



TERRAVIVA
COMPETITIONS

THE CUBAN SQUARE

a Public Space [r]Evolution in Havana

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II INTRO

Situated in a privileged position next to a large bay open to the Caribbean Sea, Havana was founded in its definitive settlement in 1519. The key geographic location of its port, eventually allowed the fast growth of the commercial activity of the Spanish fleet and the development of an expanding shipbuilding industry that prospered over time.

During the 19th and 20th centuries, trade and sugar export notably influenced Havana's profound process of expansion, promoting its economic boom and its evolution as a cosmopolitan city. ***Direct interaction with travellers landing in the "New World", among whom were artists, writers, merchants and adventurers, influenced the culture and the multi-ethnic character of the population of the Cuban capital.***

Havana became soon one of the most notorious cities in Latin America, developing an identity characterized by the richness and diversity of cultures that shaped it for centuries and left their mark on a population open to constant change.

Thanks to this extraordinary historical memory and to the authenticity of its precious architectural legacy, today Havana is considered a "Heritage City". Its genuine and engaging spirit derives not only from the renowned quality of its music and rhythms, its lively street life and friendly atmosphere, but also and specially from its built environment.



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"LA HABANA VIEJA"

© Getty Images
Havana, 2020



Layered City

Havana's contemporary image has been deeply marked by expansion: **with little demolition or replacement in its older areas, its constitution has been strongly characterized by a series of valuable layers of different periods and architectural styles overlapped in time.**

Its urban layout was founded on the Spanish tradition of multiple churches, convents and squares, which defined the city's polycentric format and delineated its network of narrow and shaded streets. Regarding the architectural realm, courtyard-centred buildings were gradually adopted as the appropriate typology to cope with local climatic conditions.

In the 19th Century, Havana was characterized by prosperity and splendour, supported by a stable economic growth which led the existing colonial urbanism to be overtaken in terms of expansion and continuity. **The so called "Plan de Ensanche" (1817- 1819) guided the expansion of the city beyond the former limits by using the existing outlines of the roads that connected the walled historical centre with the rural areas.** New constructions embraced *Neoclassicism* as the style that expressed an aspiration to order, rationality and perfection.

From the beginning of the XX Century however, the city continued its development without a proper urban plan. Despite several regulatory attempts, the dynamics of land speculation and the lack of planning control led to a large sprawl westward from the old town.

During the 40's and 50's the city's development was deeply influenced by modern European and American movements which contributed to the conformation its well-known skyline. **Nevertheless, after the Revolution in 1959, Havana's urban expansion was put on hold in order to prioritize the growth of rural villages and other cities.** Almost three decades later, with the collapse of the Soviet Union, the entire country underwent a great period of crisis, which was especially reflected in the gradual deterioration of the capital's built environment.

In 2019, Havana celebrated the 500th anniversary of its settlement along the northern coast of Cuba. Although over time the city has expanded well beyond its original centre, **La Habana Vieja has maintained a special and unique charm due to its architectural and historical richness, and it seems to be ready for a sensitive renovation.**



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—
"EL MALECON"
Havana
1960
—



Regeneration in Progress

Being a metropolis in a relatively small and “blocked” country with limited resources, **Havana is facing a particularly complex problem related to the high degree of deterioration of its built environment.** A recent research conducted by the *Office of the Historian of the City of Havana* has found that 46% of buildings in the *Old Town* require emergency action, 21% rehabilitation, 3% demolition and 30% maintenance.

Despite its progressive decay, the city has preserved the beauty of its urban environment from different periods, turning it into one of the most attractive features that distinguishes it internationally. Luckily, the historic centre has not been subjected to the indiscriminate demolitions that other cities have suffered worldwide, with the consequent loss of much of their own identity.

The designation of Old Havana as a UNESCO site in 1982 was an important distinction that drew the attention to the preservation of its architectural heritage. The program to recover the historical centre had global recognition and it expanded successfully to other Cuban cities, contributing to the preservation of the collective memory and to the development of new touristic appeal.

Unfortunately, during the last decades it has not been possible to replicate these experiences in other neighbourhoods beyond the Old Town, where the implementation of comprehensive programs is highly required. There is actually one particular place that outstands among the others and which deserves special attention, not only for its massive extension but also for its unique history: **Plaza de la Revolución.**



THE CUBAN
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—
"THE SPEECH"
Plaza de la Revolución
Havana, 1961
—





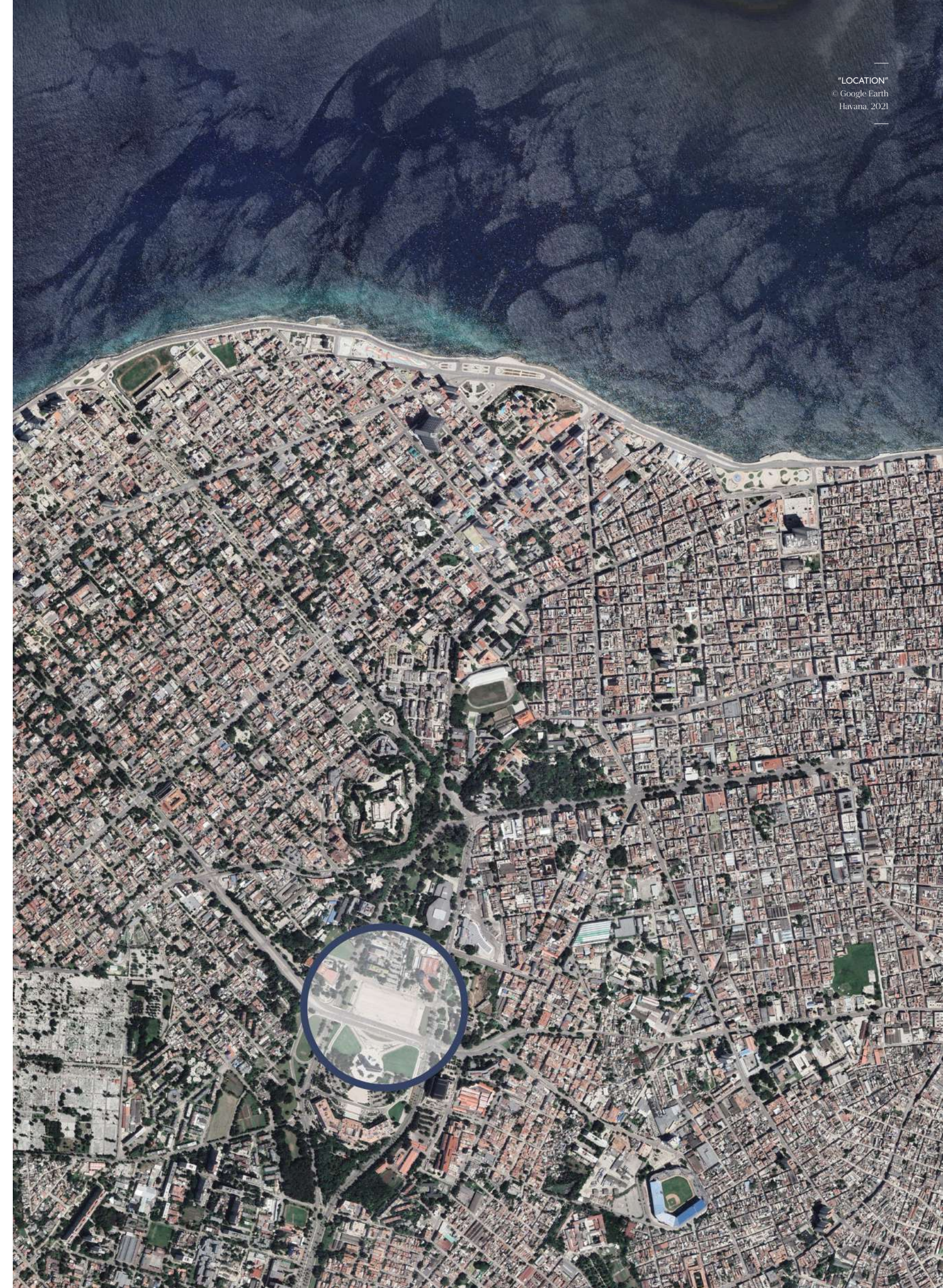
Plaza de la Revolución

Located in the Vedado district towards the west side of Old Havana, **Plaza de la Revolución is not only one of the largest public squares in the world - 72.000 square meters - but also a place of great historical relevance.** The square has been the stage of several of the main events of the Cuban Revolution and the place where up to a million people have congregated at once during political gatherings.

This huge esplanade, designed in the 1920s by the french urban planner Jean Claude Forestier, was known as "Plaza Cívica" until 1959. Supposed to become the new city centre of Havana, it was situated in a privileged position at the top of a hill, completing Jose Marti's Memorial complex with a series of institutional buildings.

An international competition to design the monument to Marti was held in 1942 and a winning proposal was selected. However, dictator Batista dismissed that project and decided to realise the one that had come 4th in the competition: a star-shaped tower by the architect Jean Labatut, 142 meters high and still today the tallest structure in all of Havana.

The idea that the whole project would have worked as the linkage of the new and old cities was never close to be accomplished. Surrounded by the concrete building of the Ministry of the Interior - known for the huge mural of Che Guevara - and by the Telecommunications one with the iconic image of Camilo Cienfuegos, **Plaza de la Revolución seems to be suspended in time, waiting to be to be rediscovered.**



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"PLAZA DE LA REVOLUCIÓN"

© De Correspondent
Havana, 2018



Plenty vs Empty

Thought and imagined as the new heart of the Cuban capital, the current state of *Plaza de la Revolución* is way far from that reality. **Nowadays, the whole context represents an isolated and underused area, lived only a few times per year.**

Massive congregations do not happen as often as during the Revolution period, especially after the last years of lockdown. **Even if the square has never had a “proper function”, the consequences of the last two years of isolation have evidenced more than ever its lack of purpose.** The result of the absence of additional uses, apart from that of being a space to house large masses of people, is quite evident and it is verified every day by seeing a square that looks always empty.

This immense concrete surface that was once a lively place, has neither been able to evolve in time, nor been capable of reinventing itself to host possible new urban programs. Laying inert and unused most of the time, ***Plaza de la Revolución has become a sort of “public void” where tourists just step by to take the classic picture with Che Guevara’s mural on the background, to then go back to the beach.***

In other words, what it was supposed to be the civic and geographic centre of the city, has now turned out to be a sort of “*Eye of the Storm*”: an epicenter that witnesses the city around it but a space where nothing really happens.



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“MINISTERIO DEL INTERIOR”
Plaza de la Revolución
Havana, 2018



THE CUBAN SQUARE

There are plenty of reasons why such an interesting place should be rethought and regenerated: its relevance along the history of the Cuban nation, serving as a stage for the performance of public commemorations, marches and civic ceremonies; its privileged location on the highest geographical point of Havana and the current state of obsolescence, are just some of them.

Rather than just anonymous public spaces, squares are meaningful environments and to maintain them “alive” it is required to update them according to the current times.

Strategically located in the very heart of the city, *Plaza de la Revolución* is bearer of opportunities that could and should be exploited for its own rehabilitation. The question arises of how to intervene in such an extraordinary place - witness of a meaningful history and loaded with local identity - in a sensitive and contemporary way.

The Cuban Square may be an opportunity to explore the potential and the benefits of urban regeneration: a highly sustainable process that not only implies the maximum utilisation of materials and energy already being used, but also preserves historical memory, cultural heritage and social fabric.



"AZATLYK CENTRAL SQUARE"
DROM
Naberezhnye Chelny, 2019

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"ISRAEL'S PLADS"
© COBE, Sweco Architects
Copenhagen, 2011

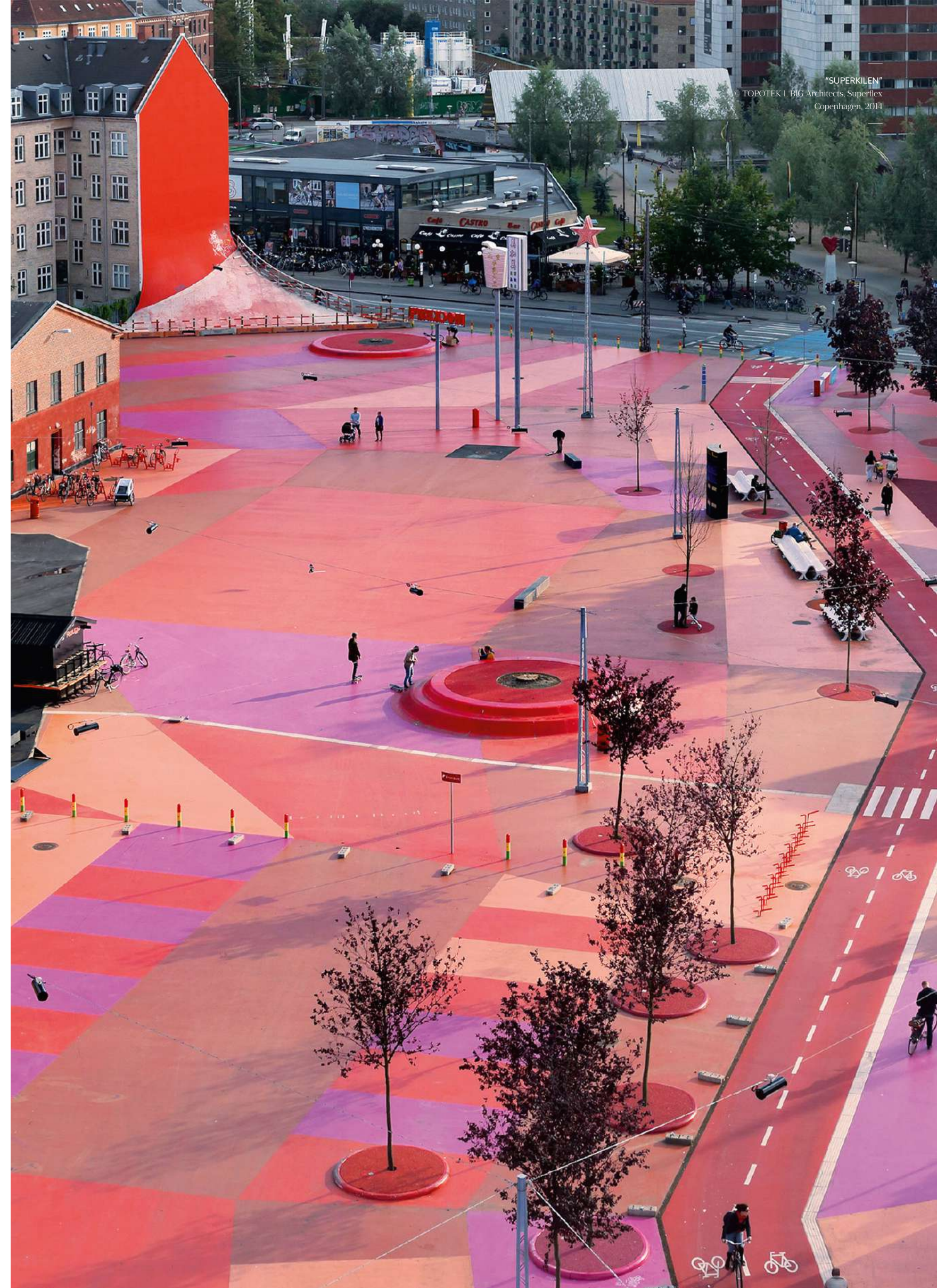


Public space can be considered as the “open-air living room” for citizens and it has the power to define the character of a city. The challenges of today in the urban sphere involve the ability to constantly change and adapt existing resources to provide the local communities with suitable spaces. In other words, cities that are truly resilient not only rebuild themselves, but they also and specially are capable of regenerating neglected and underused areas.

The goal of this competition is to explore the characteristics and potentialities of Plaza de la Revolución, in order to come up with a design proposal capable of giving it a new life. How could it be transformed into a place for community life and social interaction? What kind of intervention might turn the square into a livelier area, accessible and functional for both local dwellers and international tourists?

Participants are invited to think out of the box and to imagine a new layout for a place that today is no longer lived as it would deserve. **Special attention is required in the definition of the potential activities that might happen in the square, in the elements that would allow it to be used seven days a week and in the new image that it wants to be given to such a peculiar extra-large urban void.**

*The Cuban Square is an ideas competition that aims at reinterpreting a space full of history and cultural value through innovative and original projects. Designers are therefore completely free to decide the programs and the type of interventions they want to experiment on the site. **Be creative and do not hesitate to “revolutionise” the square!***



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"PLAZA DE ESPAÑA"
© Herzog & De Meuron
Santa Cruz de Tenerife, 2008



The Project

The competition intends to leave the full definition of the concept to its participants. There are no restrictions when it comes to decide if the intervention is a low or high impact one, both approaches will be accepted and equally evaluated.

Any kind of modification to the site can be proposed, including pavement removal, surface and topographic alterations, addition of new urban furniture, implementation of lighting and shading devices, planting of new trees and greenery, etc...

Any of these choices must be justified by the project itself and supported by a program that gives sense these variations.

There is one particular feature that has not to be underestimated: the size of the square. It is important to understand the scale of it and the potential relationships with the surrounding existing buildings, monuments and urban infrastructure. Hence, the context in terms of space and history plays a fundamental role in the definition of the idea.

Proposals may include both fixed and flexible elements; they can evolve in time or change according to the different seasons. **The use of materials and textures in a sensitive way can be a tool to characterise the project and to provide the square with a new image. Do not forget the geographical location of the site and its climate implications:** the sun and the warm weather might be reference point when it comes the time to outline your design.

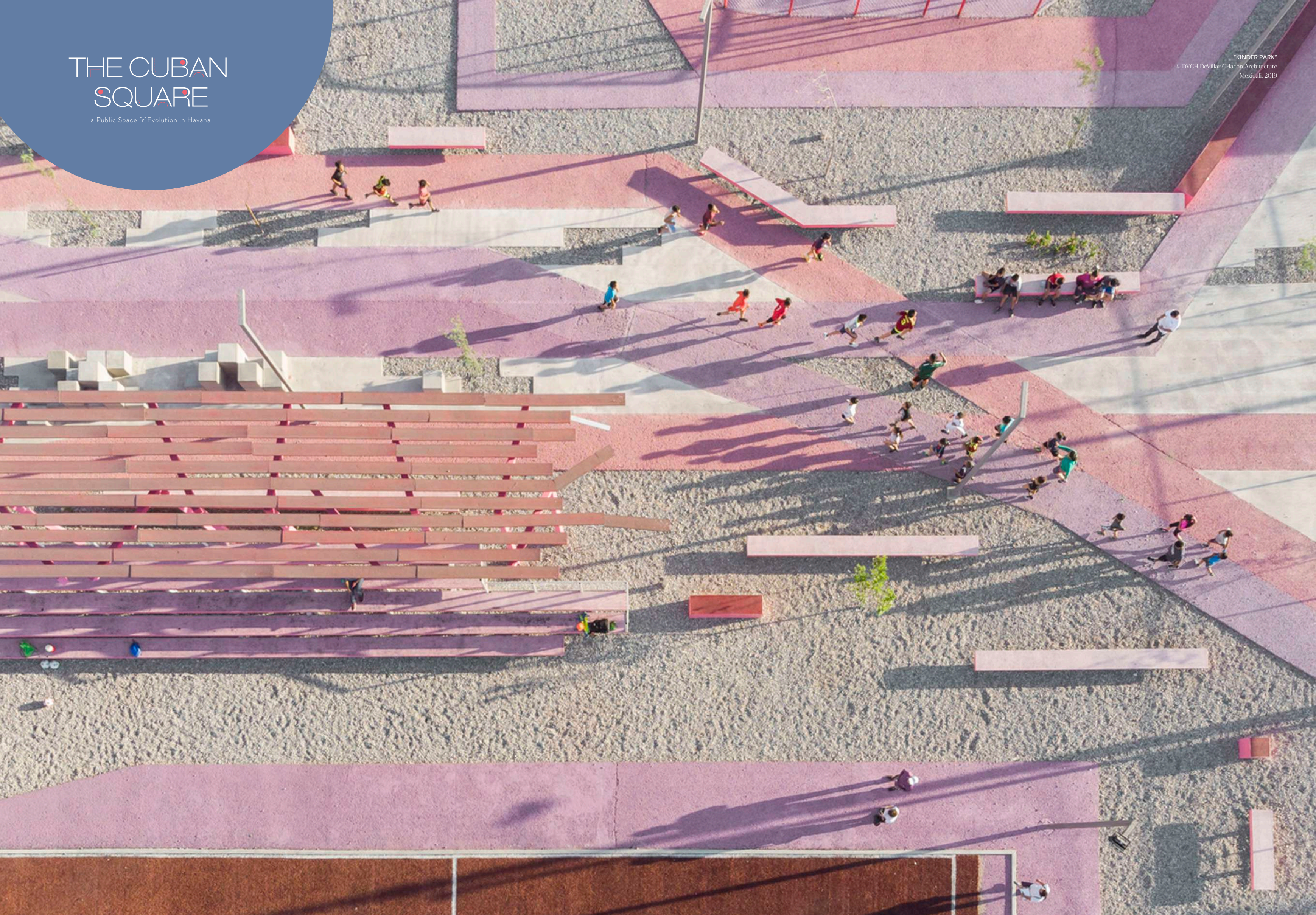
Last but not least, think about the project as an opportunity to imagine a new kind of public space, a place for interaction and sociability, a place for exchange and integration: **a new landmark for Havana.**



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"KINDER PARK"
© DVCH DeVillar CHacon Architecture
Mexico, 2019



Evaluation Criteria

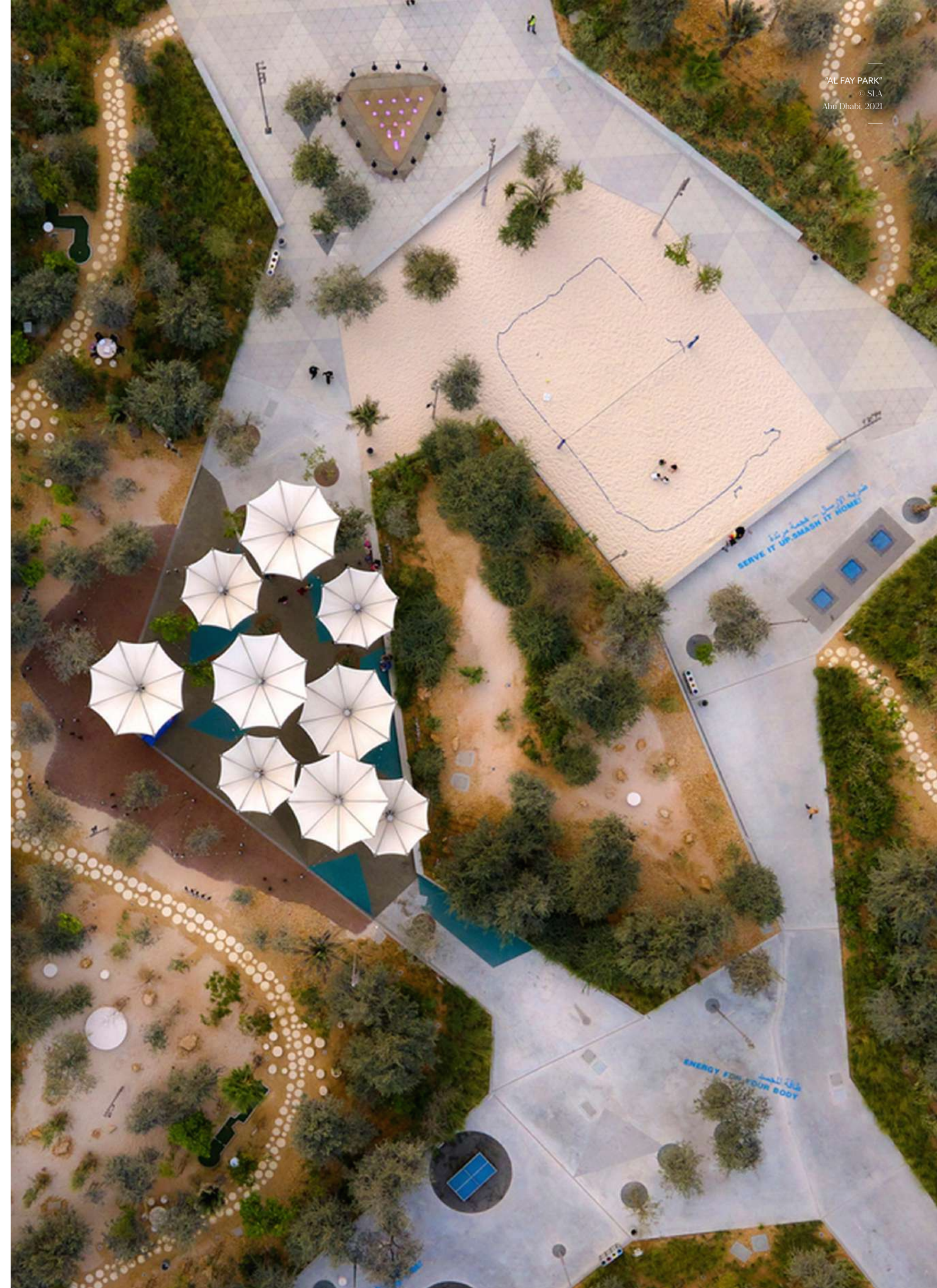
The jury will evaluate the submitted proposals according to the following principles:

- - Originality of the concept;
- - Creative regeneration of the context;
- - Social impact of the proposal;
- - Sensitive use of materials and textures;
- - Public space activation;
- - Graphic representation;

Projects that express a special sensitivity towards urban 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.



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"PLAZA CISNEROS"
© Juan Manuel Peláez Freidel, Luis Fernando Peláez
Medellín, 2005



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 18.07.2022
to 09.09.2022 - (h 11.59 am CET)

“Standard” registration
from 10.09.2022
to 21.10.2022 - (h 11.59 am CET)

“Late” registration
from 22.10.2022
to 18.11.2022 - (h 11.59 am CET)

Submission deadline
18.11.2022 - (h 11.59 am CET)

Winners announcement
19.12.2022

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"HAHNPLATZ"
© Panorama Landschaftsarchitektur
Prüm, 2019



□

**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 finalists 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* > “*The Cuban Square*”;
- 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 “*The Cuban Square*” 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_TCS_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 info@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 22nd.

T H E J U R Y



ANDREA BRANZI

Andrea Branzi
[Milan, Italy]

Andrea Branzi, architect and designer, graduated in Florence in 1967, lives and works in Milan. From 1964 to 1974 he was a partner of *Archizoom Associati* and one of the most respected voices of the *Radical Architecture* movement. A prominent member of the *Alchimia* studio, founded in 1976, since 1981 he has participated in the experience of the *Memphis* group. In 1982 Branzi opened his own studio to devote himself to architecture, urban planning, interior design and industrial design. In 1983 he was one of the founders of the *Domus Academy* in Milan, the first international school of specialization in industrial design, design management and fashion. Branzi was Professor and President of the Interior Design Course at *Politecnico di Milano*. During his career, he writes several books and essays among which *Learning from Milan*, *The warm house* and *Introduction to Italian design*, stand out. Branzi has collaborated with many Italian architecture magazines, such as *Interni*, *Domus*, *Casabella* and *MODO*.



NO/EVER DESIGN STUDIO

Peter Noever
[Vienna, Austria]

Ausstellungsmacher, curator-at-large art + architecture and art director. Director emeritus MAK Vienna/Los Angeles. Principal *no/ever design studio/new strategies*, Vienna. “*Design conjures up the notion of a radically different ‘Weltentwurf’ – from the spoon to the design of a metropolis.*” – pn. Projects and works include: • 2021/22 “*out of the blue*” Exhibition at Architektur Raumburgenland/ Austria • 2019 “*Obsession In_Focus*” Exhibition at SCI Arc/Southern California Institute of Architecture, Los Angeles; 2023 at KANEKO, Omaha/NE • A new landmark for the city of St. Pölten/Austria – the 25m/82ft high light sculpture “*Fountain*” by Brigitte Kowanz (2017) • “*arte libre.*” Project for an international artists’ quarter in La Habana Vieja, C.P.P.N. (Peter Noever and Carl Pruscha), 1985 • “*The Havana Project. Architecture Again*” International architecture conference with urban projects for the Old Town of Havana by Coop Himmelb(l)au, Morphosis/Thom Mayne, Eric O. Moss, Carme Pinós, Lebbeus Woods, and C.P.P.N., 1994/95.



STEFANO BOERI ARCHITETTI

Paloma Herrero E.
[Havana, Cuba]

Paloma H.E. graduated first at *Instituto Superior Politecnico in Havana*, Cuba in 2010 and then from *Politecnico di Milano* in 2013. After graduating in Milan she was the author of three articles and a number of photos in *AREA's 150* edition dedicated to the city of Havana. The collaboration with the magazine allowed her to publish three written articles and a series of photos dedicated to the so-called *Organoponicos* - a famous agricultural system in Cuba. She lived many years in Moscow where she was selected for “*STRELKA*” workshops in several occasions. In 2013 she starts the collaboration with *Stefano Boeri Architetti* where she currently works. Her work has helped her gain experience in projects of both, urban and architectural scales: from big masterplans to small interventions; while her origins and international participation, has led her to a constant research towards a new type of architecture, specifically involving structural honesty and social responsibility.



WUTOPIA LAB

Yu Ting
[Shanghai, China]

Born in 1972 in Shanghai, China, where he currently lives and works. YU is chief architect and co-founder of *Wutopia Lab*, co-founder of *Let's Talk*, *Urban Humble Space Revival Plan* and *FA emerging architect award*. He is a professor level senior engineer, who received Bachelor of architecture from *Tsinghua University* and Ph.D of architectural design and theory from *Tongji University*. *Wutopia Lab* and their design have been recognized by a number of prestigious international design awards, they were selected as *Architectural Record Vanguard Firm 2018*, *HD-Wave of the Future Honorees 2019*, *Archdaily China Building of the year '18 Top Three*. *Wutopia Lab* has been awarded by *ICONIC AWARDS*, *German Design award*, *Best of Year Award*, *IF*, *IDA*, *FX international design award*, and also been nominated in *INSIDE*, *WAF*, *WAN*, *DFA*, *Frame*, *Dezeen*, etc. Through magical realism *Wutopia Lab*, as a cutting edge studio, is aiming to create miracles in daily life based on Glocalization.

THE JURY



CITY OF AMSTERDAM

Iruma Rodríguez Hernández
[Havana, Cuba]

Iruma Rodríguez is an architect and urbanist based in The Netherlands. She graduated as an architect from the *Technical University of Havana*, and as an urbanist from the *University of Arts of Amsterdam*. In 2019, Iruma was awarded with a special mention from the *Archiprix- NL- 2019*, with her work: *Towards a Happier Havana: the Almendares area case*; work where she bridges the Dutch design knowledge and the Havanan reality. At present she's a senior urbanist at the *Department of Urban Planning and Sustainability of the Municipality of Amsterdam (RenD)*, mainly engaged in the redevelopment of transformation areas. Likewise, she works as a guest teacher at the *University of the Arts of Amsterdam*. In parallel, Iruma develops workshops and exchanges with diverse actors in Havana, to improve the landscape and living conditions along the *Almendares River* and of the city in general. Currently, she's developing a manual of urban interventions to make of Havana a happier city.



INSIDE OUTSIDE

Francesca Porro
[Amsterdam, Netherlands]

Francesca Porro is an Italian architect, deeply interested in multidisciplinary research, working at the intersection of architecture, landscape and design. She graduated cum laude in Architecture at *Politecnico di Milano* in 2019, and studied for a period at *Technische Universiteit Delft*, Netherlands, in 2017. Her final thesis won several honorable mentions and has been exhibited at the *11th International Landscape Biennial in Barcelona 2020*. She worked for several years at *Openfabric* in Milan, and from 2021 till 2022 she collaborated as Landscape Architect in the office *LAND Suisse*, Switzerland, working mainly in landscape design competition. Her professional experience includes Teaching Assistant in Landscape Design Studio in *Politecnico di Milano* since 2019. Since 2022 she is working as Landscape Architect at *Inside Outside*, in Amsterdam, Netherlands.



TECHNISCHE UNIVERSITÄT

Teresa Pontini
[Dresden, Germany]

Teresa Pontini is a landscape architect and researcher focusing on public space design. During her career she managed international and multidisciplinary architecture and landscape design projects, and facilitated capacity building activities and publications on inclusive public space design and participatory planning (with *Temporioso.net*, *Ecosistema Urbano*, *Civicwise*). Together with the Berlin based Landscape Architecture firm *Topotek1*, she supervised large-scale open space projects in Europe and Middle East, engaging with local stakeholders and city leaders, and managing partnerships with multilateral organisations, and landscape professionals. She currently collaborates with the Swiss landscape architecture office, *Studio Céline Baumann*, and teaches at *TU-Dresden University*, Faculty of Landscape Architecture, with a focus on open space design and landscape theory.



ALABAUTH

Adrian Labaut
[Havana, Cuba]

Adrian Labaut (La Habana, 1989) is a Doctoral candidate at the *Universidad Politécnica de Madrid*, in Spain. He holds a Bachelor and a Master's Degree in Architecture with honours from the *Politecnico di Milano*, in Italy. From small to urban scale projects and with special interest in experimentation, Adrian has collaborated with architectural offices in Milan, Seville and Copenhagen. His work has been widely published, and exhibited at the *Venice Architecture Biennale*, the *Milan Design Week*, the *Milan Fashion Week*, and elsewhere. Adrian is director of *alabauth*, a multidisciplinary studio working across experimental architecture, aesthetics, politics, philosophy and communication. His research focuses on the relationships of form and meaning through the lens of visual research, and the generation and implementation of alternative methods for approaching the city and its relationship with the architectural object.



TERRAVIVA



INSIDE OUTSIDE
PETRA BLAISSE

Andrea Zanni

BOERI
STEFANO
BOERI
ARCHITETTI

VUTOPIALAB

Adrian Labaut

 TECHNISCHE
UNIVERSITÄT
DRESDEN

noever design studio®

× City of
× Amsterdam

-[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, "Azatlyk Central Square", ©DROM;
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