milan
Kamiel Klaasse_NLarchitects_Amsterdam
Geoff Manaugh_BLDGBLOG_Los Angeles
Marco Navarra NOWA, Caltagirone
Lori Nix, NY
François Roche_ R&Sie(n)_Paris
Italo Rota, Milan
Yoshiharu Tsukamoto _Atelier Bow Wow_Tokyo

2.3 RESULTS OF THE COMPETITION AND PUBLICATION

On October, 2012 ICSplat will publish the official results on the competition website www.icsplat.org.

2.4 SCHEDULE

JUNE 30th 2012
Announcement of the competition, Beginning of the registrations

AUGUST 10th 2012
Early registration deadline

AUGUST 15th 2012
Question submission deadline

SEPTEMBER 20th 2012
Late registration deadline

SEPTEMBER 21th - SEPTEMBER 24th 2012
Last minute registration deadline

SEPTEMBER 25th 2012
Submission deadline

OCTOBER 2012
Announcement of results

NOVEMBER 2012
 Winning ceremony and exhibition

2.5 RULES OF THE COMPETITION

To take part in this competition, all applicants must accept the rules.

Every infringement of the rules will be noted and subject to the evaluation by the panel of judges. The participants (however, without any limitation) irrevocably accept the royalty- free publication, in particular of their respective names.

This is an anonymous competition and the Registration Number is the only means of identification. The files containing the personal information are confidential and known only to the Organizer Responsible and will not be revealed to the Panel until the final winners have been selected.

1. The official language of the competition is English.
 2. The enrolment fee is not refoundable.

3. Applicants who try to contact members of the jury will be disqualified.

4. Participation requires that all the above rules are adhered to.

2.6 APPLICANTS AND THEIR PROPERTY RIGHTS

USE AND PROPERTY
All enrollments in the competition will remain in the care of the Organizer, who has the right to use the material for educational purposes, with the source credits, without obligation of remuneration to the applicant.

DISAGREEMENTS
Any disagreements that rise between the organizer, operating body of the panel, including disagreements with one of the above conditions will be resolved by arbitration

IN CLOSING
This competition is subject to the terms of this program. The program of the competition is the definitive declaration of the terms and conditions of this competition. The conditions are mandatory for the Organizer and the panel of judges. By presenting a proposal, the participant declares that he / she is aware of and accepts the terms and conditions of the competition.

PANEL

CRISTINA DIAZ MORENO_AMID (cero9)_Architect_Spain (www.cero9.com)
Cristina Díaz Moreno and Efrén García Grinda are Diploma Unit Masters of Diploma 5 at the AA
(Architectural Association) in London where they are developing Third Natures and Associated Professors
at Escuela Superior de Arte y Arquitectura of Universidad Europea (UEM) since 1998, after teaching in
several schools across the world. Their office AMID (cero9) was established in 1997 as cero9 and change
into AMID in 2003 and its current name is Amid.cero9. Recent projects include the Cherry Blossom
Pavilion in Jerte Valley, Spain, shown at the 12th Biennale di Venezia, Diagonal 80 building in San Augustín
del Guadalix, Madrid, Golden Balloon for MOT Tokyo and Giner de los Ríos Foundation, Madrid.

ANDREA BARTOLI_FARM CULTURAL PARK_Notary_ (www.farm-culturalpark.com)
Andrea Bartoli was born in Catania, he attended the Faculty of Law, and comes close to the contemporary
art world thanks to his brother Ercole, collector and President of the Bartoli Fletter Foundation.
Since 2000 there FARM, charming hotel that soon becomes the natural home of many artists and over
time it has given space to the promotion of young talents and contemporary art exhibition by famous
artist such as Terry Richardson.
In 2010 FARM Cultural Park opens its doors.

LUCA EMANUELI_SEALINElab_Architect_Italy (www.sealine.altervista.org)
Luca Emanueli, founded luca emanueli architetti with Carlo Ruyblas Lesi, Gianni Lobosco e Barbara Stefani.
PhD in Architectural Technology, he is Director of Sealine - research laboratory of the Architectural Department
of the University of Ferrara - where he currently teaches. Invited to IX and XI Biennale di Architettura di Venezia:
2004 Padiglione italiano - Notizie dall'Interno, 2008 Padiglione italiano. In 2007 he published to-replace.bz
(Bologna, Damiani, 2007). In 2010, with Mario Lupano and Marco Navarra published Lo-Fi Architecture -
architecture as curatorial practice (Venezia, Marsilio, 2010).
 Sealine center is born to study and propose solutions for a sustainable growth of costal environments: a view from
the sea (the dynamic, fluid and liquid side) to the land (still, dry)Sealine is a reservoir of ideas, a research
group that brings together professionals from different disciplines, academics, entrepreneurs, politicians in order to
develop scientific research and innovative projects.Sealine is an independent think tank, financed by the public and
private corporations with specific intellectual purposes.
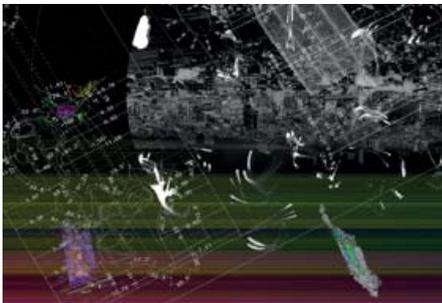
EVA FRANCH GILABERT_STOREFRONT_Architect_NY (www.eva-franch.com)
Eva Franch i Gilabert is an architect, founder of OOAA (office of architectural affairs). Her work constitutes
the practice of architecture through building, curating, drawing and writing. In 2010 she became the
Director of Storefront for Art and Architecture in New York, a nonprofit organization that through a program
of exhibitions, projects, events and publications is committed to the advancement of innovative positions
in architecture, art, design and the built environment.
Franch studied at ETS Arquitectura Barcelona where she received her Master in Architecture with Honors
in 2003, at TU Delft and at Princeton University where she received the Suzanne Kolarik Underwood Prize,
the Howard Crosby Fellowship and her M.Arch II degree in 2007. Franch is a recipient of the La Caixa
fellowship, the FAD prize for emerging architects, a Pasajes-iGuzzini prize, a Dragados Foundation prize
and she has been a fellow at Schloss Solitude. Franch has taught at UB as the Peter Reyner Banham
Fellow (07-08) and at Rice University (08-10) as the Master Thesis Studio Director. Franch has lectured
and exhibited internationally. Franch's work draws on sensorial archeologies of cultural, political, social,
technological and formal realms in addressing contemporary and future imaginaries.

JOSEPH GRIMA_DOMUS_Architect_Italy (www.domusweb.it)
Grima closed his début editorial with the statement, "Our ambitions (as architects) must be greater than to
become the voluntary prisoners of the architecture reserves. We must reclaim the city as an unfinished
project, a realm of unending possibility: at the risk of soiling it, the Absolute architecture must be brought
back into the kitchen." Domus was founded in 1928 by Gio Ponti, Domus magazine remains one of the
most authoritative voices in the fields of architecture and design — an internationally recognised platform
of excellence for innovative thinking and influential criticism.

KAMIEL KLAASSE_NL Architects_Architect_Holland (www.lorinix.net)
Kamiel Klaasse is principal of NL Architects
Architecture is the medium through which we hope to contribute to the understanding of contemporary
culture -and to its development. We understand architecture as the speculative process of investigating,
revealing and reconfiguring the wonderful complexities of the world we live in. Can we compress banality
into beauty; squeeze the sublime out of the obvious? How can we transform, twist, bend, stack, stretch,
enhance or reassemble the components that constitute our environment into new and better configura
tions?
Often the projects focus on ordinary aspects of everyday life, including the unappreciated or negative, that
are enhanced or twisted in order to bring to the fore the unexpected potential of the things that surround
us. By sampling existing fragments of reality and recombining them, gluing bits and pieces together into
new coherent arrangements, our architecture can be understood as The Remix of Reality: the architect as
Deejay.

GEOFF MANAUGH_BLDG BLOG_Curator, writer_USA (bldgblog.blogspot.com)
Geoff Manaugh is the author of BLDGBLOG, former senior editor of Dwell magazine, and a contributing editor at Wired UK. He is currently co-director of Studio-X NYC, an off-campus event space and urban futures think tank run by the architecture department at Columbia University. "BLDGBLOG is not an architecture blog, but a website about spatial ideas found everywhere from science fiction novels to specialty journals in the planetary sciences and from U.S. war planning reports to Hollywood film."

MARCO NAVARRA_NOWA_Architect_Italy (www.studionowa.com)
Born in Caltagirone in 1963. He is an associate professor of Architecture Composition and Urban Planning at the School of Architecture in Siracusa and Principal of studioNOWA.
The office has been practising the Architecture Project for many years as a unique occasion of transformation of urban waste into resources for cities and territories.
NOWA works on an idea of extreme architecture practiced on its ground zero in order to respond to boundary conditions concerning economics, constraints and programs.
Its intervention fields range from the living unit to public buildings, from architecture to landscape, in a weave between research and work.
Often the projects focus on ordinary aspects of everyday life, including the unappreciated or negative, that

LORI NIX_photographer_NY (www.lorinix.net)
Lori Nix is a New York based photographer who specializes in constructing dioramas and photographing the results.
"I am fascinated, maybe even a little obsessed, with the idea of the apocalypse. In addition to my childhood experiences with natural disasters, I also grew up watching 1970s films known as "disaster flicks". I remember watching Towering Inferno, Earthquake, Planet of Apes and sitting in awe in the dark. Here was the same type of dangers I had experienced day to day being magnified and played out on the big screen in a typical Hollywood way. Each of these experiences has greatly influenced my photographic work. The series Accidentally Kansas explored my personal experience with the natural disasters of my childhood. The City postulates what it would be like to live in a city that is post man-kind, where man has left his mark by the architecture, but mother nature is taking back these spaces. Flora, fauna and insects mix with the detris of high and low culture."

FRANCOIS ROCHE_new-territories / R&Sie(n) - [elf/b^t/c]_Architect_(www.new-territories.com)
François Roche was born on February 25, 1961 in Paris. He studied in Chalon-sur-Saône, and afterward entered scientific preparatory school in Lyon. He left that school prior to graduating, and enrolled at the school of architecture of Versailles. He graduated from this school in 1988.
He founded an organization, the name of which changed several times between 1989 and 2001: BoyeRoche (1989); Roche (1990); Roche & François (1991); Roche, Francois, Lewis, Huber, Roubaud, Perrin (1992); Roche, DSV & Sie (1993–97); R, DSV & Sie. P (1998); R & Sie. D/B: L (1999–2001); R&Sie(n) (2001 to present). Their name R&Sie (n) is resulting from the contraction of the group, but it seems that this name refers to RSI, the event "Real, Symbolic, Imaginary" of Jacques Lacan in 1972. The pronunciation "heresy" which seems completely fortuitous, launched by Bruce Sterling via its Wired review in 2006, finishes by him (their) sticking to the skin. François Roche openened in 2011 the studio [elf/bt/c], "institute of contingents scenario", associated with Camille Lacadee, based à BKK.

ITALO ROTA_Architect_Italy (www.studioitalorota.it)
Italo Rota, was born in 1953 in Milan and graduated in Architecture from the Milan Polytechnic. d'Orsay and the Centre Beaubourg in Paris. In 1990 he initiated the planning of the Centre for Post-Graduate Studies at Columbia University. His return to Italy - since 1996 he has been living in Milan - marked the beginning of a highly creative phase including projects that ranged from museum installations and the Maison Cavalli (the showroom cafés in Miami, Milan and Moscow) to a series of interest architecture, fashion and design enthusiasts. Among the recent projects: the renovation of Palazzo Forcella - De Seta and the Marine Station at the harbour in Palermo; a Hindu temple and a private mansion in Bombay; a series of squares and public spaces in different Italian cities and the project for the new Museum of Modern Art at the Arengario in Milan.
In Spain he signed the Exhibition Pavillon 'Ciudades de Agua" for Expo Saragoza 2008.

YOSHIHARU TSUKAMOTO_Atelier BOW-WOW_architect_Japan (www.bow-wow.jp)
Yoshiharu Tsukamoto was born in 1965. He studied architecture at Tokyo Institute of Technology, graduating from his undergraduate degree in 1987. Tsukamoto travelled to Paris to be a guest student at L'Ecole d'Architecture de Belleville from 1987–88 and in 1994 he completed a Doctor of Engineering program at Tokyo Institute of Technology.
Through a number of research project, Japanese architect Yoshiharu Tsukamoto, with Momoyo Kaijima, has established himself as theoretical urbanist. Under the rubric Atelier BOW-WOW, the partners have studied the uniquely Japanese urban phenomenon of interstitial spaces being taken over by strange yet vitally functional buildings that are regarded as marginal by mainstream Japanese architects but have provided the Western audience with a critical and analytic point of viewnecessary to untangle the nature of Tokio's caotic growth.