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.
Craco Ricerche is a small research and development company that was established in 1999 aiming to protect and enhance Cra- co’s historical city center. It does so by implementing experimen- tation activities, demonstration actions and sustainable manage- ment models in order to support the process of cultural, tourist, production and artistic enhancement of the historical city center. Over the years, it has acquired skills and established relation- ships in the fields of research, innovation, high-quality training and artistic and cultural production. To this end, it established partnerships with academies and research bodies. Moreover, it takes part in numerous European and international networks regarding the aforementioned industries. It boasts a specific know- how of the local situation and currently manages the Park Parco Museale Scenografico. Since 2010, with the park the artistic, tou- rist and museum enhancement of the Ghost Town has been carri- ed out. Together with providing guided tour routes in the historical city center, the park is home to the Emotional Museum at the Monastery Monastero di San Pietro nearby the ancient center of the city, the Media library reception in the district Sant’Angelo, a service center atelier in the former middle school and the Palazzo della Cultura in the new center of Craco Peschiera that hosts a ci- nema, a theater, halls for events/tastings and an exhibition area. Such space aims to constantly engage the local community and schools in the enhancement and protection process of the histo- rical city center. The company Craco Ricerche also deals with the visitability system and all the operational activities that are car- ried out in the city. They include research activities, audiovisual and cinematographic works, training activities and a significant amount of events that are part of the International Landscape Fe- stival launched in 2014. Moreover, it deals with implementing a service system for tourist and non-tourist housing, promoting the food and wine chain and creating a design and fashion design line for the local development. In order to create an Atlas of the mate- rials, shapes, sounds and colors of the landscape of Ghost Town Craco Ricerche decided to found a lab design as an incubator of projects and activities. For future designs and projects, such ini- tiative aims to enhance the research of the spirit of the place that has never been lost and that is always looking towards the future.
As the temples of Angkor and the ruins of Chernobyl, ghost towns have always played a special role in the collective image.

There is an axiom, a mysterious and elusive connection between life that has passed in a place and the fascination such space exerts once it has been abandoned. As if any event occurring in architectures could leave a mark. As if any person living in a place could give a unique value to it. It is something intangible but real, mysterious but perceptible. It is something that remains over time as the echoes of distant lives that turn abandoned cities into indescribably charming places.

Craco is no exception.

Perched on stone pinnacles and clay ridges, Craco is the archetype of the ghost town.

It is a city burned up by the sun and severe winters. It is an assemblage of houses with unsteady bricks clinging to each other. Their arrangement is so expressive and fascinating that looks artificial. It is a sculpture of houses with torn-off roofs, interrupted vaults and ruined bell towers.

It is a place that does not belong to the present. This space is trapped among the depths of the past. Here, time and abandonment made one of their most indescribable miracles.

Every year, thousands of visitors from all over the world look for such miracle in pursuit of intense emotions. They undertake a journey that is not always easy. They do so by following the irresistible call of the most outstanding ghost town on the planet.

Ghost Town Refuge aims to respond to such call.

Ghost Town refuge is the competition launched by YAC and Craco Ricerche. It invites architects to design a dispersed system of contemporary refuges among the ruins of the ancient Craco. This system will enable visitors to live a sublime experience: living among ruins and falling asleep under the uncovered vaults of a ghost town.

Among steep routes and pebbly paths, in the new refuges visitors will have the opportunity to lie down under starry skies hearing the sound of the benign ghosts of Craco. When the wind blows through empty windows and torn-off roofs the spirits of the hamlet appear. They are old rusty hinges that creak and whimper at nightfall. They are the irreverent guardians of the identity of a hamlet that, despite time, does not intend to die.

YAC thanks all the architects who will take part in this challenge.
Walking along the streets of Craco is an experience that including the most skillful description fails to express. The echo of one’s steps, the sweet and intense perfume of fig leaves, the rustling of arid bushes in the wind: everything in Craco is a note of a greater and majestic composition of colors, vistas and sensations. Just a few sounds break the symphony of silence. Donkeys sporadically bray, black flocks of jackdaws circle over the Norman Tower, flies buzz in the warmest hours of the day in an incessant cry. These are sporadic and wild voices that remind visitors they solely are modest and fragile guests.

By getting a glimpse of the houses one can notice everyday objects telling interrupted stories. One can see dusty bottles placed on cold fireplaces or wicker chairs and baskets worn out by time. These are anecdotes of a simple life lived around the fireside according to the rhythm of nature, cultivations and animals. Pinnacles and spires evoke a daily life based on a sober wellbeing. However, the city also boasts a coquettish monumentality. This is proven by the scattered majolica tiles that clad the bell tower of the ancient church as the shiny scales of an old snake. At Craco abandonment is the sole actor on the stage. This abandonment gives the illusion of being alone. One feels alone among ruins, alone among yellow clay ravines rippling in the valleys linking the mountains with the Ionian Sea. One feels alone in a land that seems to be immense since the scattered cities glimpsed in the distance look abandoned too. An accurate analysis of such local heritage will be the starting point to generate an intervention able to treasure the values of the area. In order to ensure a contextualized design aiming to submit solutions useful for clients, hereby follows a list of the main aspects and constraints that participants will have to take into account.

1. **Ruin**: the collapse of Craco is the outcome of a succession of distant events occurred in different ages. Despite this, history somehow wove them together in a progressive and irreparable ruin. Craco’s destiny lay illegible and imminent until it encountered its irreversible apex. The ancient Norman fortress was built in 1040 A.D. Such stronghold rests on a solid mineral conglomerate surrounded by majestic clay masses spreading out in the surrounding countryside. This is a generous land that has been favoring the populations cultivating it with abundant cultivations for centuries. However, such land hardly supports those people who aim to construct buildings there. Craco grew around its towers and imposed an increasingly significant weight on the underlying clays. By doing so, it created a delicate and mysterious equilibrium point. Some hydraulic works were carried out in the thirties in order to provide the houses of the hamlet with running water. With their normal dispersions, they drained clay. They made it softer and significantly affected its ability to support the weight of a city that had remarkably grown over decades. In 1962-
1963 there was an event that conclusively triggered the collapse of Craco. In that year, a huge excavation work was carried out in the valley to build sport facilities. As a consequence, Craco’s clay became increasingly heavy and moistened by waters coming from tanks and wells (at the time, there were 83 of them). Without any panel walls, the clay of Craco started to slide dragging houses, squares, buildings and any other element human beings had built over the centuries. It was not a sudden event. It was rather a progressive and inexorable collapse. It was a landslide slowly swallowing large parts of the city by toppling buildings, crumbling walls and leaving debris behind. Today, such rubbles outline the features of a city that slants towards the valley. Craco is almost crystallized in a descending motion. It is liquefied in the clay river that had smashed it. In the eighties, the Irpinia earthquake marked the ultimate collapse of Craco. After the seism, the city was abandoned for good. In order to design aware architectures consistent with the features of the area, architects should know and understand the origins and the story of Craco’s ruin.

2. **Natural system**: Craco is a magnificent architectural jewel by itself. In addition to that, its surrounding area is the perfect frame for a city that seems to be result of the brush strokes of a Romantic painter. In summer, from the Norman Tower the countryside looks like a symphony of rough clay hills. They are arid stones with smooth surfaces shaped by rainfalls that have sculpted here outstanding natural masterpieces. One could think that this landscape does not belong to Europe. Indeed, the collective image tends to associate such scenarios with Arabian lands spreading out between East and West. This place captured the heart and attention of some of the brightest minds of Hollywood. Here, they gave shape to their dreams and visions (The Passion of the Christ by Mel Gibson and Quantum of Solace by Marc Forster are some examples of them). The parched countryside is studded with olive trees with knobby trunks and frequent columns of smoke rising up towards the sky. They are the outcome of small blazes that peasants light to increase soil fertility. Such fires leave black stains and marks on the soil as if they were charcoal drawings. One could think that this landscape is not fertile. Yet, after turning white in winter, it turns green in spring. This is a unique landscape that architecture will have to skillfully analyze and interpret.

3. **Area system**: Lucania is historical region Craco is situated in. Whatever the etymological approach one decides to embrace, this area is actually characterized by the features and suggestions evoked by historians. Without any doubt, Lucania is the “place of light”. This is a blinding light that intensifies contrasts and enhances the lights and shadows of a sand-colored land mottled with olive trees crowns and ash piles. Lucania is also the “land of wolves”. One could go around the whole
area thinking of visiting the most fascinating desert of the planet. Here, one can have the romantic illusion of being one of the last human beings on earth, one of the last people to walk through its roads, one of the last people to fight for this land with wild beats. This is an ancient land. Here, the echoes of History date back to the first moments of Western civilization. Here Pythagoreans laid the foundations of the ancient knowledge. Here, Romans built their encampments. Here, Lombards, Byzantines and Saracens used to perform their war and blood dances. During the Italian unification, the area was freed by the Bourbon domination. Among its ravines, some of the most exciting legends of banditry were created. These are the lands of Carmine Crocco the “general of highwaymen” and the 2000 rebels that took part in the peasants’ revolt against the Kingdom of Italy. These lands have always been distant from all kinds of central authority. They have always been free, peripheral and remote lands. They have never been affected by the noise and the events of the metropolis of all times. Their spirit and story are extremely evocative. Architects should make the most of them to generate outstanding suggestion elements.

4. **Admitted interventions**: in order to respect the architectural and landscape value of Craco, hereby follow some design indications that participants will have to take into account:

   a. new volumes - independent, adjacent or located within the existing elements- will be admitted as long as:
      i. they do not damage or affect existing architectures;
      ii. they do not exceed 5 meters in height;
      iii. they do not exceed 1,000 sqm altogether;
      iv. they are situated in the area of the competition (see file dwg);
      v. they guarantee an harmonic design with the surrounding architecture and landscape;

   b. materials must be consistent with the existing architecture and the surrounding area. They can be compatible or dystonic, traditional or high-tech, as long as the overall design is guaranteed in order to better enhance existing architectures;

   c. the complex must guarantee the highest level of visitability (within the limit of an arduous place that will inevitably never provide full accessibility). Architects will have to make it accessible to people with reduced mobility too;

   d. the complex will have to be sustainable from an energy point of view;

   e. the demolition of existing buildings is not permitted;

   f. excavation operations or the creation of underground
spaces are not permitted;

5. **Matera**, as far as the context analysis is concerned, one cannot forget the proximity of the area to Matera. Matera is a city that was reborn from its ruins. Matera is the symbol of the redemption of this part of Italy. After the First World War it was considered a "national disgrace". Its historical houses had to be evacuated because of malaria. Now it is a UNESCO World Heritage Site and the 2019’s European capital of culture. It is a one-of-a-kind city. Matera’s landscape and “sassi” – literally “the stones” - are the elements that make it unique. The city is a maze of caves, grottoes and wells carved in the stones overhanging the gorge of Gravina. It is an archaic scenario standing out for its "painful beauty" as Carlo Levi stated in the forties. He considered Matera as monumental as Dante’s hell. According to him, the city was an awful narrow and deep place composed by huge stones and an intricate system of galleries made by some of the first human beings on earth. It is a primitive shelter that has been preserving since the dawn of time. Now, it is a place that has been turned into an elegant accommodation system. It boasts a vast array of B&Bs and luxury wellness centers. However, this space will always evoke the time when people used to sleep on the bare earth nearby animals, when fire was the greatest magic human beings had ever seen and a cave was the safest shelter nature could offer.
A shelter is an extreme architecture. It is a construction built to defend small and fragile creatures in an immense hostile context. Firstly created as lodges, shelters are unshakable fragments of hospitality in inhospitable places. They are habitability reconnaissance situated where the cities never dared to be. By definition, the shelter is an attempt to tame a wild remote or abandoned place. In this sense, Craco is not different from the peak of a mountain. In its own way, Craco is a remote place. In its own way, Craco is uninhabitable. It is not a natural massif; it is an artificial mountain. It is not a wonder of nature; it is a wonder of abandonment. It is not a place defying the sky; it is a place defying the earth. As the mountains, Craco is a place that requires a long journey to be visited. Maybe one does not have to take a long road walking. However, it is a journey that has to be carried out among desert ravines and battered roads. It is path of abstraction. It is a path to center oneself. As the mountains, Craco is a place that tugs at visitors’ heartstrings. It plays notes of silence and meditation. Here one can move away from the loud everyday life that human beings need but that is not human scaled. These notes remind human beings that they are extremely small beings in an extremely large nature. These notes are a remote memory. They are the memory of human beings looking for their first cave, their first shelter. In this sense, Ghost Town Refuge will require architects to implement the approach of mountain architecture. Designers will have to insert in the wonder of the uninhabited and uninhabitable city a series of simple yet extremely elegant contemporary shelters to interact with ruins and nature. Such elements will provide visitors with sublime experiences that only the most remote places of the world can offer. Hereby follows a list of the elements that architects will have to include in their design. It is important to underline that the composition, integration and reshuffling of these scenarios shall be under total discretion of designers.

1. **Shelters (8)**: they will be facilities to promote a dynamic tourist offer for trekkers and hiking enthusiasts. They will be essential yet stylish units. Moreover, they will be lightweight, open or private volumes with an open or controlled access. They must disappear into the landscape in order to provide adventurers and campers with a refuge. These spaces can be located in the ruins or in open spaces. They will transform Craco into a welcoming complex. This will become a place where visitors can take shelter in a dream context. Here, visitors will rest among the perfume of figs and fall asleep under multitudes of stars. Such volumes must be independent and perfectly transportable. Toilets and kitchens are not required (max. 14 sqm each);
2. **Suites [3]**; participants will have to include suites in the area. They can either be perched on the stone or set in ruins. These apartments will have to meet the needs of all the visitors. They must accommodate from 2 to 4 people and offer a luxurious and refined experience. Here, visitors will have the opportunity to look at the desert ravines from elegant living rooms or gaze the vault of heaven by enjoying the vapors of a private swimming pool. They will have to include: toilets, kitchen, 2 bedrooms, wellness area, living room (max 60 sqm each);

3. **Service center [1]**; this will be a public space providing ancillary services as information point, restaurant, library and exhibition space. Such facility will have to complete the experience of the different groups of users. It will be home to toilets/common wellness services for the guests of the shelters and information center/restaurant for the suites’ guests. It will be the perfect place where to read a book enjoying the view of Lucanian landscapes or tasting its typical local dishes under majestic skies (max 700 sqm);

4. **Routes and lookouts**; as long as the needed isolation of each module is guaranteed, participants can design essential routes, urban furniture and architectures connecting the numerous elements of the archeological park. Consequently, suspended walkways, paths, lookouts to frame the landscape, benches, amphitheaters, recesses and panoramic viewpoints among the ruins can be included in the design proposal (there are no limitations).
> CALENDAR

25/11/2019 “early bird” registration – start
22/12/2019 (h 11.59 pm GMT) “early bird” registration – end

23/12/2019 “standard” registration – start
19/01/2020 (h 11.59 pm GMT) “standard” registration – end

20/01/2020 “late” registration – start
16/02/2020 (h 11.59 pm GMT) “late” registration – end

19/02/2020 (h 12.00 pm – midday - GMT) material submission deadline

24/02/2020 jury summoning
30/03/2020 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **19/02/2020**.

> PRIZES

1° PRIZE
8.000 €

2° PRIZE
4.000 €

3° PRIZE
2.000 €

GOLD MENTION
500 €

GOLD MENTION
500 €

10 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 valida-
tion mail containing the team ID number ("teamID" is a randomly and automatic-
ally 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.

> MATERIALS

- n. 1 A1 board (841 x 594mm) in .pdf format, maximum size 10 mb, horizontal or verti-
cal layout, to be uploaded on the personal login area. This layout must contain:
  i. design concept / conceptual idea;
  ii. graphic framework aimed to illustrate the project (i.e. plans, facades, cross-se-
sections) – choosing what to display and the relative scale is up to the competitor’s choice;
  iii. 3d views - i.e. renderings, pictures, hand sketches;
File name: A1_TeamID_GTR.pdf (i.e. if “TeamID” is 123, file must be named A1_123_ GTR.pdf)
- n. 1 A3 album (420mm x 297mm), .pdf format, maximum size 10 mb, horizontal lay-
out, maximum 7 pages long, to be uploaded on the personal login area. No cover. Album must contain:
  i. general layout on 1:2000 scale;
  ii. significative layouts on 1:250 scale;
  iii. at least one significative cross-section on 1:250 scale;
File name: A3_TeamID_GTR.pdf (i.e. if “TeamID” is 123, file must be named A3_123_ GTR.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_GTR.jpg (i.e. if “TeamID” is 123, file must be named Co-
ver_123_GTR.jpg)

Texts should be short and written in English. layouts cannot contain any name or refe-
rence to designers. The materials cannot report the team ID number 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 19/02/2020 - submission deadline - competitors can ad-
dress any question to yac@yac-ltd.com. YAC staff will individually answer the competi-	ors 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. A technical staff nominated by Craco Ricerche will assess the eligibility of the projects. Such assessment is not binding for the purpose of the jury’s work.
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. By participating, architects fully accept all the rules, terms and conditions as stated in the description of the competition with no exception.
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. Any participant with ongoing work or family relationships with one or more members of the jury;
i. Team members who spread their own proposal material before the winner of the competition is chosen;
j. Any participant that is not the owner or author of the submitted project or parts of such project;
NOTES

a. Any available intellectual property right and/or industrial right and/or economic exploitation right, without exception, regarding the Materials of the Winners of the Competition and the Materials of the participants in the Competition that received a money prize or a non-monetary prize (including in terms of visibility or other terms) are exclusively referred to YAC. YAC definitively acquires them for the entire world and perpetually. Therefore, YAC acquires the exclusive right of use and economic exploitation without any limitation in time or place. Moreover, YAC acquires the right to reproduce them in any way or form, including the right to use, realize, adapt, modify, publish in any media, platform or social media, display, reproduce and distribute the Material also for marketing and advertising purposes, carry out editorial reviews, create works based on it or license the Material 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. for all the awarded projects (including projects that have received a non-monetary prize) architects undertake to provide any further digital material (e.g. three-dimensional models) regarding the project to help YAC to better report the results of the competition through publications and specific publishing products; on the understanding that also this material will be YAC’s exclusive property;
c. YAC reserves the right to use all the participating projects that have not received any prize or recognition for exhibitions, publications- including on its website and social media, digital or paper catalogues and dossiers- without prejudice to the right of the architect to be mentioned as the author of the project [right of authorship];
d. projects must be new and original and the outcome of the intellectual activity of the candidates who cannot submit works that do not comply with these features. Therefore, participants agree to indemnify and hold YAC and Craco Ricerche harmless from any cost or damage connected with the infringement of any third party intellectual property right;
e. participants of the competition must guarantee that the submitted Material does not include any valid brand and/or patent and/or registration belonging to third parties. Participants commit to hold YAC and Craco Ricerche harmless from any cost or damage connected with the infringement of any third party intellectual property right;
f. 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;
g. to visit Craco, attend guided tours to the archeological park and be provided with further additional transfer and accommodation services, please visit the website https://www.cracoricerche.net;
h. 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;
i. 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;
j. this competition is not an event in accordance with Article 6 of the Italian D.P.R. 430/2001;
k. 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;
l. YAC will not share with Craco Ricerche the personal data provided by competitors unless otherwise agreed in different, previous and specific agreements. YAC will be the intermediary between the Parties;
m. YAC and Craco Ricerche are not responsible for false data provision by candidates.

ADJUDICATION

a. The publication of the results according to the calendar of the competition has to be considered a provisional publication. It shall be bound by the verification of the requisites defined by the competition;
b. consistently with what stated in the article j in the section “notes”, after publishing the results, YAC srl shall reserve the right to verify and collect a copy of the winners’ identity documents;
c. prizes will be awarded after verifying the identity of the Winners as stated in point b) and once the winners have signed a self-declaration certifying that they fully accept the terms of the Competition.

REFERENCES

pg.4 - Rode House by Pezo Von Ellrichshausen
pg.6 - Refugio Ruta del Peregrino by Luis Aldrete
pg.7 - Refuge En Terre by Thibault Marcilly
pg.8 - Pombal Castle’s Visitor Centre by COMOCO
pg.9 - Cabane by JPCDR architecture
pg.10 - Portable Home ÁPH80 by ÁBATON Arquitectura
JURY

David Chipperfield

Barozzi Veiga

Carrilho da Graça Arquitectos

Miralles Tagliabue EMBT

David Chipperfield Architects

Barozzi Veiga

Carrilho da Graça Arquitectos

Miralles Tagliabue EMBT

David Chipperfield established David Chipperfield Architects in 1985. He has taught and lectured worldwide at schools of architecture in Austria, Italy, Switzerland, the United Kingdom, and the United States. In 2012 David Chipperfield curated the 13th International Architecture Exhibition of the Venice Biennale. He is an honorary fellow of both the American Institute of Architects and the Bund Deutscher Architekten, and a past winner of the Heinrich Tessenow Gold Medal, the Wolf Foundation Prize in the Arts, and the Grand DAi [Verband Deutscher Architekten- und Ingenieurvereine] Award for Building Culture. David Chipperfield was appointed Commander of the Order of the British Empire in 2004, appointed a Royal Designer for Industry in 2006, and elected to the Royal Academy in 2008. In 2011 he received the RIBA Royal Gold Medal for Architecture, and in 2013, the Praemium Imperiale from the Japan Art Association, both given in recognition of a lifetime’s work.

Alberto Veiga, born in 1973, grew up in Santiago de Compostela, Spain, and studied architecture at the Escuela Técnica Superior de Arquitectura de Navarra. Between 2007 and 2010 he has been Professor at the International University of Catalonia in Barcelona and in 2014 Visiting Professor at the Istituto Universitario di Architettura di Venezia. He has taught and lectured worldwide at school of architecture in Spain, Italy, Switzerland, the United Kingdom, Chile, and the United States.

Carrilho da Graça was born in Portugal in 1952. He is an architect since 1977, living and working in Lisbon. He has been awarded with various prizes and distinctions such as the FAD Award [Spain 1999], Order of Merit of The Portuguese Republic (1999), Piranesi Award - Prix De Rome (2010), Medal of the Académie d’Architecture (Paris 2012), International Fellowship of the Royal Institute of British Architects [2015], Leon Battista Alberti Prize from the Politecnico di Milano [2018]. Nominated for the European Union Prize for Contemporary Architecture Mies van der Rohe Award on several years, he participated in the Portuguese official representation to the 12th,13th and 16th Venice Architecture Biennales and on the main exhibition of the 15th Biennale. He lectured at the Faculty of Architecture of the University of Lisbon between 1977 and 1992 and between 2014 and 2019 and he is visiting professor at the Leon Battista Alberti Unesco Chair in Mantova. Among his most interesting works there are the Regional Music Conservatory in Portoalegre [1988-92], the social communication High School in Lisbon [1998-93] and the renovation of the Monastery of Santa Maria de Fitor de Rosa in the region Alentejo [1992-95].

She studied architecture at the Istituto di Architettura di Venezia (IUAV) and currently acts as director of the international architecture firm Miralles Tagliabue EMBT, founded in 1994 in collaboration with Enric Miralles, based in Barcelona, Shanghai, and Paris. She has been a visiting professor at internationally-renowned universities with the likes of Harvard University, Columbia University and in 2004 she received an honorary doctorate from the Faculty of Arts and Social Sciences, Edinburgh Napier University, Scotland. Among her most notable projects built are the Scottish Parliament in Edinburgh, Diagonal Mar Park, the Santa Caterina market in Barcelona, Campus Universitario de Vigo, and the Spanish Pavilion at the 2010 Shanghai World Expo which was awarded the prestigious RIBA International “Best International Building of 2011” award. Her studio works in the fields of architecture, design of public spaces, rehabilitation, interior, and industrial design. Her poetic architecture, always attentive to its context, has won international awards in the fields of public space and design. Current studio projects include the Business School of Fudan University in Shanghai, office towers in Xiamen and Taichung, public spaces of HafenCity in Hamburg Germany.
Franco Audrito

Franco Audrito was born in 1943. In 1965, he founded the practice Studio65 together with a group of Italian artists and students. The firm is growing rapidly both in architecture and design. Currently, it is mostly working in the Middle East. Starting from the seventies, new offices have been founded in Jeddah, Riyadh, Cairo, Bali, Beijing and Abu Dhabi. His projects were awarded numerous international awards including the Aga Khan Award. Moreover, they are exhibited in international design and architectural exhibitions.

Ian Ritchie

Ian Ritchie leads one of the world’s most thoughtful, original and influential contemporary collaborative architectural practices which has received over 100 national and international awards. Ian is a Royal Academician and elected member of the Akademie der Künste. He is Honorary Visiting Professor of Architecture Liverpool University; Fellow of the Society of Façade Engineering; Emeritus Commissioner CABE and advises Backstage Trust. Recently he was advisor to The Ove Arup Foundation, the Director of the Centre for Urban Science and Progress NYU, and to the President of Columbia University on the Manhattanville masterplan. He has chaired many international juries including RIBA Stirling Prize, the RIAS Doolan Award, Berlin Art Prize, Czech Architecture Grand Prix Jury and the French government’s ‘Nouveaux Jeunes Albums’. He was a founder director of Rice Francis Ritchie, a design engineering practice based in Paris. He continues to lecture globally, has written several books, including poetry, and Ian’s art is held in several international galleries and museums.

David Basulto

David Basulto is a graduate architect from Pontificia Universidad Católica de Chile (2006). In 2008, he founded ArchDaily, an international platform focusing on architecture. ArchDaily is based in Santiago, Chile, with offices and operations in Beijing, Mexico City, Sao Paulo, Bogotá, and Lima; its mission is to provide inspiration, knowledge, and tools to architects throughout the world. David has lectured at Harvard (Boston, USA), Escola do Cidade (Sao Paulo, Brazil), Strelka Institute (Moscow, Russia), Tsinghua University (Beijing, P.R. China), TEC de Monterrey (Monterrey, Mexico), Universidad Católica (Santiago, Chile), the Center for Architecture (New York, USA), and at the annual American Institute of Architects Convention (Atlanta, USA). David has also worked as curator and editor for architecture biennales, exhibitions, and magazines and received the National Award for Innovation from the Chilean Government in 2012.

Vincenzo Latina

Vincenzo Latina is a teacher at the University of Catania and at the Academy of Architecture - Università della Svizzera italiana in Mendrisio. He has won numerous awards and received widespread recognition. Between 2003 and 2015 the most significant of these are the "Architetto Italiano" Award in 2015; the ARCH&STONE Award, the 2012 "Gold Medal for Italian Architecture", the Award for Innovation and Urban Quality and the G. B. Vaccarini Award in 2008, the Gubbo Award in 2006; the International Award from the Dedalo Minosse Order of Architecture in 2004, and the "Il Principe e l’Architetto" Award and the "International Stone Architecture Award" in 2003.

> JURY
Craco Ricerche

Giuseppe Lacicerchia was born in 1956. He is an economist of culture, research and innovation. Moreover, he is an expert in development policies and European networks. From 1995 to 1999, he has been the major of Craco. Then, from 2009 to 2019, he has promoted and regulated Craco’s Park Parco Museale Scenografico. He has held management positions in research and innovation for territorial development. Currently, he is the chairman of Craco Ricerche srl. This is a company dealing with the design, promotion and implementation of research and technological development activities.

Marlegno

He graduates in Civil Engineering from the University of Brescia. He is CEO of Marlegno s.r.l. Prefabricated Wooden Buildings, qualified in the engineerization and prefabrication of wooden facilities and buildings, characterized by the development of “customized” projects, experience and the technical/technological skills, enthusiasm for innovation, care for details and a special attention to sustainability with regard to the environment. He has a very optimistic and positive attitude and is a strong supporter of a building concept based on high technology and ecofriendly systems; he is specialized and qualified in this sector and has held conferences, training courses and workshops at many universities and institutes of technology.