



TERRAVIVA  
COMPETITIONS

# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

# 1

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# INTRO

**Pavia is a charming Italian city of around 70.000 inhabitants**, located along the banks of the *Ticino* river and just 30 km away from Milan.

Known throughout the country for its famous university, for the food and wine excellences of the area, for the richness of the cultural offer and the extraordinary artistic heritage, Pavia has undoubtedly one of the most fascinating historical centres in Northern Italy.

**Yet contrary to what one might naively think, the city has not always lived exclusively on culture.** During the twentieth century, like many other towns in the north of Italy, it experienced various moments of great economic prosperity, enriching its urban fabric with a large number of industrial activities and strategic infrastructural facilities.

**The traces of that modern past are in most cases still visible today.** The monumental character of these majestic abandoned structures, though of a less noble nature than that of the architectural gems of the medieval era, makes them equally unique and intriguing in their own way.

And it is precisely in a scenic and privileged position, **perched on the riverside at the gates of the historical centre, that certainly the most fascinating Pavese ruin stands: "The Idroscalo".**





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

"WATERFRONT"  
© Regione Lombardia  
Pavia, 2020







Trieste

Venice

Turin

Piacenza

Pavia

Genoa

Naples

Palermo

## An Airport on the River

The visionary project for the *Idroscalo* of Pavia was designed by the young Italian architect Giuseppe Pagano, who had just graduated from the *Polytechnic of Turin* in 1924.

**The large hydroplane hangar, strategically overlooking a bend in the Ticino river, was planned for a very specific location two steps away from the confluence where the Blue River meets the Naviglio** (artificial canal built in the Napoleonic period between Pavia and Milan).

The *Italian Air Service Society (SISA)*, promoter responsible for the construction of the work, included it within an ambitious infrastructure plan aimed at consolidating a proper network of "aquatic" airports throughout the country. **Specifically, Pagano's building was designed to complete the connection route between Turin-Pavia-Venice-Trieste.**

The project is framed in a period of great development for the aeronautics sector, both in the civil and military spheres. **The grand opening of 1926, presided over by Mussolini himself, can be interpreted as proof of the logistical importance attributed at the time to this innovative river airport.**

Following a first phase of great prosperity, with the arrival of the mid-thirties the air transport activities of *SISA* went into crisis, giving rise to a slow and inexorable decline that led to the decommissioning of the building.

"ABEL hydroplane"  
© Società Italiana Servizi Aerei  
Pavia, 1932





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

—  
"L'IDROSCALO"  
© Musei Civici  
Pavia, 1933  
—





# Arch. Giuseppe Pagano

**He was born in Poreč, a town on the Istrian coast, in 1896 as Giuseppe Pogatschnig.** He will change his surname to Pagano several years later in 1918, after having enlisted in the Italian army to fight the *First World War*. Fascist since the beginning of the 1920s, he graduated in architecture in Turin in 1924.

**Soon after he became one of the most original and authoritative voices of the Italian architectural culture.** He quickly established himself as one of the major protagonists of the *Razionalismo*, both as an architect and urban planner, and also as a theorist on the pages of the historic magazine *Casabella*, co-directed with Edoardo Persico since 1931.

His works, rigorously severe and anti-rhetorical, expressed the conviction that the task of achieving the definitive modernization of Italy was up to fascism. Among the most important are certainly the *Physics Institute* of the University of Rome (1932-36), the *Bocconi University* in Milan (1936-41) and the ambitious urban plan *Milano Verde*, designed in 1938 together with other Italian masters such as Franco Albini and Ignazio Gardella.

**Despite his long fascist militancy, Pagano matured over time a vision of contemporary architecture profoundly opposed to monumentalism and academic rhetoric imposed by the regime.** His attention was mainly directed to the international avant-gardes of the *Modern Movement*, aspiring to an architecture socially committed and attentive to the new demands imposed by industrialization and modernity.

In 1941, after having offered himself as a volunteer, Pagano enlisted again in the army. **The experience of the Second World War led him to radically revise his political convictions:** in 1942 he resigned from the fascist assignments, approaching the circles of the resistance one year later. Arrested in 1945, he was transferred to the *Mauthausen* concentration camp, where he died on April 22<sup>nd</sup>, only thirteen days before the liberation by the allied forces.

"GIUSEPPE PAGANO"  
© Gino Levi Montalcini  
Portrait, 1928





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

—  
"THE RUIN"  
©Alberto Imberti  
Pavia, 2020  
—







## the Building

***The hangar represents an extraordinary example of synthesis between two different styles: the first still Secessionist, the second almost fully Modern.***

The connection with an aesthetic still strongly linked to the decorativism of the early 20<sup>th</sup> century is particularly evident in the elevations, in the geometric engravings on the exterior walls, in the articulated treatment of shelves and cornices and in the stylization of the ornamental elements.

***However, although Pagano is not yet mature enough to definitively abandon that expressive language, a strong and decisive rationalist imprint is evident in his project for the Idroscalo,*** easily recognizable in the massive use of concrete, in the refined geometrization of the elements and in the modular scanning of the facades.

Other factors that contributed in a decisive way to the definition of the building are linked to the particular function that it had to host, and to the specificities that were somehow required by it.

***The elevated position on the river bed, the rotation of the building axis respect to the direction of the road, the heaviness of the load-bearing structures and the large frame for the access of hydroplanes on the east elevation,*** are just some of the many peculiarities imposed by the program itself.





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

"URBEX PAVIA"  
© Marcella Milani  
Pavia, 2016





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## THE RUIN

Besieged on several fronts by dense spontaneous arboreal vegetation, today the *Idroscalo* presents itself as a sort of enchanted ruin.

***The massive concrete pillars that keep it anchored to the ground disappear devoured by the greenery, giving the clear impression that the building is literally levitating on the water.*** More than a hydroplanes' station from the early 1900s, there is the perception that the hangar seems like a sort of strange alien spaceship that landed there by mistake, damaged and unable to leave.

However, the scenic location on the river, the panoramic view of *Borgo Ticino* and the proximity to the historical centre, would suggest one of the liveliest and most popular places for the local community. Curiously this is not the case, and for reasons that are difficult to understand, ***over time the city has gradually turned its back on it, even forgetting its own existence.***

Abandoned to itself, mutilated and orphan of the only walkway that once connected it to the mainland, the *Idroscalo* still stands firm in all its monumentality as a sort of ancestral guardian of the river. ***Nevertheless, it is clear to everyone that its survival hangs by a thread.*** The deterioration of the facades and the roof are becoming more critical every year, and the point of no return seems ever closer.





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER



"URBAN FABRIC"  
Historical Nucleus  
Pavia





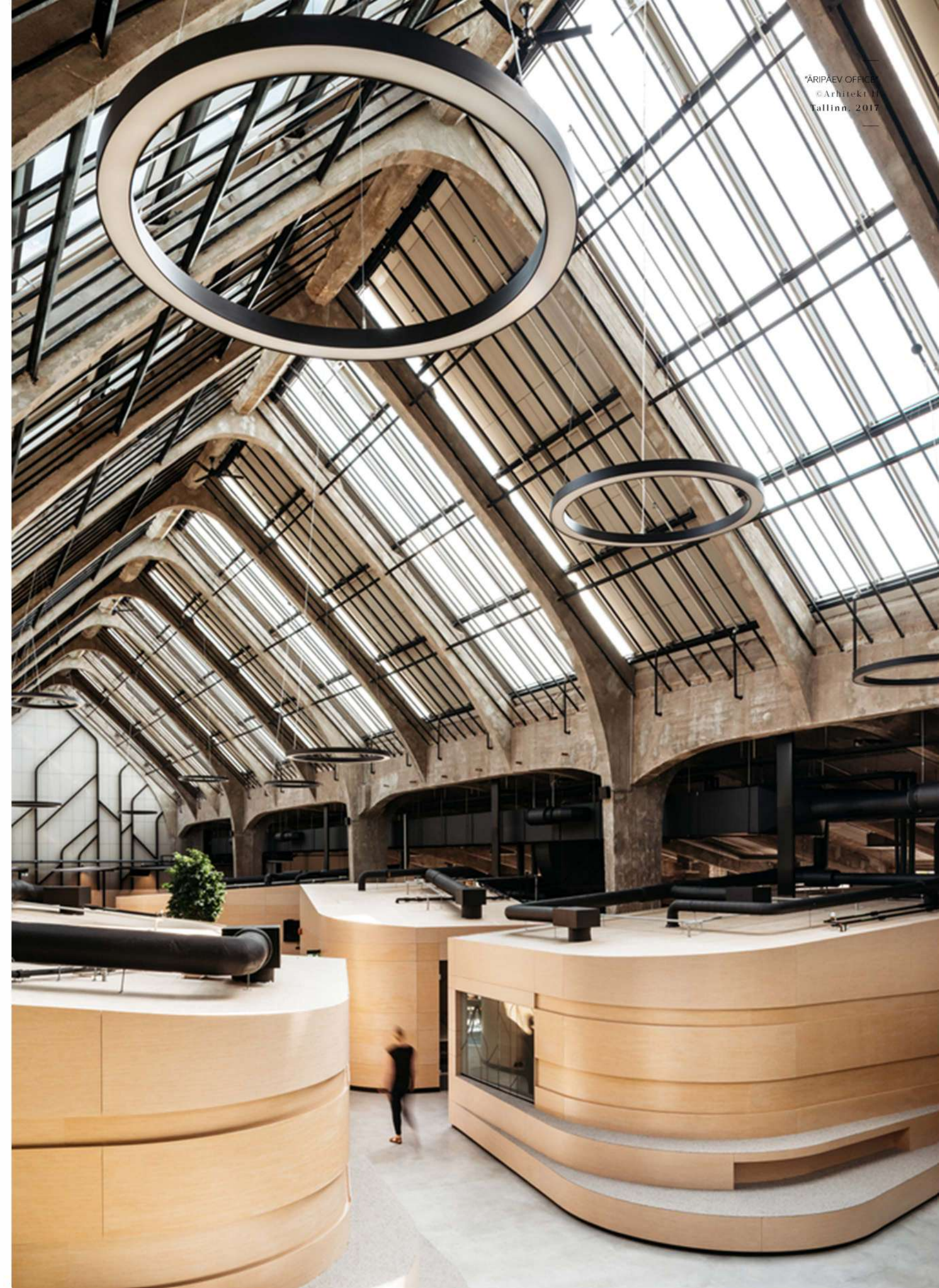
# HANGAR TICINUM

*The unquestionable historical and artistic value of the building, the uniqueness of the architectural typology and the worrying state of decay in which the structure has been for decades, are just some of the numerous reasons that would urgently require its recovery.*

*Reflecting on the strategic role that the hangar played for the city of Pavia during the first half of the XX century, both locally and nationally, the question arises of how to rehabilitate it in the best way to restore its well-deserved dignity.*

*Furthermore, the rare and valid testimony of such an interesting architectural style, which is that of the transition period between the Secessionism and the Modern Movement of the following decades, is in itself a sufficient reason to motivate its conservation.*

*The hope is that Hangar Ticinum can represent the very first step on a path that, as part of the ambitious riverfront redevelopment project promoted by the local administration, can lead over time to the long-awaited restitution of the hydroplane base to the citizens of Pavia.*





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

"MALHA"  
Tadu Arquitetura  
São Cristóvão, 2016





**Hangar Ticinum encourages participants to submit creative design proposals and high quality graphics,** challenging them to imagine a full recovery of the disused hydroplane base with the ambition of restoring the importance and centrality it once had.

Fortunately, the most difficult part of the work has already been done in the 1920s by Giuseppe Pagano: despite the long decades of abandonment and the worrying current conditions, the majestic hangar has survived keeping intact its monumental character and providing a vast range of ideas for an unusual and intriguing project theme.

**The competition explicitly requires full attention to the social and cultural aspects of the project, encouraging competitors to work on a program linked to an everyday use, open particularly to the youngest generations and generally to the entire local community.** How would it be possible to transform the *Idroscalo* into a community hub lived 7 days a week? What kind of uses could be successful in obtaining the long-awaited rebirth?

The definition of the program is therefore left to the complete decision of the designers, deliberately avoiding limitations and restrictions. The intent is to give them full freedom in order to provide a personal and autonomous interpretation of the proposal. **Architects are thus invited to experiment openly without any fear of the existing building, testing an infinite number of possible innovative design solutions.**





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

"MASON BROS WAREHOUSE"  
©Warren and Mahoney  
Auckland, 2016





## The Project

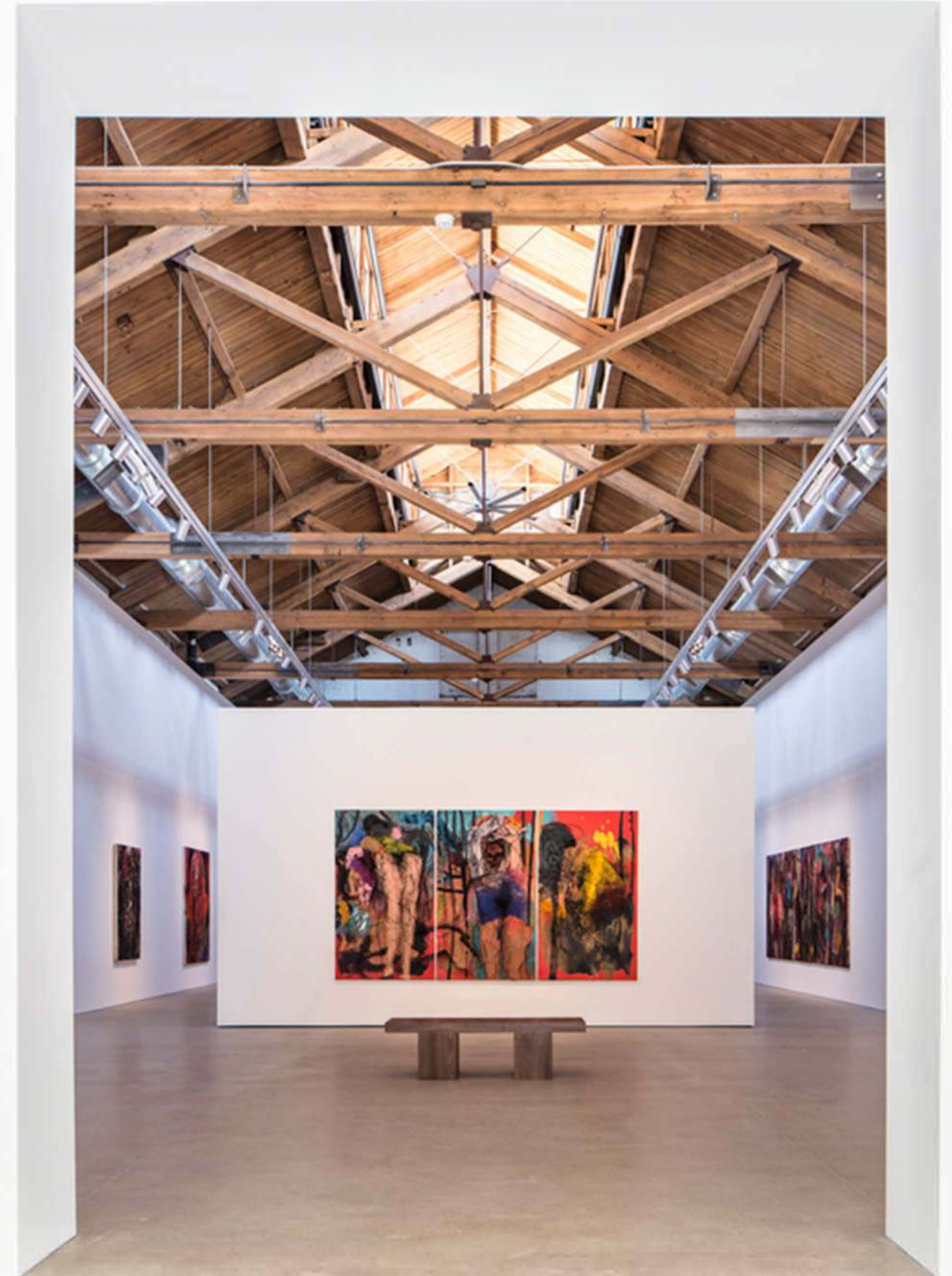
The level of "impact" expected from the recovery of the building will also be up to the competitors. **Both the more conservative proposals**, characterized by a more discreet and respectful approach to Pagano's original project, **and the more ambitious and visionary ones, defined by more radical interventions, will be equally accepted.**

**The project does not necessarily have to be limited only to the redevelopment of the interior spaces:** in fact, changes and additions are also allowed on the envelope and on the external areas (both at the street and the river level).

However, it is important to point out that we are dealing with the work of one of the most important exponents of the *Italian Rationalism*, so any solution must be sensitively justified by the project itself and by the relationships it will be able to establish with the context.

**Another important subject is undoubtedly that of accessibility:** the only walkway that originally connected the building to the road has been demolished several years ago, and the building is currently completely isolated and unreachable.

**Finally, the panoramic position of the complex should not be ignored.** The axis rotated in the direction of the river, the large opening designed to allow access to hydroplanes and the refined rhythm of the windows can represent interesting starting points in the definition of the concept.





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

“TAKA FORUM”  
©Herzog & De Meuron  
Madrid, 2008





# Evaluation Criteria

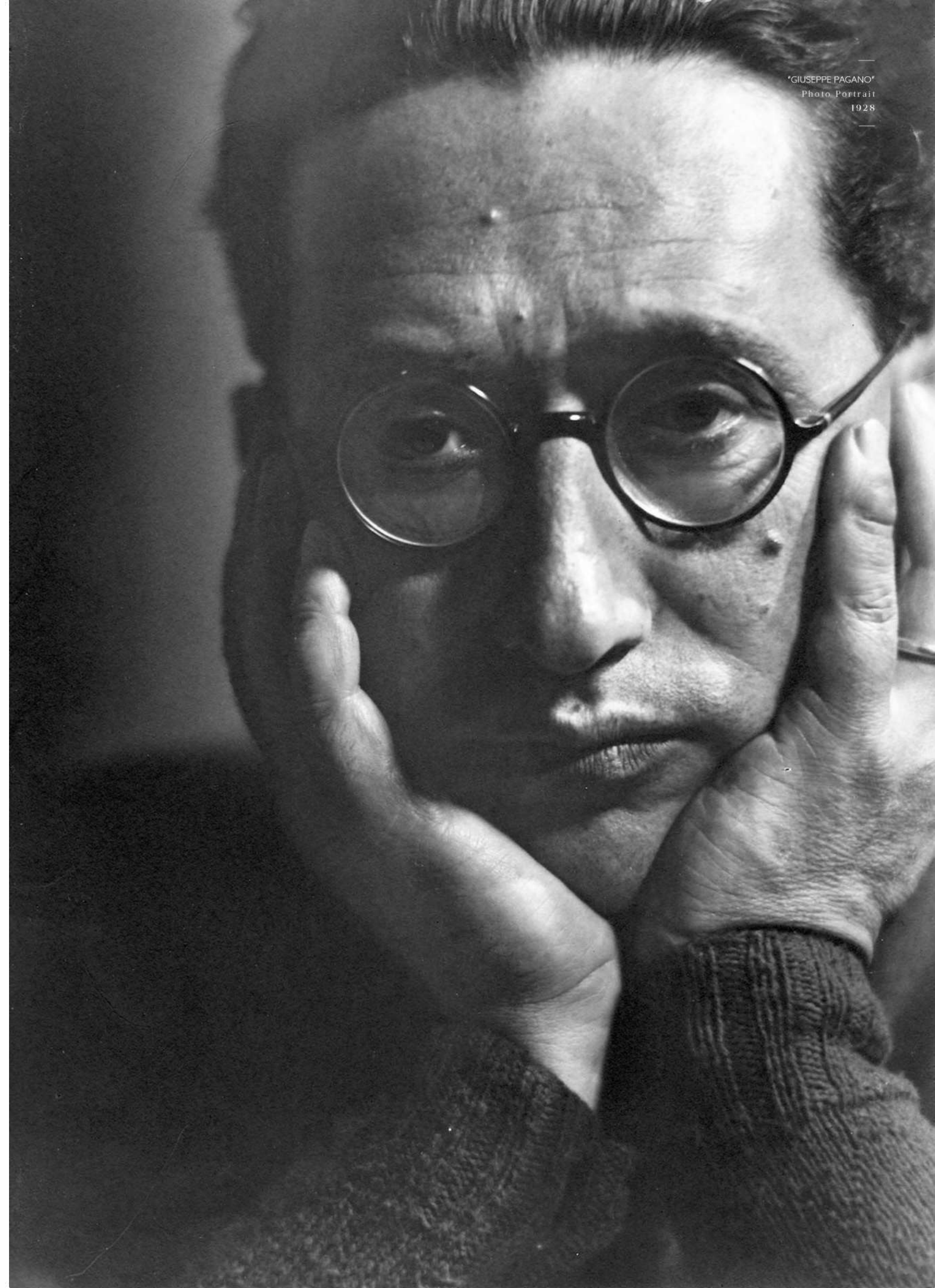
The jury will evaluate the submitted proposals according to the following principles:

- - Originality of the concept;
- - Integration with the context;
- - Contemporary interpretation of the program;
- - Sensitivity in the use of materials;
- - Environmental impact;
- - Graphic representation;

Projects that express a special sensitivity towards interior design and quality architectural solutions will be highly appreciated.

Reaching deep technical-constructive details will not be considered extremely important in the evaluation process.

A complete package with all the documentation regarding the site (photos, maps, dwg drawings, etc...) will be available for all contestants on the TerraViva website.





# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

FONDAZIONE PRADA  
© OMA  
Milan, 2015





# submission requirements

Competitors must submit the following material:

## 1) Two A1 panels [59,4 x 84,1 cm]

- Files Format: *.jpg*
- File Name 1: *Registration n°\_1* (ex. 12345\_1)
- File Name 2: *Registration n°\_2* (ex. 12345\_2)
- Maximum File Size: *20 Megabytes each*
- Panels Orientation: *Landscape*
- Text Language: *English*
- Font Size: *Minimum 10 pt*

The panels must contain all the necessary graphic information to explain the project in the best way (title, diagrams, sketches, 3D visualizations, plans and sections, renders, collages, model photos, etc.). All kinds of graphic representations will be accepted.

The *Registration Number* (ex. 12345) must be placed in the upper right corner of each panel. The panels must NOT contain any other reference to the identity of the participants (name, office, university, etc).

## 2) A brief text describing the proposal

- File Format: *.docx/.doc*
- File Name: *Registration n°\_Text* (ex. 12345\_Text)
- Maximum Length: *250 words*
- Text Language: *English*

## Schedule

**“Early” registration**  
from 10.09.2021  
to 22.10.2021 - (h 23.59 CET)

**“Standard” registration**  
from 23.10.2021  
to 26.11.2021 - (h 23.59 CET)

**“Late” registration**  
from 27.11.2021  
to 10.12.2021 - (h 23.59 CET)

**Submission deadline**  
10.12.2021 - (h 23.59 CET)

**Winners announcement**  
20.01.2022



# HANGAR TICINUM

A COMMUNITY HUB ON THE RIVER

NEW LAB®  
©Marvel Designs  
New York, 2016







## PRIZES & MENTIONS



**1<sup>ST</sup> PRIZE : 4 . 0 0 0 €**

**2<sup>ND</sup> PRIZE : 2 . 5 0 0 €**

**3<sup>RD</sup> PRIZE : 1 . 5 0 0 €**

**4 GOLDEN MENTIONS**

*prizes bestowed by Comune di Pavia*



**10 HONORABLE MENTIONS**

**30 FINALISTS**

\*Four Golden Mentions' value: 500€ each.

The owners reserve the right to contact the designers in case they decide to carry out the executive phase of any of the proposals.

All the awarded projects will be shared with international architecture magazines and websites. All the finalist proposals will be published on:

[www.terravivacompetitions.com](http://www.terravivacompetitions.com)



## REGISTRATION PROCEDURE SUBMISSION & FAQ

The registration and submission procedure must be done online by only one of the team members:

- Open [www.terravivacompetitions.com](http://www.terravivacompetitions.com) and go to *Competitions > Hangar Ticinum*;
- Click on *Register Now*, read the fee details and click on *Checkout*; fill the requested information and complete your registration procedure;
- Once the payment procedure is concluded, you will receive a confirmation email with the receipt and the link to download *Hangar Ticinum* package (if you do not receive your receipt please check the spam folder);
- Inside the *Download* package you will find the competition brief and the instructions for the final submission;
- In the confirmation email you will also receive the *Registration Number* that will be your identifier on the final submission procedure;
- Follow the instructions contained in the *Download* package to proceed with the submission of your proposal. Use the folder "YOUR REGISTRATION NUMBER\_HTC\_Submission Folder", rename it with your code and use .zip compression to upload it
- Submissions have to be done through the same website, accessing the *Upload* section and following the steps indicated on the page; after completing the submission process, you will receive a confirmation email;
- Participants can address any questions to [faq@terravivacompetitions.com](mailto:faq@terravivacompetitions.com). Every question will be answered by email, and updates will be published weekly in the FAQ section of the competition website until October 31<sup>st</sup>.

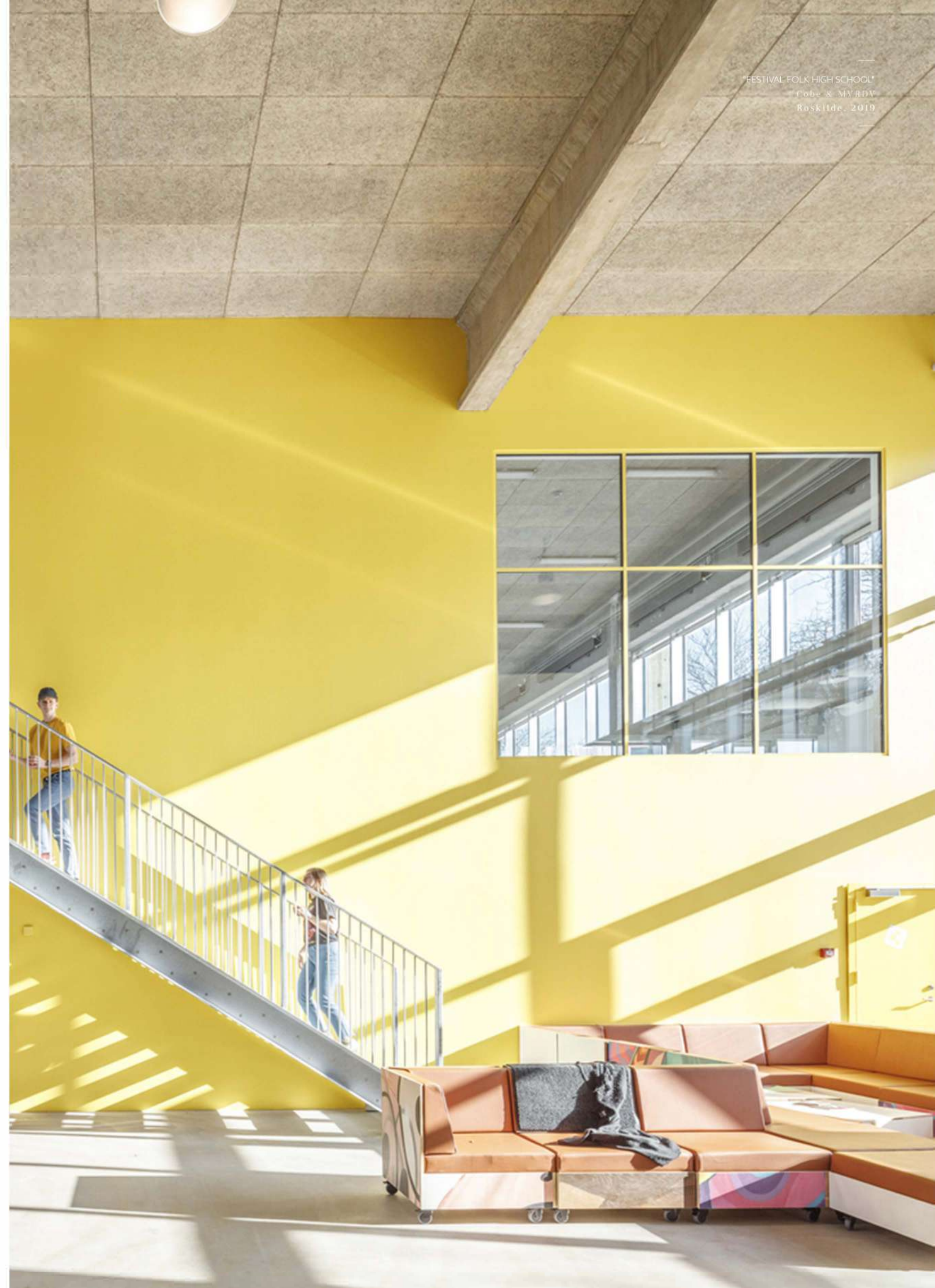


## THE EXHIBITION

Following the closing of the competition and the awarding of prizes, an exhibition will be set up with the aim of displaying the finalist and winning projects.

The exhibition will be inaugurated during the first months of 2022.

*TerraViva* will be in charge of the organisation of the initiative in partnership with the Culture Department of the *Municipality of Pavia*, which will provide one of its exhibition spaces in order to share with the citizens the results of the competition.





# T H E J U R Y



PIUARCH

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German Fuenmayor  
[Caracas, Venezuela]

Graduated from the Faculty of Architecture of the Universidad Central de Venezuela in 1985. From 1988 to 1996 he worked at Gregotti Associati, dealing with numerous projects and international competitions. In 1996, together with Francesco Fresa, Gino Garbellini and Monica Tricario, he founded Piuarch, a collective that finds strength in the plurality of experiences and identities and is dedicated to the design of interventions strongly rooted in the place with constant attention to the values of environmental quality and relationship with the context. Germán Fuenmayor deals with both private and public projects such as the new headquarters of the Human Technopole in Milan, to which he has always added the experimentation of design episodes with a social character. The studio, winner of the "Italian Architect of the Year 2013" award, has been exhibited several times at the Venice Biennale and has obtained numerous publications and monographs dedicated.



STEFANO BOERI ARCHITETTI

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Anastasia Kucherova  
[Moscow, Russia]

Anastasia graduated with honors from the Moscow University of Arts and Industry Stroganov from the Environmental Design Department. In 2012 she moved to Milan to obtain the Master in Interior Design at IED. At the end of her studies, she started to collaborate with Stefano Boeri Architetti, where she still works. She is currently a Special Coordinator, following all the vital phases of various scale projects, from business development and project management to executive design. Among the recent projects: scenography design for the Greek Theater in Syracuse, the new access to the Domus Aurea in Rome and several international exhibitions in Berlin, Lyon, New York, Tel Aviv. With Stefano Boeri Architetti she followed the strategic project for the vaccination campaign in Italy and California (USA) and the curatorial project of Super Salone 2021 in Milan. Since 2016 she is a guest speaker of the thematic conferences in Italy, France, Russia and other countries.



DEGLI ESPOSTI ARCHITETTI

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Lorenzo Degli Esposti  
[Milan, Italy]

Lorenzo Degli Esposti, architect and PhD, is the principal of the studio Degli Esposti Architetti based in Milan. With various realizations such as the Carlo Erba Residences, Casa Tersicore, Casa Selene, etc. deserving of awards and publications, he discusses the grammar and syntax of the modern language. Founder and director of the Architectural & Urban Forum (2009) active in artistic operations on the urban realm; the Tulpenmanie gallery (2014); the formal design and analysis seminars DEEPmilano (2013) and DEEPbrera (2016). During Expo 2015 he was the curator and artistic director of the Architecture Pavilion of the Lombardy Region, hosted in the Pirelli Skyscraper during the six months of the exhibition, for conferences and expositions on architecture, design and cities. He is the author of several publications on the themes of art and modern architecture, including MCM-Milan, capital of the Modern, Actar Publishers (2017) and Operations (in art and architecture), Maggioli Editore (2018).



COMUNE DI PAVIA

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Mariangela Singali Calisti  
[Pavia, Italy]

After her art studies, Mariangela Singali Calisti entered the world of art at a very young age, specializing in the XX century painting and '50s-'70s design, opening numerous galleries. She participated in some of the most important exhibitions in Europe including the Paris Biennale, Palazzo Strozzi in Florence and Palazzo Grassi in Venice. Over more than thirty-five years she has dedicated herself to the promotion of exhibitions, managing public and private installations. In addition to her career as a gallery owner, she has worked as an interior designer for private clients and various fashion figures, with publications in countless design magazines. She was also selected as a finalist for the "World Super Yacht Award" (2010) as the best interior designer of a 35-meter vessel. In 2013 she founded the cultural association Supernova Gallery aimed at promoting young emerging artists. Since 2019 she is the culture councillor of the Municipality of Pavia.



# T H E J U R Y



TSPA

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Filippo Imberti  
[Berlin, Germany]

Filippo Imberti is an urban planner and GIS specialist. He leads the technology and innovation department of the Berlin office *TSPA*, focusing on data-driven solutions within the spatial development practice. His focus of interest lies in the intersection of sustainable regional planning and digital urbanism. During his career, he coordinated large-scale urban transformation proposals and elaborated strategies for stakeholders programmes. He also managed partnerships with international organizations, supported publications and capacity-building activities. Recent examples of his work are the awarded proposal *Landscape of Differences*, a strategy for the development of the Brandenburg region, and the masterplan for *Blankenburger Süden*, currently the largest urban planned transformation of Berlin. With *TSPA* he collaborated with *UN-Habitat*, supporting the programme for *Achieving Sustainable Urban Development* in the Philippines and in Mozambique.



OPERASTUDIO

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Lucia Paci  
[New York, United States]

She studied architecture at the *Polytechnic of Milan* where she obtained her PhD in architectural design in 2007. Since 2003 she has been collaborating with the Architecture Department of *PoliMi* on several housing projects and she has been working as Adjunct Professor in several architectural design courses. In 2007 she founded *Operastudio*, an architectural design firm in Milan opened together with the architect Camillo Magni. In 2014 she moved to New York where she founded a new branch of the office. *The practice of Operastudio* focuses on residential, commercial and institutional projects by providing full architectural, master planning and interior design services. Furthermore, *the office's* work has been exhibited in the *Lisbon Architectural Triennale* in 2010 and in *Venice Architectural Biennale* in 2014. *Operastudio* also collaborates as “local studio” with *Kengo Kuma Associates* from Japan and *Giancarlo Mazzanti* from Colombia.



UNTITLED ARCHITECTURE

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Bogdan Peric  
[Belgrade, Serbia]

Bogdan Peric is an architect and co-founder of *untitled architecture*, an international office currently based in Milan and Moscow. He graduated from *Markhi* (Moscow Institute of Architecture) and holds a Master of Architecture from *Politecnico di Milano*, where he is currently completing a PhD and teaching Architectural Design. His office works with various types and scales of projects - from product design and architecture to the urban strategies and research. The projects of *untitled architecture* have been published in numerous magazines and awarded the international prizes. Before starting his practice, Bogdan has worked in several renowned architectural practices as well as he has organized conferences and produced curatorial projects such as the Russian Pavilion at the XXII International Exhibition “Broken Nature” in *Triennale di Milano*. He has also been invited as a guest lecturer and organized workshops at *Strelka Institute*, *Markhi* and *Politecnico di Milano*.



POLITECNICO DI MILANO

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Toufic Rifai  
[Beirut, Lebanon]

Toufic Rifai is an architect and urban planner based in Milan, Italy. He is a graduate of *Polytechnic University of Milan*, where he has received his Master in Architecture with the thesis “The continuous dialogue between the roman ruins and the urban city”. He holds a professional experience of several years, reached first in Beirut with *Bernard Khoury/DW5*, and then in Milan with *OBR*. Currently he is a consultant for *Systematica*, working on large-scale masterplans in the MENA region and in China. In addition to his time abroad he has also attained regional experience in public projects through his time in Beirut with *ECC*. Toufic also works and teaches at the Department of Architecture and Urban Studies at *PoliMi*. He taught together with Prof. Richard Ingersoll, and he is now part of the teaching team of Prof. Pierre-Alain Croset. Most recently he was shortlisted to curate the Lebanese Pavilion at the *Venice Biennale of Architecture* entitled *How will we live together?*



## PROMOTERS



TERRAVIVA



Comune  
di Pavia



CONEDILIZIA  
PAVIA

## PARTNERS

**BOERI**  
STEFANO  
BOERI  
ARCHITETTI



untitled.

piuarch.

DEGLI ESPOSTI  
ARCHITETTI

OPERASTUDIO



# -[rules]-

## -[GENERAL REGULATION]-

- A.** the competition is open to students, architects, designers, urbanists, engineers, artists, makers, activists and anyone interested in the design and architecture fields;
- B.** participants must respect deadlines, procedures, fees, and submission requirements;
- C.** participants can join the competition either individually or with a team;
- D.** there is no restriction or limit in the number of members that can compose a team;
- E.** teams can be composed by members of different nationalities and ages;
- F.** registration fees are established according to the competition's calendar and the amounts do not vary according to the number of team members;
- G.** the payment of one registration fee allows the participant/team to submit one single project. In order to submit additional projects it is required to pay additional registration fees;
- H.** prizes are established regardless the number of members of a team;
- I.** the jury's verdict is incontestable;
- J.** participants are not allowed to publish their own submitted material before the official winners' announcement;
- K.** participants are not allowed to inquire the jury about the competition;
- L.** any violation of the rules will automatically disqualify participants and their teams; disqualified participants and their teams will not receive any refund;
- M.** by registering, participants fully accept all the rules, terms and conditions of this competition with no exception;
- N.** these regulations are governed by Italian law;

## -[INELIGIBILITY]-

Any of these cases will be reasons for the disqualification of the participants and their respective teams without exception:

- a.** any material submitted using a different procedure than the one indicated in the submission requirements;
- b.** any material submitted later than the submission deadline;
- c.** files named in a way which is different from the one indicated in the submission requirements;
- d.** panels which contain any reference to the identity of the participants (name, office, university, etc);
- e.** layouts which contain texts not written in English language;
- f.** material which is not coherent with the competition principles or that is considered incomplete;
- g.** participants who inquire a jury member about the competition;
- h.** participants who have a current family or professional relationship with any of the jury members;
- i.** participants who publish their own submitted material before the official winners' announcement;
- j.** any submitted proposal that does not belong to the authors;

## -[NOTES]-

- 1.** the authors maintain the intellectual property rights and/or industrial rights on their submitted projects;
- 2.** for projects that have been awarded, including mentions and shortlisted projects, their authors assume the compromise to provide TerraViva S.L. with any additional graphic material;
- 3.** TerraViva S.L. reserve the rights to use the submitted material for paper or digital publications and exhibitions, and the right to use, adjust, modify, publish, show, reproduce and distribute the projects for marketing and advertising purposes according to the "Reproduction right and Publication right" (art. 12 of the Italian Copyright Law);
- 4.** TerraViva S.L. will not be responsible in case the uploaded projects have not been fully or partially intellectually produced by the participants, or if the candidates are not the owners of the rights of exploitation of the project, including the right to take part in a competition of this kind;
- 5.** all the necessary material related to the competition is available in the download section of the competition's official website;
- 6.** in accordance to the Consumer Code, pursuant to article 7 of law n. 229 of 29 July 2003, the right of withdrawal is valid within 14 days from the conclusion of the purchase. In any case, the right of withdrawal cannot be exercised after the submission deadline. To exercise the right of withdrawal, write to: [info@terravivacompetition.com](mailto:info@terravivacompetition.com);

## -[OTHER NOTES]-

- 7.** TerraViva S.L. has the right to modify dates or other aspects of the competition; any change will be notified in advance through TerraViva media channels;
- 8.** it is highly advised to complete any online procedure, such as registration, fee payment and submission with a good time in advance of the deadline. TerraViva S.L. is not responsible for technical difficulties or web malfunctioning;
- 9.** this competition does not constitute in any case a prize event in accordance with art. 6 of the Italian D.P.R. 430/2001;
- 10.** the processing personal data of participants will be carried out with both manual and digital means. TerraViva S.L. will carry it out for the sole purpose of the participation in the competition in compliance with the applicable regulation as in the Italian Legislative Decree 196/03 and subsequent amendments;
- 11.** prizes include bank commissions and taxes;
- 12.** once the identity of the winners will be verified, the prizes will be awarded after the winners have signed a self-declaration certifying that they fully accept all the terms of the competition;

## -[CREDITS]-

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