



TERRAVIVA
COMPETITIONS

SILOS BUENOS AIRES

A New Landmark for Puerto Madero

1

ABOUT

| | |
|---------------------------------|-----|
| <i>Intro</i> | III |
| <i>Puerto Madero</i> | V |
| <i>A Radical Transformation</i> | VII |

2

BRIEF

| | |
|---------------------------|------|
| <i>The Building</i> | IX |
| <i>Abandonment</i> | XI |
| <i>Silos Buenos Aires</i> | XIII |

3

PROJECT

| | |
|----------------------------|------|
| <i>The Competition</i> | XV |
| <i>The Project</i> | XVII |
| <i>Evaluation Criteria</i> | XIX |

4

SUBMISSION

| | |
|--------------------------------|-------|
| <i>Submission Requirements</i> | XXI |
| <i>Schedule</i> | XXI |
| <i>Prizes & Mentions</i> | XXIII |
| <i>Registration + FAQ</i> | XXIII |

5

JURY & PARTNERS

| | |
|---------------------------------|------------|
| <i>The Jury</i> | XXV - XXVI |
| <i>Promoters & Partners</i> | XXVII |

6

RULES

| | |
|---------------------------|--------|
| <i>General Regulation</i> | XXVIII |
| <i>Ineligibility</i> | XXVIII |
| <i>Notes</i> | XXVIII |

INTRO

Located in the central-eastern region of the country and on the banks of the Río de la Plata, Buenos Aires is the capital and the most populated city in Argentina. With an urban area of more than 11 million inhabitants, it is a cosmopolitan location and an important international touristic destination. Its complex infrastructure makes it one of the most important metropolises in Latin America, both at an economical and a socio-cultural level.

Founded twice, in 1536 and then in 1580, **Buenos Aires evolved from various immigration flows coming from different cultures**, which have consequently created a marked eclecticism manifested in its architecture until today.

Despite being known as the "Paris of South America", due to its grand boulevards and buildings with an evident French imprint, **the city has a past strongly linked to the naval trade and the agricultural exports.** In fact, by the end of the 19th century, the port of Buenos Aires became a strategic point for the economic activity of the whole nation.

Today the old facilities of *Puerto Madero*, witnesses of a time when Argentina was considered "the granary of the world", are part of the contemporary city and are perfectly integrated into a new urban skyline. **Only a few port structures of extraordinary heritage value have remained intact**, and without a doubt the most fascinating still standing ones are the *Silos de la Junta Nacional de Granos*.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"CAPITAL"
© Sasha Zvereva
Buenos Aires





PUERTO MADERO

The Old Port District

The neighbourhood owes its name to *Eduardo Madero*, a local merchant who in 1882 was hired to direct the works of a new port for Buenos Aires, since the city did not yet have adequate infrastructure for international trading.

Madero's project, complex and expensive, entailed the construction of an artificial island of approximately three hundred and fifty hectares, separated from the city by four dikes and two access docks for large ships.

Once the work was inaugurated in 1894, the main limitation of the design was that the ships that anchored in the East side (the furthest from the city), could only receive goods through four narrow bridges, wasting the use of half of the mooring surface.

In order to solve this problem, a number of brick warehouses were built in the area closest to the city, today known as the "docks".

Once the entire West side of the four dikes was occupied, by the year 1900 a series of warehouses began to be built on the artificial island, including the entire storage complex for "*Molinos Río de la Plata*" and the set of Silos of the "*Junta Nacional de Granos*".

About ten years after its completion, Puerto Madero had already become totally obsolete due to the increase in the size of the new cargo ships. This is how the construction of the *Puerto Nuevo* was undertaken in the *Retiro* district, inaugurated in 1919 and still operating today.

As a consequence, Puerto Madero entered into a deep decline that lasted several decades. The passage from a port for international trade to a river-port meant that its cranes, warehouses and plots were left in a state of abandonment. Various proposals for its rehabilitation remained in the pipeline, and even *Le Corbusier* came to imagine a project to recover it.

In 1989, a new chapter of urban regeneration finally begun: ***the new neighbourhood of Puerto Madero was born, today one of the most valued districts of the Argentine capital.***



PIER #4
© Colección Familia Borra
Puerto Madero, 1917

SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"PIER #3"
© Puerto Madero
Buenos Aires, 1937





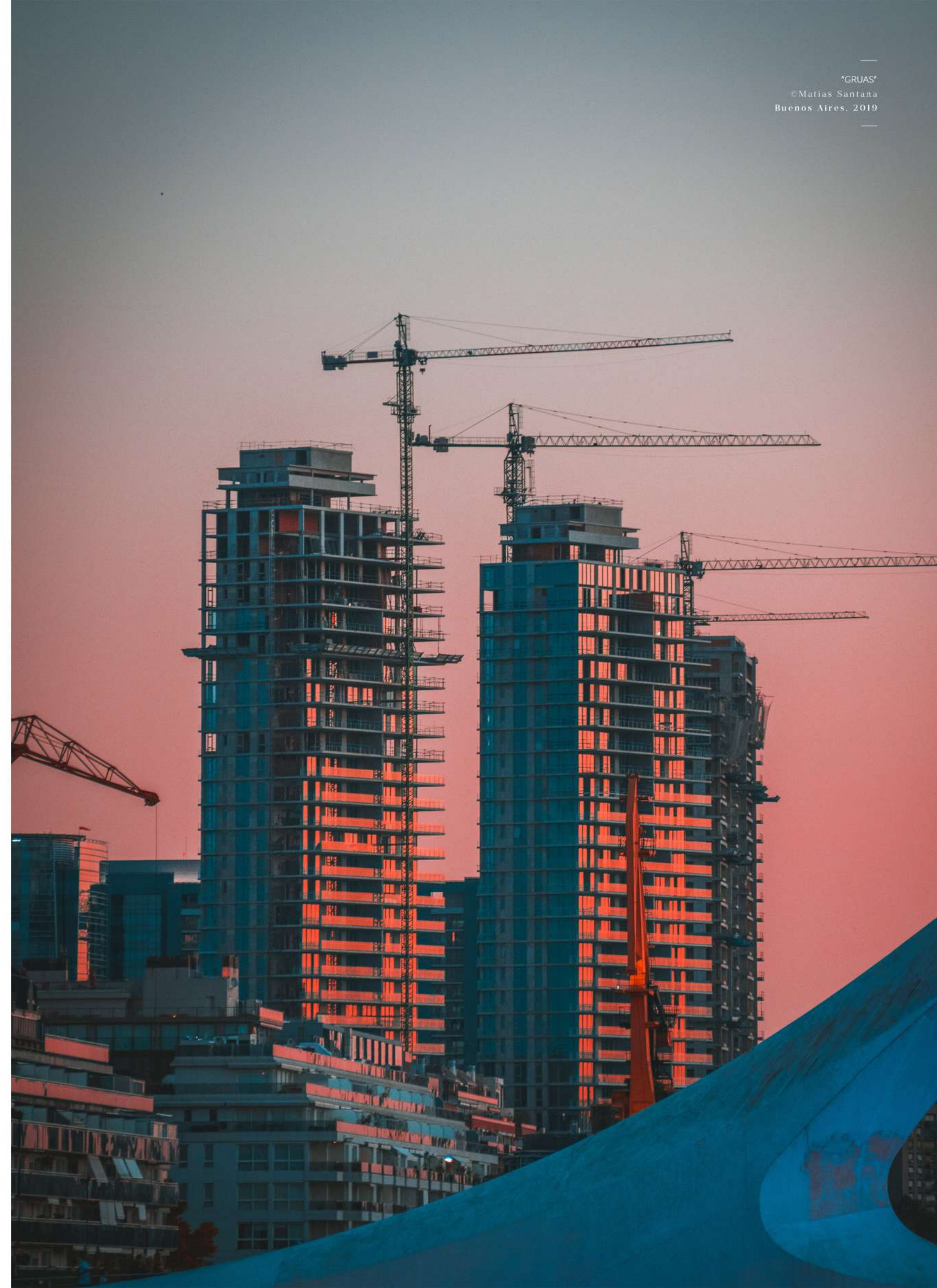
A Radical Transformation

After the launch of a national ideas competition in 1991, the *Master Plan* for the new neighbourhood of *Puerto Madero* was defined.

The first stage of rehabilitation began with the renovation of the “Docks”. In the old exposed brick warehouses, elegant restaurants were installed on the ground floor, while offices and spacious lofts overlooking the river were set up on the upper floors. Therefore, ***a commercial and gastronomic pole that quickly became fashionable was settled, contributing to the reactivation of the pedestrian promenade along the river:*** a path highly frequented both by the inhabitants of the capital and by international tourists.

Three years later, the renovation of the eastern side of the dikes - the most sophisticated one - began. Parks were created and monuments were installed, new boulevards were opened, and part of the historic infrastructure was restored. ***The “Puente de la Mujer”, masterpiece of Santiago Calatrava and icon of the transformation of the neighbourhood,*** was built along with large residential complexes, luxury hotels and even the tallest skyscraper in the country.

Although Puerto Madero is today considered the most exclusive area of the city, its port imprint and the buildings that still reveal its old identity are witnesses of a past in which the entire local community identifies.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"WATERFRONT"
© TerraViva
Buenos Aires, 2022



The Building

Situated in one of the most strategic places in Buenos Aires, **the Silos that belonged to the old “Junta Nacional de Granos” are located on a monumental axis of great historical importance:** through the *Puente de la Mujer* they connect directly with the *Government House*, the *Plaza de Mayo* and the *National Congress*.

Built in 1903, the Silos contained telescopic pipes to store bulk products, emphasizing verticality in the still horizontal landscape of the time. Originally designed with a ground floor base and a cornice on the top, the repetition of the tubular module that rhythmically arranged the 9 silos was highlighted and perfectly framed in the context.

Its industrial materiality in reinforced concrete, the configuration of its openings and the proximity to the river, are just some of the characteristics defined by the specific program to which *the Silos* were linked.

Out of use for more than 90 years, today this majestic ruin has remained somehow suspended in time and trapped in an urban context that has not yet been able to rehabilitate it as it deserves.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"SILOS BUENOS AIRES"
© TerraViva
Puerto Madero, 2022



ABANDONMENT

The monumental structure of *the Silos*, located on the East side of *Dock 3*, is one of the few port constructions that persist in the neighbourhood and the only one that has not yet been refunctionalized.

Victim of a prolonged abandonment, the building is today in a worrying state of deterioration that clearly contrasts with the adjacent constructions. On the pedestrian level, a mass of wild neglected vegetation surrounds it on the riverfront, while the pillars that support each one of *the Silos* can be seen completely uncovered from the side façade.

The consequences of oblivion are particularly evident on the concrete skin, currently in a deep state of decay and ruined both by the passage of time and by lack of maintenance. **In 2018, the Silos were the protagonists of an artistic intervention during the international event "Art Basel Cities":** the American *Barbara Krugel* painted a mural on the main façade, which since then has characterised the image of the building and the entire waterfront.

It is evident to note that beyond having been part of a cultural initiative of such magnitude, *the Silos of Puerto Madero* continue to be deprived of their great potential. **Impassive in all their grandeur, today they lie like a decadent mass waiting to be woken up.**



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"ALLEZ-UP"
©Smith Vigeant Architectes
Montreal, 2013



SILOS BUENOS AIRES

The reasons to promote the rehabilitation of such a building are surely not lacking: the remarkable heritage value, the uniqueness of its architectural typology and the privileged position within *Puerto Madero*, are just some of them.

Its condition of "Port Ruin" gives it a sort of special charm, completely different from that of the constructions around it. The state of deep degradation, which strongly clashes with a context of new glass buildings, seems like a kind of desperate call for attention not to forget its existence.

The main dilemma lies in defining what kind of intervention would be able to give a new life to a structure that could no longer resume its original function. ***What program would suitably adapt to such a particular volumetric shape as that of the Silos?***

Undoubtedly, the conservation of this monumental *artifact* requires a singular sensitivity, capable of valuing its most important characteristics with an innovative approach. ***Although it is a challenging architecture to reimagine, its adaptation to a contemporary program would allow the city to get back an extraordinary space, today totally abandoned to itself.***



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

“SILO RECONVERSION”
© O-Office
Shenzhen, 2013



One of the challenges that large metropolises are facing today is the need to constantly regenerate without necessarily forgetting their own past. There is a large number of historic buildings that, despite being in poor conditions after years of disuse, are still perfectly suited to face a transformation that meets contemporary uses.

The concept known as “adaptive reuse” is increasingly being adopted not only as a premise to promote a more sustainable architecture, but also as a means to reinforce the urban and cultural identity of cities.

This ideas competition, addressed to architects, designers and creatives from all over the world, aims to imagine the rehabilitation of *the Silos* in a creative and unprecedented way. *The main purpose is to revitalize them through original concepts, capable of revaluing both the interior spaces and their image towards the city.*

How could an obsolete structure be transformed into a mixed-use space open to the entire community of Buenos Aires? What kind of new functions could improve the neighbourhood and enhance the public space that surrounds the complex?

Silos Buenos Aires encourages participants to experiment with innovative and ingenious ideas, without fear of completely revolutionizing the current state of the building.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

FACTORY
by Ricardo Bofill
Barcelona, 1975



The Project

The competition rules establish that **designers will have absolute freedom when defining the program of the project.** From a cultural centre to a climbing complex, from a library to a museum: there are endless possibilities to explore, and certainly the combination of various activities will contribute to the success of the proposal.

It should be noted that such a peculiar building will definitely lead to different and unique interpretations among all the participants. Consequently, **both interventions that will contemplate radical changes and concepts that will be limited to more discreet operations will be equally valued.**

Proposals may involve not only the interiors of the building, but also the façades and the intermediate spaces. **It will also be possible to foresee perforations in the surfaces, volumetric additions, opening and extrusions where it is considered necessary.** Naturally, each decision must be justified by the concept behind the project.

Last but not least, an essential aspect not to be ignored is the context in which the building is inserted. **The pedestrian connection with Calatrava’s bridge, the relationship with the “Mujeres Argentinas” park and the promenade on the riverfront are elements of great potential** which, incorporated in an ingenious way, can certainly add value to the proposal.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"ARMANI SILOS"
© Giorgio Armani
Milan, 2015



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;
- - Effectiveness in the adaptive reuse;
- - 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.



SILOS BUENOS AIRES

A New Landmark for Puerto Madero

"KANAAL"

©Stéphane Beel Architects
Wijnegem, 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 21.03.2022
to 13.05.2022 - (h 11.59 am CET)

“Standard” registration
from 14.05.2022
to 01.07.2022 - (h 11.59 am CET)

“Late” registration
from 02.07.2022
to 29.07.2022 - (h 11.59 am CET)

Submission deadline
29.07.2022 - (h 11.59 am CET)

Winners announcement
12.09.2022

SILOS BUENOS AIRES

A New Landmark for Puerto Madero

WENZHOU MIFANG INDUSTRY PARK
© Fax Architects
Wenzhou, 2017



MIFANG

PRIZES
&
MENTIONS

1ST PRIZE : 2.500 €

2ND PRIZE : 1.500 €

3RD PRIZE : 1.000 €

4 GOLDEN MENTIONS

prizes bestowed by TerraViva



10 HONORABLE MENTIONS

30 FINALISTS

*Four Golden Mentions' value: 250€ each.

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

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 and go to *Competitions > "Silos Buenos Aires"*;
- Click on *Register Now*, read the fee details and click on *Checkout*; fill the requested information and complete your registration;
- Once the payment procedure is concluded, you will receive a confirmation email with the receipt and the link to download "*Silos Buenos Aires*" 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_SBA_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. Every question will be answered by email, and updates will be published weekly in the FAQ section of the competition website until July 1st.

SILOS BUENOS AIRES

A New Landmark for Puerto Madero

—
"MKM MUSEUM KÜPPERSMÜHLE"
©Herzog & de Meuron
Duisburg, 2021
—



THE JURY



EL EQUIPO MAZZANTI

Giancarlo Mazzanti
[Bogotá, Colombia]

Born in Barranquilla, a port city in the north of Colombia, Giancarlo Mazzanti is an architect who graduated from the *Javeriana University of Colombia*, with postgraduate studies in industrial design and architecture in Florence, Italy. His academic experience as visiting professor includes numerous Colombian universities, as well as world-renowned universities such as *Harvard*, *Columbia* and *Princeton*; he is also the first Colombian architect to have his works in the permanent collection of the *MoMa* in New York and in the *Centre Pompidou* in Paris. Giancarlo has more than 25 years of professional experience and his studio, *El Equipo Mazzanti*, which is located in Bogotá, has gained notoriety due to its design philosophy based on modules and systems, with which they generate flexible elements capable of growing and be adapted over time, seeking an architecture that is closer to the idea of strategy than to a finite and closed composition.



ADAMO-FAIDEN

Luciana Lembo
[Buenos Aires, Argentina]

Architect graduated from the Facultad de Arquitectura y Urbanismo from the *Universidad Nacional de La Plata*, Argentina. She received the *Joaquin V. Gonzalez Award* in recognition of her academic merit. She took postgraduate courses and seminars at the *UNLP*, where she was part of the *LITPA* Architectural Theory and Practice Research Laboratory. She began as a researcher when she received the *FAU* Research Training Scholarship, dedicating her project to design experimentation on pre-existing architectures. Her work has been presented at conferences, workshops and postgraduate seminars. She has participated in numerous competitions as a collaborator and associated with other professionals, for which she has received awards and honourable mentions. She has worked as a teacher in architecture workshops at the *Universidad de La Plata* and is currently an adjunct professor at the *Torcuato di Tella University*. Since 2017 she has been working as Project Manager at the *adamo-faiden* studio.



O-OFFICE

He Jianxiang
[Guangzhou, China]

He Jianxiang is a Chinese architect based in Guangzhou, the central city of *Pearl River Delta* Region. He studied architecture in *SCUT* (China) and *KU Leuven* (Belgium). Jianxiang co-founded *O-Office Architects* with Jiang Ying in 2007. Their practice enjoys the cultural diversity and hybridity of traditions in the contemporary Chinese contexts. Urban-rural renewal and reinvention of collective living forms are the main focus of *O-Office*. The studio's works have won important design awards both from domestic and abroad, which include *RIBA International Award for Excellence 2021*, *Golden Award of ARCASIA 2020*, the *2017 AR New into Old Award*, nomination of the *BSI Swiss Architectural Award 2016*, as well as the *1st City for Humanity Award* in 2020. In 2015, *O-Office* was featured as one of the *Design Vanguard* firms by *Architectural Record*, and selected by *Domus* among the *50 Best Architecture Firms* in 2020.



PALMA

Ilse Cárdenas
[Mexico City, Mexico]

Graduated as an architect from the *UNAM de México*, with exchange studies at the *Universidad Técnica de Lisboa* in Portugal. In 2016 she founded with Regina de Hoyos, Diego Escamilla and Juan Luis Rivera the architecture office *Palma*. Their work has been published in different international media. They have been invited to give workshops and lectures in different parts of Mexico, at the *Central Academy of Fine Arts of China*, at the *ETSAM* in Madrid and at the School of Architecture in the *University of Virginia*. *Palma* received the *League Prize 2021* from the *Architectural League of New York*, which, established in 1981, seeks to recognize the exemplary and provocative work of young designers in North America. In 2020 Ilse was awarded the Young Creators Program grant by the *National Fund for Culture and Arts* with her project "*Exclusive|Excluyent, the luxury of confinement*". She is currently pursuing a master's degree in Political Architecture Critical Sustainability at the *Royal Danish Academy*.

T H E J U R Y



SAUERBRUCH HUTTON

Juan Lucas Young
[Berlin, Germany]

Born in 1963, Juan Lucas Young joined *Sauerbruch Hutton* in London in 1990, having graduated from the *Universidad de Buenos Aires* a year earlier. Following the completion of the *GSW headquarters* in Berlin in 1999, Juan Lucas became partner and managing director of *Sauerbruch Hutton*. Juan Lucas is responsible for the overall management of the office and has overseen major building projects for over 25 years. He reviews both the design and executive management of many competitions and building projects both at home and abroad. Besides this role he is a principal in charge of selected projects, having attained experience in leading interdisciplinary teams, often as head of joint ventures. Most recent projects include the high-rise building *Stockholm One*, the new headquarters of *Médecins Sans Frontières*, Geneva, and the *Hager Forum*, Obernai. Juan Lucas is a regular speaker at conferences worldwide, he acts as guest reviewer and occasionally runs summer school units at different universities.



2050+

Ippolito Pestellini Laparelli
[Milan, Italy]

Ippolito Pestellini Laparelli is an architect and curator based in Milan. He is the founder of the interdisciplinary agency *2050+* whose work moves across technology, environment, politics and design. Ippolito most recently curated *Open*, the Russian Pavilion at the *2021 Venice Architecture Biennale*, and co-edited the accompanying collection *Voices (Towards Other Institutions)*, which puts forward alternative forms of constituencies and collectiveness. In 2018 He co-curated *Manifesta's* 12th edition, *The Planetary Garden: Cultivating Coexistence*, taking place in Palermo. Between 2007 and 2020 he has worked as an architect and partner at *OMA/AMO*, where his work focused on preservation, scenography and curation. In parallel, Ippolito has run a number of notable architectural projects, including the renovation of *KaDeWe* in Berlin, and has led the transformation design of the 16th century *Fondaco dei Tedeschi* in Venice. Ippolito has been teaching at the *Royal College of Arts* since 2017.



TECTOO

Maria Cecilia Stoppani
[Milan, Italy]

Born in Rosario, Argentina, in 1985. She graduated as an Architect from the *Facultad de Arquitectura, Planeamiento y Diseño* at the *Universidad Nacional de Rosario* in 2012. In 2013 she transferred to Milan to study at the *Politecnico di Milano* where she obtained a degree in Master of Science in Architecture in 2016. Since 2017 she has worked for *Tectoo srl.*, an architecture studio based in Milan. *Tectoo* is a design studio founded by Susanna Scarabicchi, a former partner at *Renzo Piano Building Workshop*. A studio that seeks to balance creativity and technology, working closely with consultants from different areas and using BIM as a fundamental part of the process. Each project is unique and it is for this reason that it is important to create the right team of people with the right skills to carry out the tasks. Sustainability and the social aspects of each project are always part of the equation and account for the quality of the final result.



BBOA

Tomas Balparda
[Rosario, Argentina]

Tomas Balparda was born in Buenos Aires in 1985. He graduated as an Architect from the *University of Architecture, Planning and Design of Rosario* in 2012. That same year he founded *BBOA, Balparda Brunel Office of Architecture* together with his partner Fernando Brunel. During his academic career from 2010 to 2011 he studied and worked as Head of Design in Bordeaux France. In 2015 he completed a Postgraduate in Architecture and Technology at *Torcuato Di Tella University*, Buenos Aires. In 2017 he obtained the *Chevening* scholarship and in 2018 he obtained an *MSC Building design and Performance* at *Kingston University*, London. From the beginning to the present day, *BBOA* has won numerous awards, recognitions and publications for its built work, including the call for the *Pamplona Biennial* in 2021, and the *ADUS* award for its social housing work in Granadero Baigorria (Santa Fe), Argentina.



Palma



sauerbruch
hutton

O-OFFICE

BBOA

2050+

adamo-faiden

-[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;

-[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]-

pag. XIII, "Minsheng Wharf", ©Atelier Deshaus;
pag. XIV, "Silo Reconversion", ©O-Office;
pag. XV, "Marconetti Ex-Mill", ©SOA Santa Fe;
pag. XVI, "The Factory", ©Ricardo Bofill;
pag. XVII, "Avant-Garde Library", ©China Architecture Design & Research Group;
pag. XVIII, "Armani Silos", ©Giorgio Armani;
pag. XIX, "Zeitz Museum", ©Heatherwick Studio;
pag. XX, "Kanaal", ©Stéphane Beel Architects;
pag. XXII, "Wenzhou Mifang Industry Park", ©Fax Architects;
pag. XXIV, "MKM Museum", ©Herzog&De Meuron;



TERRAVIVA
COMPETITIONS