

# Brise-Vent Havre

A Museum in the Port



**TERRAVIVA**

# Brise-Vent Havre



Competition supported by **WATERFRONT LAB**,  
Institutional Promoter



Design topic by Doni Hallko,  
Winner of the Call for Competitions 2023

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# Intro

**F**ollowing the conclusion of the Hundred Years' War, a revitalised economy and the burgeoning transatlantic trade routes necessitated the establishment of a new port on the Seine estuary.

It was during this period that Francis I, King of France, took the momentous decision to establish Le Havre - which in French literally means "The Harbour" - and, consequently, the city itself.

Despite the challenges posed by marshy terrain and stormy weather, the port welcomed its inaugural ships in October 1517, coinciding with the signing of the city's foundation charter by Francis I. **This event marked the beginning of a period of ever-increasing power and wealth for Le Havre, encompassing economic, political and even religious spheres.**

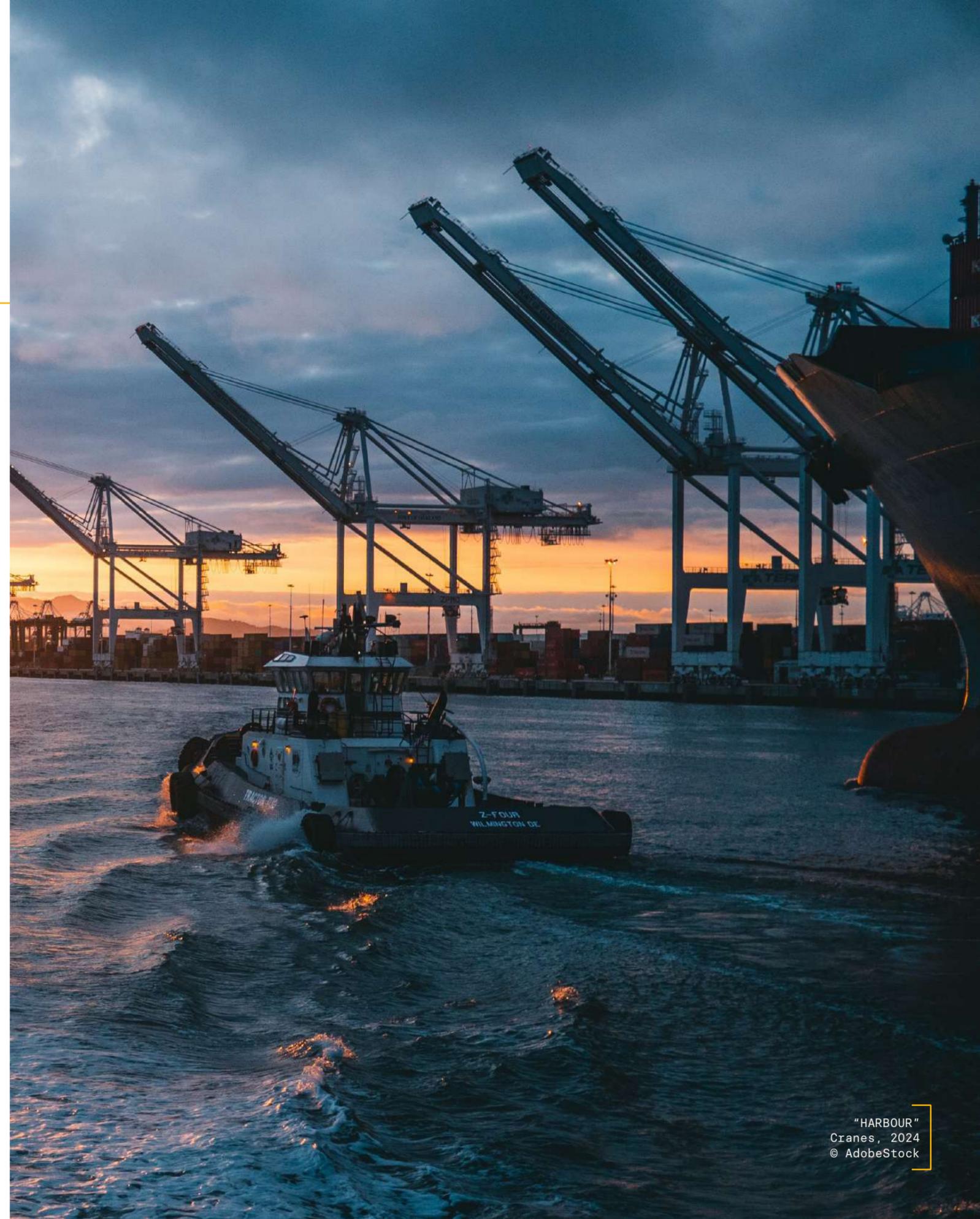
With the advent of industrialisation, the port's infrastructure assumed even greater significance, physically expanding its footprint within the city. The 17<sup>th</sup> century ushered in an era of remarkable prosperity.

**The international naval traffic boom elevated Le Havre's stature to one of Europe's most prominent ports, bringing to a phase of massive urban development.**

Those years of exponential growth were tragically interrupted by the outbreak of the First World War, which claimed the lives of countless French soldiers on the front lines. Fortunately, the city was spared the brunt of the conflict, as the battlefields were situated further north.

**However, World War II brought a starkly different fate. The region endured relentless aerial bombardments, with 132 separate attacks.** The most devastating ones occurred on September 5<sup>th</sup> and 6<sup>th</sup> 1944, when 150 hectares of land were reduced to rubble.

**The reconstruction of Le Havre became a paramount concern for French national politics. While all eyes were turned towards the city, the responsibility of overseeing its revival was assigned to Auguste Perret.** The atelier of the French concrete master embarked on one of the most captivating urban design projects of the post-war period.



# Brise-Vent Havre

"WATERFRONT"  
Le Havre, 2024  
© AdobeStock





"HÔTEL DE VILLE"  
Auguste Perret, 1958  
© AdobeStock

## A Concrete City

**T**he selection of the site for Le Havre's reconstruction was not arbitrary. Auguste Perret, upon being entrusted with the city's restoration plan, prioritised what he termed "*Geographical Realities*". These pertained to the specific characteristics of the terrain located north of the Seine estuary.

**Perret's vision for Le Havre established a clearly defined and evocative urban shape that resonated with the historic city,** which was achieved through a deliberate relationship with the natural landscape that defined the place itself.

The design also fostered a significant connection with the vast open spaces surrounding the city, imbuing it with the dimension and features of a contemporary urban centre.

**The project presented an unprecedented opportunity to explore the connection between classical and modern architecture through the use of concrete, adhering to the principles of structural classicism.**

The success of Perret's plan culminated in Le Havre's inscription on the UNESCO World Heritage List in 2005. Notably, it became the first instance of a modern urban fabric to receive this prestigious recognition.

**As UNESCO aptly states, Le Havre represents "an exceptional example of post-war architecture and urbanism".**

# Brise-Vent Havre

"SAINT JOSEPH"  
Auguste Perret, 1964  
© AdobeStock



# The Port

**T**he Port of Le Havre holds a position of prominence on a continental scale, ranking as the fifth-largest port in Northern Europe and France's undisputed leader in container traffic. Notably, in 2022 alone, the harbour facilitated the movement of over 3 million containers, reflecting a remarkable 52% growth on the previous year.

These impressive numbers take on an even greater value when considering the port authority's unwavering commitment to a sustainable future.

In 2015, a pivotal interregional investment plan worth hundreds of millions of euros was implemented. This program serves as a testament to the authority's forward-thinking approach and its acknowledgment that addressing environmental challenges "cannot be delayed".

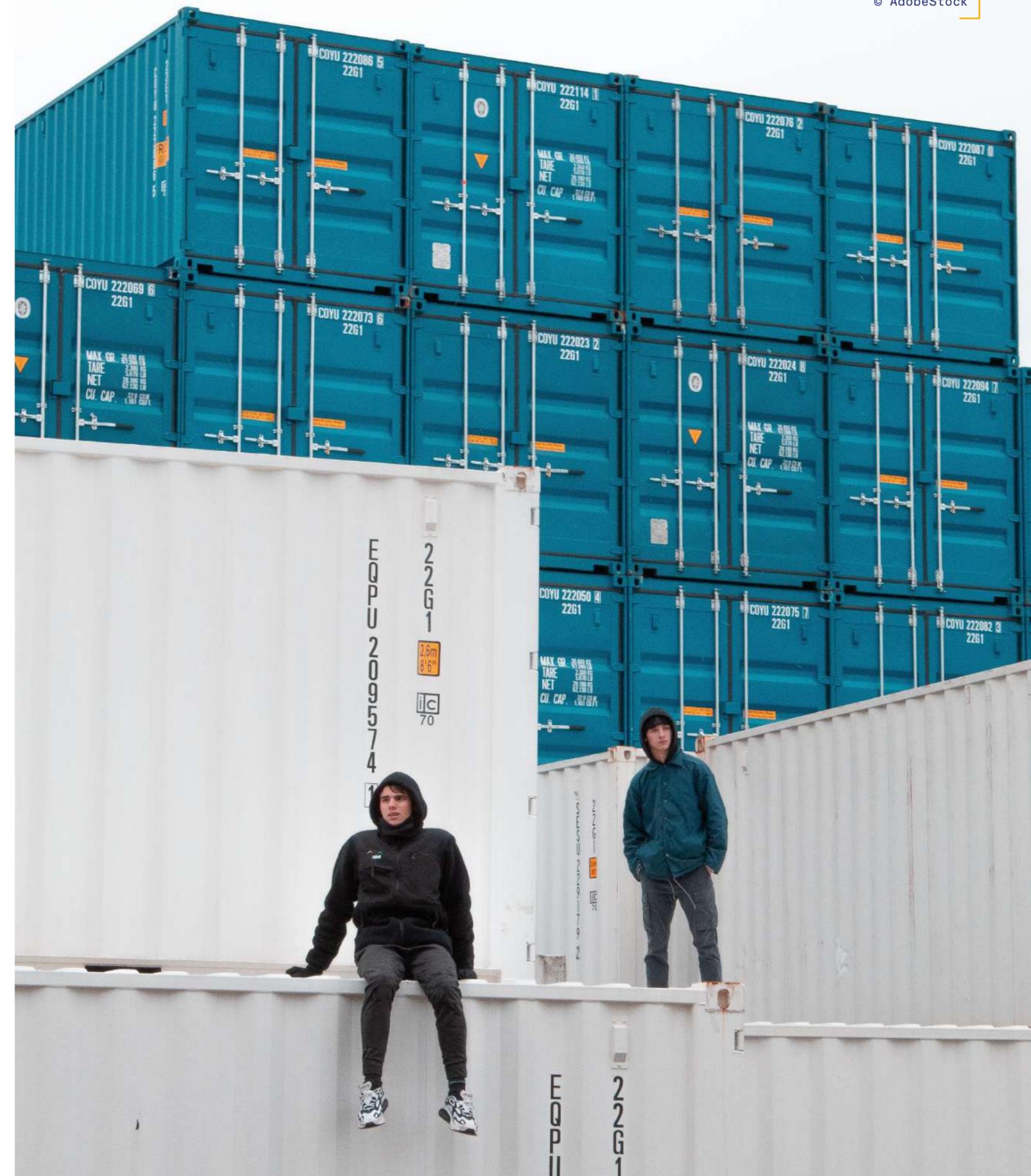
The plan entails a strategic reduction in crude oil traffic and a repurposing of the port surfaces. Besides, it includes the establishment of a wind farm and the revitalisation of several disused structures.

A particularly interesting outcome of this initiative is the "Port Center du Havre". The building functions as a cultural hub for education, knowledge dissemination and community interaction, offering visitors the opportunity to delve into the multifaceted world of the industrial port environment.

Exhibitions, conferences, tours and workshops form the core of the Center's offer. The formats are meticulously tailored to cater to diverse audiences, encompassing students, professionals and the general public of both locals and tourists.

All initiatives are designed to engage and incorporate a rich cultural tapestry, featuring insights from researchers, local stakeholders and artists, each offering their unique perspective on the port and its operations. However, the opportunities for exploration extend way beyond the Port Center.

Located at the tip of a harbour quay and abandoned for decades, today the majestic ruin of the "Brise-Vent" has remained somehow suspended in time, trapped in a context that has not yet been able to rehabilitate it as it deserves.



# Brise-Vent Havre

"THE OLD PORT"  
Le Havre, 1815  
© AdobeStock





## A Unique Structure

**I**n the wake of a devastating storm that wreaked havoc on the port of Le Havre on December 8<sup>th</sup> 1946 - causing a significant maritime accidents - two investigative commissions were promptly established.

The primary factors identified as a culprit were the severe weather conditions and critical meteorological factors. In response, Louis Billotey, leading the technical studies department, proposed the construction of a protective wall to mitigate the wind's impact on the harbour.

**The design of this unconventional architecture, absolutely unique in its kind, involved meticulous research using scale models featuring three distinct profiles, each evaluated for its potential effectiveness.**

Following a series of wind tunnel tests, a definitive shape was crafted. The project received official approval in April 1947 and was swiftly completed by November of the same year. The concrete structure stretched 240 meters in length and soared to a height of 21,5 meters, punctuated by eight strategically-placed openings.

**This visually striking curved wall served its intended purpose for some years, safeguarding vessels from the relentless northern winds.** Over time, it also housed the Maritime Degassing Company and the GRIMP training grounds (Groupe de Reconnaissance et d'Intervention en Milieu Périlleux), a specialised unit focused on reconnaissance and intervention in hazardous environments.

# Brise-Vent Havre

"SKYLINE"  
Le Havre, 2024  
© AdobeStock



# Brise-Vent Havre

**H**owever, time has rendered this gigantic wall largely obsolete. It now stands as an industrial relic, a deserted landscape that beckons filmmakers, street artists, and photographers, each seeking to capture its unique character.

The Port of Le Havre has consistently demonstrated a commendable sensitivity towards adapting to ongoing changes, following **the European trend of strategic reconversions of infrastructural areas into public spaces and cultural hubs**. Meanwhile, the journey towards sustainability remains "ongoing" and advancements in technology and scientific research hold immense potential for further progress.

**The maritime transport sector is facing a series of critical challenges.** In today's interconnected global society, the impact of international trade remains undeniable. Equally evident is the need to evolve the current transportation models and patterns.

**Europe is actively channelling significant resources towards this ambitious goal and initial successes are starting to materialise.** A Norwegian public company, leveraging EU funding, has developed a fully electric ferry. In France, the private company "Grain de Sail" has pioneered the realisation of the first merchant-grade sailing vessel.

**For a city like Le Havre, whose very name is intrinsically linked to its port, this sleeping giant represents an unavoidable challenge, one that demands unwavering commitment.**



# Brise-Vent Havre

"BRISE-VENT"  
Le Havre, 2024  
© AdobeStock





"BRISE - VENT"  
Le Havre, 2024  
© AdobeStock

## The Competition

**L**e Havre has already demonstrated in the past the ability to regenerate its urban fabric, confirming the importance of a strong design vision to guide the process.

The commendable spirit of open-minded innovation clearly extends also to the Port area, manifested in the ongoing transformation of its intricate infrastructure. This new adaptive-reuse challenge is conceived to further reinforce the collaborative path embarked upon by the city and its harbour.

**With the ambitious goal of recovering the forgotten landmark of the "Brise-Vent", the competition aims to design a one-of-a-kind Museum facing the bay of Le Havre.**

As the gigantic concrete sail no longer serves its original purpose of shielding the port from wind gusts, the time to envision an urban regeneration project has finally come.

**The key will be to work sensitively on the conservation of the existing structure, without any fear of experimenting creatively with the coexistence solutions between the old and the new.** Both projects that contemplate more radical interventions and concepts characterised by more discrete operations will be equally valued by the jury panel.

**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 panoramic position facing the sea, are just some of them.

Its condition of "Port Ruin" gives it a sort of special charm, while the state of deep degradation can be interpreted like a kind of desperate call for attention not to forget its existence.

**The unconventional idea to transform the "Brise-Vent" into a mind blowing contemporary Museum, intended as the new beating heart of Le Havre's cultural scene, has been considered as the most fitting approach to bring back to life this unique mid-20<sup>th</sup> century engineering marvel.**

Although it is definitely a challenging architecture to reimagine, its adaptation to a contemporary program would allow the city to get back an extraordinary public space, currently abandoned to itself.

# Brise-Vent Havre



# The Project

**C**hoosing the "type" of Museum will be up to each participant, so be smart when thinking about the cultural offer!

The local context provides a wide range of interesting ideas and potential subjects: Contemporary Art, World War II, Auguste Perret & Post-War Architecture, Naval-Port Museum, among many others.

The exhibitions hosted by the "Brise-Vent" could be both permanent and temporary. **Make sure to consider the renovated building as a hybrid mix of programs; side functions such as auditorium, bar and restaurant, panoramic viewpoints, indoor and outdoor spaces, will be crucial to achieve a successful project.**

The competition explicitly requires full attention to the social aspects of the proposal, encouraging designers to work on programs linked to an everyday use, open both to the local community and international tourists.

**How would it be possible to transform this abandoned grey giant into a cultural hub open seven days a week?**

Designers will be 100% free to define the degree of "impact" of the whole intervention. Proposals will involve the interiors, but also facades, roofs, in-between spaces and external areas.

**It will be allowed to foresee perforations in the surfaces, volumetric additions, openings and extrusions when deemed necessary.** Naturally, each decision must be justified by the overall concept behind the project.

It is specifically required to pay special attention also to the communicative aspects of the project.

**The curved facade facing the sea can be understood as a blank canvas to be rethought with new palettes, coloured patterns and captivating textures that will help to conceive the "Brise-Vent" as the new city's icon.**

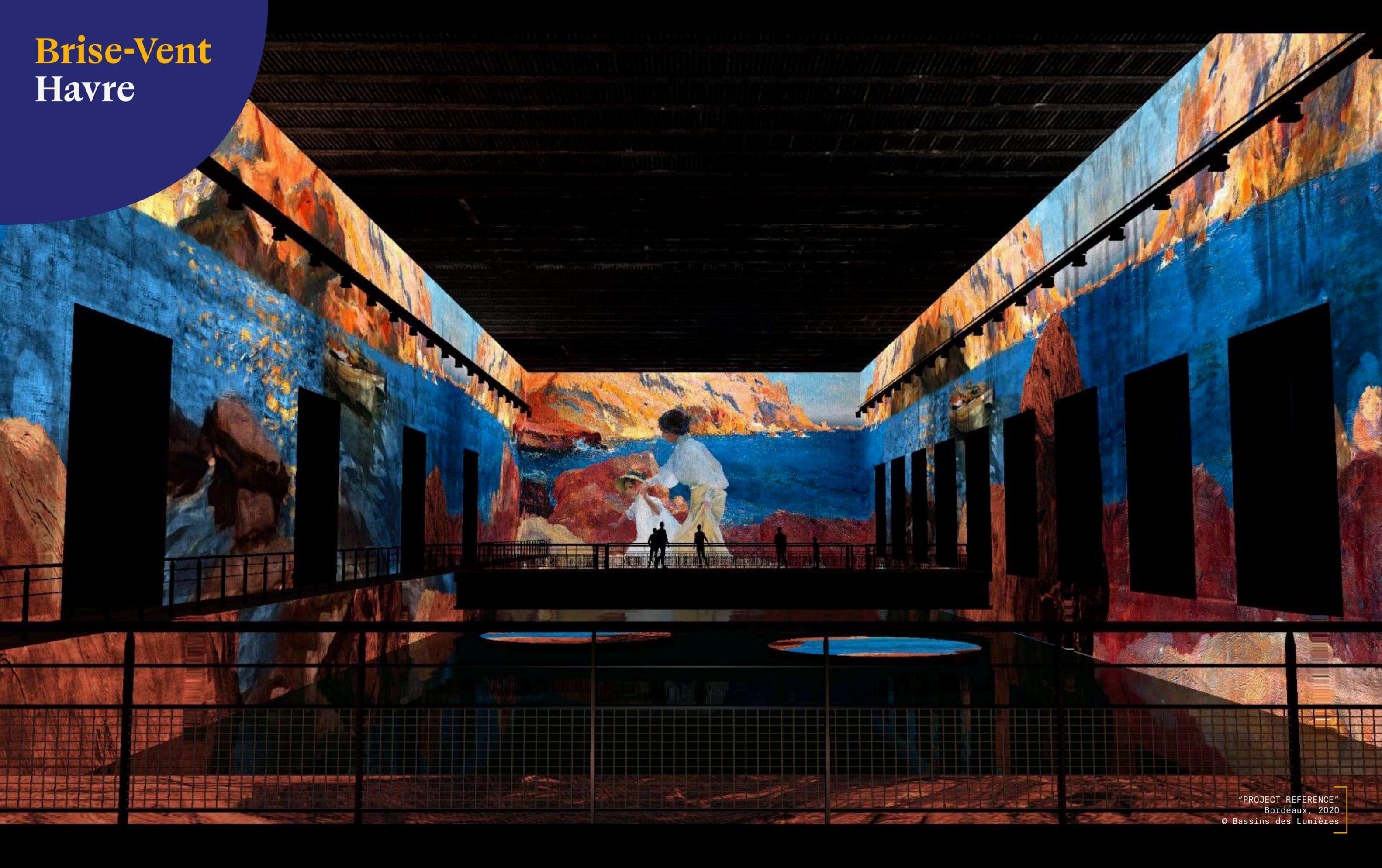
Another fundamental aspect to be taken in consideration is the isolated position of the building. The accessibility issues - for pedestrians, with public transport, by boat, by car, by bicycle, etc - will be another important variable.

**Likewise, the panoramic position overlooking the waters of the bay represents a key aspect to keep in mind with particular sensitivity when defining the architectural concept.**

Finally, given the declared vocation of the Port of Le Havre towards a sustainable future, the implementation of strategies and devices aimed at reducing the energy impact of the Museum will be definitely appreciated.



# Brise-Vent Havre





"DANISH NATIONAL MARITIME MUSEUM"  
Helsingør, 2013  
© Bjarke Ingels Group

# Design Guidelines

## Site Coordinates:

- 49.474163, 0.127563

## Suggested Competition Program:

- Hall, Welcoming Area and Reception;
- Ticket Desks and Info Point;
- Cloack Room, Toilets and Service Areas;
- Exhibition Spaces (permanent/temporary);
- Auditorium;
- Café and/or Restaurant;
- Indoor/Outdoor Cinema/Projection Area;
- Panoramic Viewpoints;
- Relax and Social Areas;
- Administration Offices
- Outdoor Public Space;
- Parking and Slow Mobility Spots;
- Floating Piers and Platforms;

## Constrains & Allowances:

- Tearing down the "Brise-Vent" structure, or a consistent part of it, will not be allowed;
- The prefabricated volumes embedded under the concrete sail can be recovered or even completely removed;
- Exceeding the original building's height of 25 meters will not be permitted;
- All external areas around the building, between the parking lot (included) and the tip of the pier, are part of the project area;

# Brise-Vent Havre



"PUNTA DELLA DOGANA"  
Venice, 2009  
© Tadao Ando



"ZEITZ MUSEUM"  
Cape Town, 2017  
© Heatherwick Studio

## Evaluation Criteria

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

- **Originality of the concept;**
- **Integration with the context;**
- **Creative interpretation of the program;**
- **Sensitive use of materials and textures;**
- **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) will be available for all participants on TerraViva website.

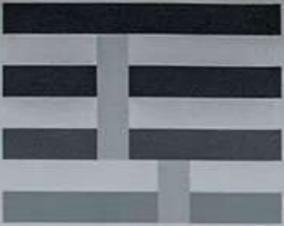
# Brise-Vent Havre

"PROJECT REFERENCE"  
Bordeaux, 2020  
© Bassins des Lumières

SE  
marine



www.bordeaux.fr

  
BASSINS  
DE  
LUMIÈRES



# Submission Requirements

## 1 Two A1 panels [59,4 × 84,1 cm]

- Files format: **jpg**
- File name 1: **order n°\_1** (ex. 12345\_1)
- File name 2: **order n°\_2** (ex. 12345\_2)
- Maximum file size: **20 MB each**
- Panels orientation: **horizontal**
- Text language: **english**

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).

All kinds of graphic representations will be accepted.

The Order Number (ex. 12345) must be placed in the upper right corner of each panel.

The panels and text file must NOT contain any other reference to the identity of the participants (name, office, university).

## 2 A brief text describing the proposal

- File format: **docx/doc**
- File name: **order n°\_text** (ex. 12345\_text)
- Text length: **from 250 to 500 words**
- File layout: **A4**
- File orientation: **vertical**
- Text language: **english**

# Schedule

## “Early” Registrations

from **20.05.2024**  
to **19.07.2024** — (h 3:00 pm CET)

## “Standard” Registrations

from **19.07.2024**  
to **16.08.2024** — (h 3:00 pm CET)

## “Late” Registrations

from **16.08.2024**  
to **13.09.2024** — (h 3:00 pm CET)

## Submission Deadline

**13.09.2024** — (h 3:00 pm CET)

## Winners Announcement

**30.09.2024**

# Brise-Vent Havre

"NATIONAL MARITIME MUSEUM CORNWALL"  
Falmouth, 2003  
© NMM Cornwall



# Prizes & Mentions

**1° Prize: 3.000 €**

**2° Prize: 1.000 €**

**3° Prize: 500 €**

**10 Golden Mentions: 250€ each**

**10 Honorable Mentions: 1 free competition in 2024**

**30 Finalists**

prizes awarded by



## Registration & Submission

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 > "Brise-Vent Havre";
- Click on Register, follow the instructions, enter the requested information and complete your registration procedure;
- Once the registration procedure is concluded, you will receive a confirmation email with the receipt and the link to download the "Brise-Vent Havre" package (please check also 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 Order 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;
- Submissions have to be done through the same Terraviva 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](mailto: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 the competition deadline;

# Brise-Vent Havre

"TAOCANG ART CENTER"  
Jiaxing, 2020  
© Roarc Renew



# Jury



## **Bonet + Partners**

**Rafael Bonet**  
Paris, France

Rafael Bonet obtained his Architecture Degree from UCV in Caracas (Venezuela) in 2003, and a Master's Degree in Architecture from the École Spéciale d'Architecture in Paris in 2008. Before starting his own firm, Rafael Bonet worked in several agencies, BDA architects in Caracas and in the Parisian agency of Jakob + Macfarlane where he participated in the development of projects of various sizes: exhibitions at the city of architecture of Paris, development of the specifications for the headquarters of the Fondation Entreprise Ricard and the start of the construction site of the Cité de la Mode et du Design located on Quai d'Austerlitz in Paris. Rafael develops his activity between Paris and Latin America, combining research and design projects in the fields of architecture, landscaping and industrial design. Interior design projects constitute an integral part of the agency's work, including those of luxury sailboats (in partnership with the Piaton firm), including 66 and 76 foot sailboats for the Bordeaux-CNB shipyard, part of the Solaris group.



## **Weston Williamson + Partners**

**Isabella Bhoan**  
London, United Kingdom

Isabella started her career in Landscape Architecture in Copenhagen (Denmark) and finished her master's degree in 2016 with a specialty in rewilding the urban environment. After two years in a renowned Danish studio as a landscape architect working with various projects such as schoolyard designs, science and research landscapes, public realm and derelict industrial sites, she started her own company ILF Landscape Architecture. Working with international clients, she travelled to NYC and worked on socio-economic public realm projects, private gardens, and educational facilities. Two years later, she settled in London where she is currently head of landscape architecture at Weston Williamson + Partners focussing on rewilding infrastructural projects and public realm in the UK and globally. ILF Landscape Architecture continues to focus on research and development within landscape architecture to generate awareness for the discipline and the importance of great landscape architecture.



## **Taller KEN**

**Greg Melitonov**  
New York, United States

Gregory Melitonov is a New York-based designer and educator. He is the founding partner of the design studio Taller KEN. Melitonov's work focuses on community engagement and design-build projects, seeking out opportunities to create social infrastructure in complex, underserved urban environments. In 2016, Melitonov began an educational nonprofit, FUNdaMENTAL Design-Build, that brings groups of young international designers together for an annual construction project, often in neglected public spaces in underserved communities. The past five years of project outcomes were recently exhibited at Art Omi in the Hudson Valley entitled Shared Space—Collective Practices In 2019, Melitonov was a recipient of the MacDowell Fellowship in Architecture and the 2019 Architectural League Prize. In 2016, he received the AIA New York New Practices Award. Melitonov earned an M.Arch in 2010 from Yale University and a B.S. from Skidmore College in 2004.



## **School of Planning & Arch.**

**Anupama Bharti**  
Bhopal, India

Anupama Bharti is a Landscape Architect, Educator, Researcher, Writer, Poet, and Craft Lover, and has 12 years of teaching, research, and industrial experience. Her passion towards research and writing have inclined her to read, document and write about the cultural, historical, and heritage landscapes shaping up human society for ages. Urban vernacular open spaces and their indigenous built environment inculcating the ecology and ecosystems and landscape urbanism building up the contemporary cities Landscape linkages/corridors, habitat fragmentation and the role of Landscape Architects in conserving wildlife and biodiversity. She is the Assistant Professor in the Department of Landscape, School of Planning and Architecture Bhopal since January 2020. She has also been a visiting faculty at CEPT University, SAL School of Architecture Ahmadabad, UPES Dehradun and BBD Lucknow from 2017-2019. She was also practicing as a Landscape Consultant and provided consultancy for Heritage, Corporate and Park Design in various parts of Uttar Pradesh.

# Jury



## SCAPE

### Peixuan Wu

San Francisco, United States

Peixuan Wu is a landscape architect in San Francisco, USA, specializing in ecological design for public spaces. Currently with Scape Landscape Architecture DPC, she designs and advocates for ecologically restorative and socially engaged landscapes, urban environments, and natural infrastructure. She graduated from University of California, Berkeley, with a Master of Landscape Architecture (MLA). As a recipient of the Geraldine Knight Scott Fellowship and Thomas Church Memorial fellowship, she focuses on the intersection of co-habitat and climate change design. Her work integrates research and practice seamlessly to reveal the ecological and cultural profusion inherent in the built environment. With prior experience in SWA, PWP, MLA+, she has gained international practice experience and has participated in projects spanning U.S. China, Japan, and the UAE. At the same time, she has received multiple honors for her research, and her work was exhibited at the Seoul Biennale.



## Politecnico di Milano

### Luciano Crespi

Milan, Italy

Associate Professor in Architectural Technology at the Faculty of Architecture of Milan since 1992. Full professor of Design at the School of Design of the Polytechnic of Milan since 2009. He was president of the Interior Design Study Course at the School of Design of the Polytechnic of Milan from 2009 to 2015. Member of the Board of the Doctorate in Design of the Politecnico di Milano. Director of the Master in "Exhibition design" and of the International Master, in collaboration between the Polytechnic of Milan and Escuela Politecnica Superior of Madrid, in "Urban Interior Design". He was a member of the Steering Committee of the Scientific Society of Design. As coordinator of the DHoC (Design for Hospitable Cities) research group of the Design Department of the Polytechnic of Milan, he carries out research and design experimentation on the theme of the redevelopment of urban spaces. Including: redevelopment project of via Lambruschini in Milan (2013, client Ferrovienord/Lombardy Region).



## Quinn Evans

### Imman Suleiman

Ann Arbor, United States

Master of Architecture and a B.S. in Architecture from the University of Michigan. As a licensed Architect at Quinn Evans with more than five years of experience, she has contributed to projects like the Michigan Central Train Station and the Federal Reserve Board, focusing on preserving and renovating existing structures and tackling sustainability and social justice. Currently, she is working on a conditional assessment for Buffalo Central Terminal - a train station abandoned for the past 40 years. As a design team member, she excels in conducting comprehensive conditions surveys to guide historical restoration and updating BIM models with historical features. At Quinn Evans, she is actively involved in leadership roles and activities like the CK Leadership Program and promoting diversity as a member of NOMA Detroit. She is passionate about mentoring through the Detroit Project Pipeline and ACE mentorship programs.



## Bokemo

### Olav Werner

Oslo, Norway

Architect MNAL Olav Werner (NTNU 1999) is a partner at Bokemo. He has a diverse range of experiences with a focus on urban development, planning and design of residential, commercial, and educational buildings. He has been a project manager for housing and urban development projects across Norway for both public and private clients. Examples of current projects include concept design for Revetalbekken Park (Tønsberg) and memorial site for the July 22nd terrorist attack at the Government Quarter in Oslo (KORO). He has worked on design projects of various sizes and stages, from competition and concept phases to detailed design. As a project manager, he fosters collaboration among various disciplines in interdisciplinary teams. He immerses himself in local contexts, identifies new opportunities, inspires enthusiasm, and possesses a strong constructive understanding. Ålgård City Center was awarded the State's Prize for Building Quality in 2019.

# Brise-Vent Havre

"COLLEGE POWERHOUSE"  
Beloit, 2020  
© Studio Gang





bokemo.no

Taller 'KEN'



SCAPE

WW+P

# Brise-Vent Havre

"TATE MODERN"  
London, 2016  
© Herzog & de Meuron



## Terms & Conditions

- A.** The competitions are open to students, architects, designers, urbanists, engineers, artists, makers, activists and anyone interested in the design and architecture fields. The participant must be at least 18 years old;
- B.** Participants can join the competition either individually or in team. There is no restriction or limit to the number of members that can compose a team. Teams can be made up of members of different nationalities and ages, but all members must be at least 18 years old. The list of the team members cannot be changed after the submission;
- C.** Participants must respect deadlines, procedures, fees and submission requirements. It is highly advised to complete any of these online procedures (also registration) in advance. TerraViva S.r.l. is not responsible, in any case, for any technical difficulty or web malfunctioning;
- D.** All the necessary materials/documentation related to the competition is available in the download section of the competition's official page. to download and use the materials/documentation of the competition made available by TerraViva S.r.l. it is necessary to pay a registration fee, which allows to get a single identification code. The registration fee, for each competition, is established according to the competition's calendar and the relative amounts do not vary depending on the number of team members;
- E.** The payment of one fee allows the participant/team to have one personal identification code linked to the submission of one single project. In order to have additional submission codes and, therefore, submit additional projects it is necessary to pay additional fees;
- F.** The payment methods accepted are: PayPal, Satispay, credit card, bank transfer, payments in cryptocurrency;
- G.** Prizes are established regardless of the number of members of a team. TerraViva S.r.l. pays all the commissions charged by its bank for the prizes' payment, the commissions that may be applied by the winner's bank or the commissions for currency exchange have to be paid exclusively by the winner. The prizes will be awarded after the verification of the identity of the winners and after the winners have signed a self-declaration certifying that they fully accept all the Terms and Conditions of the competition;
- H.** Before proceeding with the evaluation procedure by the jury panel, TerraViva S.r.l. will carry out a pre-selection aimed at excluding those projects that do not comply with the Terms & Conditions and the minimum quality-standard requirements (established by TerraViva S.r.l. for each competition). Therefore, participants accept to respect and not to challenge for any reason the results of the pre-selection carried out by TerraViva S.r.l.;
- I.** The jury is composed by experts of the fields of architecture which are independent and impartial. The jury's decision is the result of a mere aesthetic evaluation and cannot, in any case, be challenged. Participants therefore accept not to challenge the decision nor the evaluation of the jury. In case one or more members of the jury withdraw, TerraViva S.r.l. will substitute him/them with a new member equally distinguished and impartial;

- J.** TerraViva S.r.l. is not responsible for the possible bad execution of the project. In any case the evaluation of the jury and winning of a prize cannot be considered as an assessment of the adequacy and technical feasibility of the project;
- K.** TerraViva S.r.l. is not obliged to give explanations to the participants regarding the results of the competitions;
- L.** Participants are not allowed to publish their own submitted material before the announcement of the official winners;
- M.** Participants are not allowed, in any case, to inquire the jury about the competition;
- N.** Any team or individual that violates the Terms and Conditions during or after a competition may have their rewards, publication or any other competition outcome revoked at any time;
- O.** The prizes are paid by bank transfer or Paypal. In order to receive the price, the winner (individual or legal entity) must fulfil a declaration of receipt of the prize. Therefore, it is not possible to request an invoice;
- P.** Projects' submission and/or final winning of the competition do not constitute any kind of professional commitment/relationship between the participant and TerraViva S.r.l.;
- Q.** TerraViva S.r.l. has the right to modify competition's dates, jury's composition or the methods for project's submission. Any change will be notified at least 48 hours before the submission deadline through the media channels of TerraViva S.r.l.;
- R.** These Terms and Conditions, in any case, do not constitute an offer to the public;
- S.** By registering to the website of TerraViva S.r.l. participants declare to fully and unconditionally accept all the Terms and Conditions of the competitions without any exception;
- T.** The Terms and Conditions and any other rule can be modified by TerraViva S.r.l. without prior notification. The Terms and Conditions and any other rule can be waived by special rules pertaining to single competitions;
- U.** The Italian law regulates the rules of the competitions and any other rule on the website. Any controversy that might arise shall be of exclusive competence of the Court of Milan;
- V.** The Terms and Conditions will be provided also in Italian and other languages, but, in case of doubt of interpretation, the English version shall prevail;

## Ineligibility Rules

The occurring of any of these cases will be ground for the disqualification of the participant and/or their teams without exception:

- a.** Any gross violation of the Terms and Conditions;
- b.** Submission of any material using a different procedure from the one indicated in the submission requirements;
- c.** Submission of any material after the expiry of the submission deadline;
- d.** Naming any file in a way which is different from the one indicated in the submission requirements;
- e.** Submission of panels and text files containing any reference to the identity of the participants (e.g. name, office, university);

- f.** Submission of layouts with texts not written in English;
- g.** Submission of any material which is not in line with the competition principles or that is considered incomplete;
- h.** Submitting a project which differs in a macroscopic way from the purposes of the competition;
- i.** Participants having a family relation within the second grade or direct professional relationship with any of the jury members at the time of the competition and/or in the two previous years;
- j.** Submitting a project which is not new and original or which is not the outcome of the intellectual activity of the participants (i.e., does not belong to them);
- k.** TerraViva S.r.l., with a mere technical and objective evaluation, discards the projects that do not meet the requirements listed in the Terms and Conditions or in the special rules of the single competition and/or that constitute any of the above listed cases. The discarded projects will not be evaluated nor considered by the jury. Disqualified participants and/or their teams will not receive any refund;
- l.** by accepting the Terms and Conditions participants expressly declare that they do not fall under any of these causes of ineligibility;

## Intellectual Property Rights

Participants maintain the intellectual property rights and the industrial rights on the submitted projects. TerraViva S.r.l. acquires only the permanent, illimited, irrevocable, exclusive, internationally acknowledged right to publish in every media, display, reproduce and distribute the projects for editorial reasons and marketing/advertising purposes, including the freedom of panorama, without any limitation in time or place. The authors of the awarded projects, including mentions and finalists, commit to provide TerraViva S.r.l., in due time, with any additional graphic material which can be required by TerraViva S.r.l.; TerraViva S.r.l. reserves the right 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 in any way or form and with any means of communication and/or support, according to the "Reproduction right and Publication right" (art.12, L.633/1941, i.e., Italian Copyright Law). TerraViva S.r.l. is not responsible in case the intellectual property of the uploaded projects does not pertain, fully or partially, to the participants, or in case the candidates do not own the rights of exploitation of the project, including the right to take part in a competition of this kind;

## Withdrawal and Refund

In accordance with the Italian Consumer Code (D.lgs. 206/2005), the right of withdrawal is valid within 14 days from the day of the fee's payment (weekends and public holidays included). In any case, the right of withdrawal cannot be exercised after the submission deadline, nor if the participant has downloaded the material for the competition. Refunds are executed in the same currency of the original payment and are therefore subject to currency exchange rates. to exercise the right of withdrawal, write to: info@terravivacompetition.com;

## Indemnity

Participants agree to indemnify and hold TerraViva S.r.l. harmless from any cost or damage connected with the infringement of any third-party intellectual property right. by taking part in a competition and accepting its rules and the Terms and Conditions, participants declare to be authors (and/ or co-authors in case of a team) of the uploaded materials. Participants accept to completely indemnify TerraViva S.r.l. and its members and officers from and against all legal claims, liabilities, damages, losses, or any costs, expenses and any legal fees that arise out of any activity stated in the Terms and Conditions or from the participation in a competition;

## Privacy

The processing of participants' personal data will be carried out, with both manual and digital means, by TerraViva S.r.l. for the sole purpose of the participation in the competition and distribution of the prizes in compliance with art.13, EU Reg. 2016/679. We invite all competitors to read it carefully. Participants will be held accountable for the data – including personal data – they provide. TerraViva S.r.l. does not assume any responsibility for wrong or false data provided. In any case, according to privacy policies, TerraViva S.r.l. has the right to verify participants' personal data by requesting a copy of an identity document that reports the same data entered for the registration;

## Website

The website and its contents cannot be copied, reproduced, published or distributed without the permission of TerraViva S.r.l.; by submitting a project in any way to TerraViva S.r.l. the individual or team accepts full responsibility for the text, images, video footage and any other form of media that is provided. TerraViva S.r.l. is not responsible for the communications between users and third parties on its website, nor can guarantee that the website or the downloadable files are without viruses or similar harmful software.



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