COMMON RUINS

29th Oct 2018 – 30th Jan 2019

20,000€

JURY

Marco Amosso | Lombardini22
Aldo Cibic | Cibicworkshop
Olivier de Chabot | Groupe Mercure
Romain Delaume | Dartagnans

Luca Dolmetta | LD+SR architetti
Dagur Eggertsson | Rintala Eggertsson Architects
Alfonso Femina | Atelier(s) Alfonso Femina AF517
Anish Kapoor

Julien Marquis | Adopte un Château
Rudy Ricciotti | Rudy Ricciotti Architects
Edoardo Tresoldi
INTRODUCTION

Architecture is the branch of knowledge that shapes and structures places for human activities. It gives an answer to several and various issues, where solutions embody designer's creativity and intellect. Architectural quest doesn’t simply resolve itself nor in a stylish, nor a functional, nor an economic, nor a technological answer. A genuine architectural answer comes through making a patchwork of all those issues, where designer manages to blend and structure them together with sensibility and control. YAC aims to promote contemporary projects that embody a temporal and personal approach to architectural space. Idea is the keyword, Architecture is the answer and project is the medium through which intuition transforms into concrete reality.
There is a special fascination in ruins. There is a sublime hint in dissolved architectures. There is something moving in the pulverizing of time.

Silence takes over the architecture. In the long sunset that follows abandonment and preludes destruction, nature completes the design of mankind by taking space back according to its own pace. In that moment, something magical happens. In that moment, architecture gives way to ruins.

The castle of Mothe Chandeniers is a perfect ruin.

It is lost in the French countryside. It is a gothic lace embroidered in stone. It is an enchanted mirage fluctuating on a calm lake. It is embraced by jealous vegetation that has been twining its bastions and architectures as a greedy lover. The castle evokes an intimate embrace between history, architecture and nature. Faraway from mankind, this place has achieved its most resplendent beauty. However, now it needs mankind in order to forestall its ultimate destruction.

Dartagnans is a fund aiming at protecting and safeguarding the international artistic heritage. Recently, it has purchased the castle thanks to more than 27910 shareholders’ donations. Today, through YAC, Mothe Chandeniers invites designers to highlight the natural fascination of the castle in order to transform it into a destination of contemplation and relax for tourists and visitors from all over the world.

How to transform a ruin into a cutting edge tourist-accommodation facility? How to make a neo-gothic shell communicate with contemporary architecture?

These are the questions on which Common Ruins lays its foundations. This competition offers designers the opportunity to dedicate their own design action to one of the most fascinating ruins in the world. They will do so by designing a visitors’ center aiming at ensuring a unique, spiritual and regenerating hospitality experience.

At the sunset of a building, architecture itself has to protect the remarkable combination of human action and natural activity that is the fascination of Mothe Chandeniers. Architecture has to save the castle from the erosion of time in order to give it back to the community that purchased it. It is an unprecedented challenge that invites designers to deal with a place with a surreal beauty able to create oneiric and refined holiday scenarios. Designers will have to highlight such feature carrying out an architectural intervention aiming to be the milestone of contemporary architecture.

Yac thanks all the designers who will take part in this challenge.
She has a welcoming smile and a relaxed visage. She has blue eyes that light up when she talks about her castle. The best way to understand Mothe Chandeniers is to talk to Eliane. She is an ageless woman that has been taking care of the castle for 25 years. She is its elegant and solitary keeper. The “sleeping beauty”, this is how Eliane calls the ruins. The “sleeping beauty” unexpectedly amazes the visitors wandering in the woods as if it was an appearance. It is an enchanted mirage set in a splendid framework of ivies and birches. It is impossible not to think being in a dream. It is impossible to remain impassive looking at what seems to perfectly materialize the archetype of ruined castle: a sequence of pinnacles, ribnings and gothic statues, a symphony of capitals, embrasures and buttresses. Double-arched windows and porticos without panes open to tortuous stairs that stop their race overlooking halls without roofs. Trees grow in porticos that slightly touch water. Plants enter and exit from the windows and cracks of the castle as needles sewing precious and ancient embroideries. Words hardly explain such place. It simply talks to the soul. It is a place that “has to be lived” as Eliane herself said. Designers will have to understand and internalize it in order to propose architectures that live up to an un-equalled place in the world. In order to ensure a contextualized design good to be translated into fully workable solutions, hereby follows a list of main constraints and features to take into account for the design.

1. Romanticism: at the beginning of the 19th century, in the hearts of artists and intellectual an unsaid feeling started to reawaken. It was a latent and hidden melancholy that the age of Enlightenment had intransigently denied. It was the century of interiority and emotions. It was the age of a transcendence that accepted an incomplete human being unsettled by an innate and unchallengeable desire. The human being pursued the absolute, the infinite, all the traces of eternity that were to be found in one’s soul. It is hard to briefly describe such fruitful and unclassifiable movement. This century rediscovered irony, tenderly accepted imperfection and took care of the evolution of human affairs. History’s honor was restored. History became the opportunity to escape from reality. Beethoven completely changed music, Friedrich revolutionized panting and Kierkegaard transformed philosophy. Intellectuals re-evaluated the fascination of the Middle Ages, which then became the new Golden age, the incubator of both national identities and a human being accepting spirituality, incompleteness and the unknown. Mothe Chandeniers was renovated during the Romantic age. It is the architectural embodiment of romanticism. This artifact evokes emotions, cherishes and enhances imagination and spirituality, makes visitors live a gothic past where mystery is possible and magic is real. More than two centuries have passed. However, time seems to have treasured these
original features of the castle. Indeed, currently Mothe Chandeniers is much more romantic than before its renovation. The ruins and the fusion with nature seem to be the perfect materialization of the sublime, the moving splendor that romanticism pursued with unrelenting and tenacious despair. Understanding this connotation of the ruins means understanding the peculiar feeling that makes Mothe Chandeniers so fascinating. This will enable designers to create architectures able to express and enhance the superb features of the place.

2. **History:** the origins of Mothe Chandeniers have been lost in the pages of a history that we don’t know. However, we know that in the 13th century there was a castle. In the 15th century it became property of the family that gave to it its current name. Nevertheless, the first records about the castle date back to the 16th century. At that time, the castle was the Marquis François de Rochegouart-Chandeniers’s house. He had been banned from Louis VIII’s court and lived here his exile years. His wife Maria Loup de Bellenave died giving birth the night between 27th and 28th May 1649. He guarded her remains in the castle. Back then, intellectuals and artists used to meet in the fortress. Thanks to one of them, the poet Leonard Frizon, we can now read some fascinating descriptions of the castle. He specifically lingered on the gardens where more than 300 lemon and orange trees used to decorate a magnificent open-air theater. Their fruits and pure white flowers used to perfume the outdoor spaces of the estate guarded by gates with stone and bronze statues. Inside the castle, a library with preciously decorated tomes was a counterpoint to the arsenal that guarded silver weapons and bronze cannons. They were the heritage of a lineage that fought numerous and bloody battles for the French crown including the conquest of Jerusalem and the siege of La Rochelle. After the marquis’ death, the castle was abandoned for 2 centuries. In those years, numerous families owned it until it passed into the hands of François Fidèle Henne-cart. He was a wealthy textile tradesman who purchased the castle in 1809. He renovated it in order to restore its seventeenth-century prestige adding the channels and moats that still exist. The castle was very close to Henneckart family’s heart. Here, all its members were buried beside the marchioness’ remains, which Hennecart himself had fortuitously found during the renovation works. However, it was François Fidèle’s daughter Aimée Alexandrine Hennecart and niece Marie Ardin who carried out the interventions to the castle that transformed it into what we know now. They sculpted battlements, buttresses, double-arched windows and pinnacles. These elements turned the castle to the extraordinary neo-gothic jewel that fascinates and amazes the modern visitor. In 1858, Marie Ardin got married to baron Lejene. His family lived in the castle and used it as hunting lodge. On the night of 13th March 1932, a violent fire destroyed most of the building. The fire raged from...
the east wing of the castle and spread rapidly. This was also due to the baron’s generosity. In fact, he preferred losing his house and memories rather than risking his servants’ lives in trying to extinguish the fire. The morning after the view of the castle was desolating. Flames had completely destroyed floors, pinnacles and zinc steeples. The building was a majestic and ash chrysalis. The fire did not destroy the west wing of the castle. Lejene’s descendants lived in this part of the building until 1950. The barons’ hunting area once included the lands surrounding the castle. In the following years, this area passed into the hands of other owners and became arable land. The castle remained unknown and abandoned up to the present day when Dartagnans bought it.

3. Region; Mothe Chandeniers is not far from the magnificent castles that made the Loire valleys famous. The castle is situated in a context, which is the perfect setting for its oneiric and dreamy scenarios. An extended countryside divides the castle from the main towns. Consequently, visitors have the impression to travel in time. Here, golden fields and thick woods lead to quiet villages with bluish sloping roofs and solid chimneys. Such elements evoke Alexandre Dumas’ settings rather than the scenarios of a contemporary France. Scattered towers covered in ivy overlook lavender and wheat fields. Roses, lilies and petunias embellish vegetable gardens and porticos. Ancient agricultural vehicles rust under a warm and generous sky. Every element contributes to suggest a sense of conciliation evoked by the smell of hay and the quiet dance of the fronds of willow trees. The ancient Aquitaine region is truly an oasis of peace. Only flying doves and hunting shots interrupt its peaceful silence. Designers will have to consider the meaningful context of the castle. By doing so, they will propose efficient tourist/accommodation scenarios.

4. Interventions; decades of abandonment have significantly affected the structural elements of the castle. Fire and weathering have highly deteriorated their static performances. Consequently, the first intervention to the castle will be a consolidation operation. According to the purposes of the owners, this operation will aim at maintaining the current state of the ruins, including its main trees. After consolidating the castle from collapses, a series of contemporary architectural interventions will be finally carried out. They will enhance the visit, the discovery and the extraordinary potential of the castle. To this end, a distinction should be drawn between different interventions:

a. area a; it includes the castle, the moat and the chapel. Demolitions are not permitted. It is possible to carry out whichever new intervention aiming at improving the visit/discovery of the castle. It is possible to insert suspended routes, gangways, new volumes and floating, raised or suspended structures. Designers can choose between maintaining or removing trees according to their interpretation of the castle. They can preserve its romantic feature of ruin or
partially recover its original splendor.

b. area b; it includes the garden. Any intervention is admitted. The creation of new above ground or underground spaces will be admitted as long as they mark a route that improves the usability of the castle. On this route the new architectures will have to guarantee particularly fascinating views respecting both nature and the historical architectures. A rearrangement of the green areas and hydraulic systems is admitted too (new stretches of water, canals etc.).

Any intervention will have to aim at:

i. improving the accessibility/visitability of the castle;

ii. guaranteeing the full legibility of the contemporary intervention, through a distinguishable relationship between the nature, the ancient and the contemporary;

iii. achieving the best environmental sustainability;

iv. using materials which are consistent with the historical architecture (they can be either consonant or dystonic elements) and lush surroundings;

v. guaranteeing the best usability for disabled visitors;
The competition Commons ruins offers architects an unprecedented tapestry of design stimuli. The issue of the relationship between artificial and natural is a fundamental feature of a place where the stone acanthuses of the Gothic ironically meet the living ones that have grown in the ruins. This place also delves into the dialogue between ancient and contemporary. It is the most refined example to think of such relationship. In the castle, architecture, nature and history tell their most remarkable story. They evoke and express the deeply romantic feeling that probably inspired the nineteenth-century renovation. The challenge of Mothe Chandeniers deals with the mysterious relationship between the different elements that compose the unique beauty of a place. It also deals with uses and new tourist-accommodation models. As a matter of fact, the castle is owned by a fund that protects the interest of more than 27,910 investors. Any tourist interpretation of the castle will have to take into account the collective and shared aspect of the real estate. Consequently, it will have to focus on uses aiming at an individual and experiential discovery of the ruins as part of visit models that have to be as open and common as possible. Therefore, designers will have to meet the need of an exclusive, interior, emotional experience (consistent with the nature of the castle) considering the complexity of a high number of users. Hereby follows a list of different functional possibilities. It is important to underline that the composition, integration and reshuffling of these scenarios shall be under total discretion of designers.

1. Visitors’ center; Mothe Chandeniers is a rare and valuable sedimentation of the European and French history. Its stories are linked to people as Louis XIII, cardinal Richelieu, Napoleon and other distinguished men and women. For this reason, the facility will have to include suitable spaces to tell the story of the castle and the families who lived in it. Designers will have to create an architectural route around the castle. It will have to ensure the knowledge of the stories of the fortress including a series of spectacular views on the ruins. This is one of the numerous elements aiming at witnessing and enhancing the history of the castle.

2. Shop; this place will include the merchandising of the castle and a specialized bookshop. Here, medieval literature and non-fiction can find their perfect place surrounded by suggestive and fascinating ruins;

3. Restaurant/biofarm; in this space visitors will have the opportunity to enjoy a refreshing break tasting French food and wine specialties. Cheeses, game and delicious wines will ensure a multi-sensory experience.
of the castle. The visual discovery of fascinating spaces will be combined with the discovery of typical tastes and scents of the past and the tradition of this breathtaking area of France;

4. **theater/events area;** Mothe Chandeniers is an extraordinary natural scenery flat. It is the perfect set design for any show or artistic/musical performance. Today as in the 16th century, the castle will host actors, musicians and performers again. In this place they will entertain the audience ensuring suggestive experiences where art can boast an enchanted context able to enhance contents and meanings.

5. **castle villas;** Mothe Chandeniers will have to ensure adequate hospitality solutions for all those visitors who want to escape their everyday routine to relax in the castle. Anytime of the year, Mothe Chandeniers can guarantee a remarkable and prodigious splendor, also thanks to the ever-changing sky and colors of nature.

Minimal modules in the ruins, floating elements on the stretches of water, suites equipped with any comfort and glass windows framing the suggestive views of the castle are some of the possible solutions to ensure an original and exclusive offer. Tourists will enjoy a regenerating context both for the spirit and the body;

6. **wellness services;** observing the castle covered in snow immersed in the vapors of a heating swimming pool is just one of the possible scenarios of wellness services. They can either be private and situated in every castle villa or centralized and public. The integration of such elements will guarantee a unique and unforgettable experience of the castle;

7. **nature/ruins observatory;** It is an equipped trail to better discover the castle and the surrounding nature. Gangways connecting the ruins, meditation and relax spaces or panoramic viewpoints will have to guide visitors in a unique experience. It will be ideal to catch sight of animals, observe seasons or discover every valuable detail of the castle. This trial will enable visitors to stand on the porticos that slight touch water, observe sensual roots twining the castle and find hidden friezes or statues peeking out from scented piles of dry leaves.
> CALENDAR

29/10/2018 “early bird” registration – start

26/11/2018 “standard” registration – start
23/12/2018 [h 11.59 pm GMT] “standard” registration – end

24/12/2018 “late” registration – start
27/01/2019 [h 11.59 pm GMT] “late” registration – end

30/01/2019 (h 12.00 pm – midday - GMT) material submission deadline

11/02/2019 jury summoning
04/03/2019 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on 30/01/2019.

> PRIZES

1° PRIZE
10.000 €

2° PRIZE
4.000 €

3° PRIZE
2.000 €

HONORABLE MENTIONS “GOLD”
1.000 €

5 “CASTLE CHOICE” MENTIONS

5 HONORABLE MENTIONS

30 FINALISTS

All the awarded proposals will be transmitted to architectural magazines and websites and will be hosted in international exhibitions. All the finalist proposals will be published on www.youngarchitectscompetitions.com
SUBSCRIPTION

The whole procedure is computerized:
- open: www.youngarchitectscompetitions.com;
- enter registration area;
- fill required fields;
- at the end of the procedure the first member of the team will be notified with a validation mail containing the team ID number ("teamID" is a randomly and automatically assigned number); if no mail arrives check the "spam" folder;
- a username, a password and a link will be received; open the link to confirm the preregistration;
- once the pre-registration confirmed, enter personal area and fulfill fee payment;
- once pre-registration and fee payment are fulfilled, uploading will be enabled;
- open personal area, insert username & password; upload the materials; the first member of the team will be notified with a validation mail; if no mail arrives check the "spam" folder.

It is highly recommended to be early on deadlines with subscriptions and payments.

ELABORATION

- n. 1 A1 board (841 x 594mm) in .pdf format, maximum size 10 mb, horizontal or vertical layout, to be uploaded on the personal login area. This layout must contain:
  - design concept / conceptual idea;
  - graphic framework aimed to illustrate the project (i.e. plans, facades, cross-sections) – choosing what to display and the relative scale is up to the competitor’s choice;
  - 3d views - i.e. renderings, pictures, hand sketches;

File name: A1_TeamID_CR.pdf (i.e. if “TeamID” is 123, file must be named A1_123_CR.pdf)

- n. 1 A3 album (420mm x 297mm), .pdf format, maximum size 10 mb, horizontal layout, maximum 7 pages long, to be uploaded on the personal login area. No cover. Album must contain:
  - general layout on 1:1500 scale;
  - significative layouts on 1:200 scale;
  - at least one significative cross-section on 1:200 scale;

File name: A3_TeamID_CR.pdf (i.e. if “TeamID” is 123, file must be named A3_123_CR.pdf)

- n. 1 cover .jpeg or .png format 1920x1080 pixel size. It should be a relevant image showing the project that will become its avatar icon:

File name: Cover_TeamID_CR.jpg (i.e. if “TeamID” is 123, file must be named Cover_123_CR.jpg)

Text shall be synthetic and written in English. Layouts cannot contain any name or reference to designers. The materials cannot report the team ID on them. This code is only meant to appear on the filename, since jury will not be enabled to seeing it during the voting procedure.

FAQ

During the whole contest, until 30/01/2019 - submission deadline - competitors can address any question to YAC@YAC-LTD.COM. YAC staff will individually answer the competitors by e-mail and will weekly publish updates in the FAQ section of the competition website. Answers will be published in English and updated on Facebook and Twitter. Surely, YAC staff will be providing technical support in case of technical and functional problems during the upload procedure.
> RULES

a. Competitors must respect calendar dates, procedures and fees.
b. Competitors must respect all the instructions regarding required material.
c. Competitors can be students, graduated, freelance architects, designers or artists: it is not mandatory to be involved in architectural disciplines or enrolled in architectural associations.
d. Competitors can join the competition either individually or with a team.
e. Teams must have at least one team member aged 18 to 35.
f. Teams can be composed of any number of team members.
g. Teams can be composed of members coming from different countries and universities.
h. Paying one registration fee allows to join the competition with one project.
i. Paying further registration fees allows to join the competition with additional projects; fees are determined by the competition’s calendar.
j. Prizes include bank commissions and fees.
k. Prizes are established regardless of the number of members of the team.
l. The suitability of the projects will be assessed by a technical staff nominated by Château de la Mothe Chandeniers and Dartagnans.
m. The jury’s verdict is incontestable.
n. It is forbidden for competitors to ask a juror about the competition.
o. It is forbidden for competitors to publicize their own proposal material before the official announcement of winners has been made.
p. It is forbidden for competitors to join the competition in case they have or had business collaboration or blood-relations with jurors.
q. By violating the rules, competitors and their teams will be disqualified from the competition without any chance of getting a refund.
r. Joining the competition implies accepting rules and terms of service.
s. The authorship of each project is equally attributed to each member of the team.

> INELIGIBILITY

a. Layouts showing texts bodies not written in English will be banned.
b. Layouts showing names or referrals to their own team/their identity will be banned; TeamID is considered as a referral to the competitors and can appear on the file name only, since jurors will not be allowed to see it.
c. Files named not according to the prescriptions of the competition will be banned.
d. Material which is considered incomplete or non congruent to the criteria of the competition will be banned.
e. Material which is submitted by times and procedures different from the ones of the competition will be banned.
f. The team which does not include a competitor younger than 35.
g. Team members trying to ask a juror about the competition will disqualify their own team.
h. Team members who have or had business collaboration or blood-relations with jurors will be disqualified.
i. Team members who spread their own proposal material before the winner of the competition is chosen.
NOTES

a. All the projects that will win a money prize and any (available) intellectual property right and/or industrial right on the projects are definitively acquired by Château de la Mothe Chandeniers and Dartagnans. The latter acquires the exclusive right of economic exploitation of the project and the right to reproduce the project in any way or form, including the right to use, realize, adapt, modify, publish in every media, display, reproduce and distribute the project also for marketing and advertising purposes, review the editorial, create works based on the project or giving the project or parts of it to third parties in any means, way or through any technology also including the freedom of panorama without any limitation in time or place.

b. The project can be reviewed by Château de la Mothe Chandeniers and Dartagnans – upon consultation with the designers in order to enhance its performance and economic feasibility.

c. YAC and Urban Up I Unipol have the rights to publish and exhibit all the uploaded projects.

d. Projects must be new and original and the result of the intellectual activity of the candidates who cannot present works that does not comply with these aspects. For this reason, YAC and Château de la Mothe Chandeniers and Dartagnans will not be responsible in case the uploaded projects are not the result of the candidate’s or teams’ creativity or if the candidate or teams are not the owner of the right of exploitation including the right to take part in a competition like this one.

e. The available and necessary material for the competition is available in the download section of the competition site www.youngarchitectscompetitions.com regardless of registration in the competition; it is allowed to use additional material collected by each member.

f. YAC has the right to change dates or other details in order to improve or fix aspects of the competition, a notice will be given within a reasonable time through all YAC’s media channels.

g. YAC is not responsible for web malfunctioning or technical difficulties due to servers; it’s highly recommended to submit required material, fees and subscription with a good advance of time on the deadline.

h. The processing of personal data of the candidates made manually and electronically, will take place only at the end of the competition in compliance with the regulation of the Legislative decree No. 196/03 and subsequent by Château de la Mothe Chandeniers and Dartagnans and YAC. They will process the data as independent holders. The provision of data is optional but without it the candidate cannot take part in the competition.

i. This competition is not an event in accordance with Article 6 of the Italian D.P.R. 430/2001.

j. Candidates will be held accountable for the personal data they provide and the promoter does not assume any responsibility for wrong data provided. The promoter, according to privacy policies, has the right to verify candidates’ data by requesting a copy of an identity document regarding the data of the registration.

k. YAC and Château de la Mothe Chandeniers and Dartagnans are not responsible for false data provision by candidates.

l. By entering the competition, the candidates accept the competition’s terms and conditions.

m. Italian law regulates this regulation. Controversy arising shall be of exclusive competence of the Court of Bologna.

REFERENCES

pg. 3 - Norway, Sandhornøy, Salt by Rintala Eggertsson Architects

pg. 5 - Réhabilitation de la Drac de Bourgogne by Bernard Quirot architecte + associés

pg. 6 - 29 lofts in Barcelona by Garcés De Seta Bonet Arquitectes

pg. 7 - Castillo de la Luz by Nieto Sobejano Arquitectos

pg. 8 - Pombal Castle’s Visitor Centre by comoco architects

pg. 9 - Bruder Klaus Field Chapel by Peter Zumthor
Anish Kapoor, London
He is considered one of the most influential sculptors working today. He was born in Mumbai in 1954 and currently lives and works in London. He studied at Hornsey College of Art followed by postgraduate studies at Chelsea School of Art, London. Anish Kapoor represented Britain at the 44th Venice Biennale (1990), for which he was awarded the Premio Duemila and won the Turner Prize in 1991. In 2013 he received a knighthood for services to the arts, and in 2017 was named the Genesis Prize Laureate. His works have been recently exhibited at Serralves, Museu de Arte Contemporânea, Porto (2018); Museo d’Arte Contemporanea di Roma (MACRO), Rome (2016); Château de Versailles, France (2015); The Jewish Museum and Tolerance Center, Moscow (2015); Martin-Gropius-Bau, Berlin (2013); Museum of Contemporary Art, Sydney (2012); Leviathan, Grand Palais, Paris (2011); and the Royal Academy of Arts, London (2009). Permanent commissions include Cloud Gate (2004) for the Millennium Park in Chicago; Orbit for the London 2012 Olympic Park, and Ark Nova (2013), the world’s first inflatable mobile concert hall, Japan.

Rudy Ricciotti, Agence Rudy Ricciotti, Bandol
He is an architect and engineer. He has become the reference person of the generation of architects that are able to combine creative talent and executive approach. In 2006, he was awarded the Grand Prix National d’Architecture and the Gold Medal by the Académie d’Architecture. He is a member of the prestigious Académie des technologies. He is pioneer and ambassador of an innovative use of concrete. He designed the spectacular projects of the Museum of European and Mediterranean Civilizations of Marseille, the Department of Islamic arts at the Louvre museum, the Jean-Bouin stadium in Paris, the Pont de la République in Montpellier and the Peace walkway of Seoul.

Aldo Cibic, Cibicworkshop, Milan
Aldo Cibic was born in Vicenza in 1955. In 1981, as partner of Sottsass Associati he is one of the founders of Memphis. His projects “Microrealities” (2004) and “Rethinking Happiness” (2010) are exhibited at the Venice Biennale of Architecture. Through the multidisciplinary research center Cibicworkshop, he elaborates alternative and sustainable project types for architecture, interiors and design. Such types aim at enhancing the features of an area and defining a new cultural, emotional and environmental awareness. Aldo Cibic also teaches at the Tongji University of Shanghai.
Edoardo Tresoldi, Milan
Edoardo Tresoldi plays with the transparency of mesh and with industrial materials to transcend the time-space dimension and narrate a dialogue between Art and World, a visual summary which reveals itself in the fade-out of physical limitations. Since 2013, he performs public space interventions, focusing his research on genius loci and the study of landscape elements. In 2016 he carried out, together with the Italian Ministry of Culture, the restoration of the Basilica Paleocristiana of Siponto (FG), a unique convergence between contemporary art and archaeology awarded the Gold Medal for Italian Architecture, the most prestigious prize of Italian Architecture established by the Triennale di Milano. In January 2017 he has been included by Forbes among the 30 most influential European artists under 30 and in 2018 he conceives Etherea for the famous Coachella Musics and Arts Festival.

Romain Delaume, Dartagnans, Paris
Romain, in cooperation with Basten Goullard, founded the startup Dartagnans in 2015 aiming at creating some innovative digital offers in the field of cultural heritage and a great international community. Dartagnans inspires to the concept of National Trust and plays a new, important role in the heritage field through 3 activities: crowdfunding, collective purchase of castles and cultural tourism. Dartagnans has recently distinguished itself on the international stage for the innovative idea of the collective purchase of the castle Mothe Chandeniers, a project launched in cooperation with “Adopte un château” that, in only 2 months, gathered more than 1.6 million euros from 27,910 stakeholders based in 115 countries. A world debut and record. In September 2018 Dartagnans has launched its second project for a collective purchase of the Castle Ebaupinay in Deux-Sèvre (New Aquitaine).

Julien Marquis, Adopte un Château, Paris
Julien is a historian specialized in studying castles and their preservation. In 2015 he founded the association “Adopte un château” which aims at creating a network of monuments in danger and supporting several initiatives in the heritage field, particularly focusing on the research of repurposing those monuments. “Adopte un château” also actively works on initiatives for collective purchases, such as the project for the purchase of Mothe Chandeniers.
Luca Dolmetta, LD+SR, Genoa

In 1992, he graduated in architecture at the Polytechnic of Milan. He dealt with a project regarding the transformation of urban areas. In 1999, he was given the qualification of PhD in Technology of the construction and environmental restoration at the University of Genoa dealing with the project of the restoration of some small historical buildings in the small towns of the Italian region Liguria. In 1993, he funds his professional studio. Starting from 2012 he has been sharing such studio with architect Silvia Rizzo. He has always focused on the interventions to the existing heritage delving into the delicate relationship between the “new” and the “ancient” in every architectural project. Some of his interventions obtained awards and mentions as the renovation of the church-fortress in Lingueglietta and the renovation of the castle Castello di Dolceacqua.

Marco Amosso, Lombardini22, Milan

Marco Amosso fonda il Gruppo Lombardini22 nel 2007, dopo una collaborazione di 3 anni con Renzo Piano. La sua produzione è numerosissima e multiscalarne: nuovi concept e studi di fattibilità, complessi direzionali, residenziali e mixed use, progetti di ristrutturazione urbana e masterplan e social housing. Molti dunque i suoi progettii: da strutture connet- tive come i ponti sul Naviglio Grande a Milano, a complessi green pluricertificati come Segreen Business Park a Segrate, fino a potenti icone urbane a distanza come il recente HQ di Holcom a Beirut, emblema di modernità sostenibile premiato con menzione speciale nella categoria Architettura del German Design Award 2018.

Dagur Eggertsson, Rintala Eggertsson Architects, Oslo

Dagur Eggertsson is together with Sami Rintala the founder of Rintala Eggertsson Architects, a Norway based architecture firm, which bases its activities on public art, architecture and urban planning. Since the establishment in 2007, Rintala Eggertsson Architects have developed projects around the world and their work has been exhibited at the Venice Biennale, Maxxi Museum in Rome and the Victoria & Albert Museum in London amongst others. The company has received prestigious awards over the years such as The Global award for Sustainable Architecture, Architizer + Award and the Travel & Leisure Award. Their projects and texts have been published in renowned architecture magazines around the globe. Dagur Eggertsson has taught architecture in Europe and North America. He is currently a Gensler Visiting Professor at Cornell University in New York.
Alfonso Femia, Atelier(s) Alfonso Femia, Genoa

He was born in 1966. He graduated in architecture at the University of Genoa. In 2005, he establishes his studio 5+1AA and then created an atelier in Paris in 2007. He is visiting professor in the main Italian and international universities. He wins numerous international competitions and international magazines publish his projects. In 2015, he founds 500×100 and creates 500x100Talk, the city as instrument of dialogue, a place to meet and share ideas regarding the city divided into two different formats presented by Giorgio Tartaro: the SetTalk in Milan and the CityTalk in the main European and Mediterranean cities. He develops a "research about matter" that enables him to collaborate with international businesses for design projects. Together with SF design he deals with ceramics, lights, timber, glass, cardboard and biodynamic cement. In 2017, he transforms the denomination 5+1AA into AF517 meaning Atelier(s) Alfonso Femia and creates "L’Entre Deux". It is a format that delves into the metamorphosis of cities.

Olivier de Chabot, Groupe Mercure, Toulouse

Olivier is the General Director of "Groupe Mercure", which is a leader group in France for real estate negotiations since 1936. Groupe Mercure sold more than 4,500 castles in 30 years, reinforcing its leadership in the field. The group is made of 100 employees and the most part of them are experts in the real estate, property and forestry fields. For more than 20 years, Groupe Mercure has been working on the preservation of the heritage in cooperation with a network of associations such as Demeure Historique (Historical Houses) and Vieilles Maisons Françaises (Old French Houses) for several sponsorship initiatives like the award Mercure-VMF.