

Ruinas de Quilmes

An Open-Air Museum in Northern Argentina



TERRAVIVA

Ruinas de Quilmes



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Intro

Northwestern Argentina (NOA) is a region of dramatic reliefs, vibrant landscapes and deeply rooted traditions shaped by a strong ancestral culture. It is home to remarkable archaeological sites that connect visitors with the deepest roots of South American history.

The Sacred City of Quilmes is located in the province of Tucumán, a territory defined by two distinct types of landscape: to the west, a mountainous system characterised by vast valleys, and to the east, flat plains shaped by both permanent and seasonal agriculture. In the lowland area where San Miguel de Tucumán - the provincial capital - is situated, abundant rainfall sustains dense vegetation, earning it the nickname "The Garden of the Republic".

In contrast, deep within the valley between the *Quilmes Peaks* to the west and the *Calchaquí Ranges* to the east, where the most visited archaeological site is located, scarce rainfall gives rise to an arid landscape, typical of the high-altitude *puna* environment.

By the end of the 15th century, the population density in these valleys was so significant that they became part of one of the branches of the Inca road system. Today, this route corresponds to National Route 40, which stretches over 5.117 km, connecting the northernmost and southernmost points of Argentina, from La Quiaca to Ushuaia.

From this main road, a secondary access leads to the archaeological site and serves as the primary connection to the surrounding settlements: Quilmes de Abajo, Quilmes del Medio and Rincón de Quilmes.



Ruinas de Quilmes





"LOCATION"
Ruinas de Quilmes, 2026
© Google Earth

The Quilmes

The *Citadel of the Quilmes* stands as a symbol dating back to the 9th century AD, once home to thousands of inhabitants within a society of remarkable cultural complexity.

This community, part of the *Santa María* culture, was distinguished by its organisation and its strong connections across the *Calchaquí Valleys*. Under the *Inca* influence from 1480 onwards, they adopted the empire's language and became integrated into an extensive network of roads and bridges that connected them to the wider territory.

Their agricultural engineering was exemplary: through the use of terraced fields and stone walls - known as *pircas* - they mastered the slopes, protecting the land from erosion. However, this development came to an abrupt end in 1667 following their defeat by the Spanish. The conquistadors seized their fortifications and restricted access to water and food.

After a long and heroic resistance, *the Quilmes* were ultimately exiled and forced to undertake a tragic 1.400 km march to the Río de la Plata, where they founded what is now the city of Quilmes in the province of Buenos Aires. A small number managed to remain in nearby areas, preserving the legacy of their land and keeping their cultural identity alive.

Ruinas de Quilmes



Sacred City

It is remarkable to observe how the architecture of this citadel merges seamlessly with the mountain. **The terrain descends from the base of the hill towards the south, unfolding into a series of levels and terraces that transform the natural ground into a complex urban fabric.** Within its imposing stone walls, one can glimpse the legacy of an advanced culture, capable of turning trenches and excavations into the foundations of an extraordinary social organisation.

The inhabitants skilfully took advantage of every geographical feature: their dwellings were protected by *pircas* - stone walls up to 3 metres high - which supported terraces functioning as streets and public spaces. This arrangement created a fascinating circulation network, where winding paths adapted to the morphology of the hill, resulting in an intelligent urban system that grew organically according to the terrain.

The construction efficiency of this community is equally striking. They employed double-layered walls filled with stone and gravel which, together with roofs made of straw and clay, provided exceptional thermal insulation.

The dwellings were organised like cells in a honeycomb, arranged around a central patio-workshop that articulated domestic life, production and storage. Each unit stands as a lesson in design, combining square and circular layouts connected by narrow doorways, revealing a technical and aesthetic mastery that has endured through the centuries.



Ruinas de Quilmes





The Ruins

Exploring the *Calchaquí Valleys* today means immersing yourself in a layered experience where the tangible and intangible come together. Travelling through striking landscapes such as El Mollar, the Abra del Infiernillo and Tafí del Valle, before reaching the *Sacred City of Quilmes*, reveals the depth of a heritage that resonates throughout the entire territory.

Yet even in places of such outstanding cultural significance, their full value is not always brought to the forefront. Limited accessibility and the lack of adequate infrastructure can shape the visitor experience, preventing these sites from fully conveying their richness and meaning.

In such scenarios, architecture has the potential to act as a catalyst. **Through sensitive and precise interventions, it can not only enhance the visitor experience but also redefine the relationship between past and present.**

Today, the *Sacred City* stands as the imprint of a civilisation and the soul of a history that refuses to be forgotten. Discovered in 1888 and first mapped in 1897, this site has undergone a complex journey towards its recovery.

In 1977, after decades of territorial disputes, the provincial government expropriated the land and invited the descendants of the original inhabitants to restore its identity. Since 1981, visitors from around the world have been captivated by this legacy, which in 2008 was returned to the *Quilmes* community to be protected and shared with renewed cultural awareness.

***Ruinas de Quilmes* invites architects and designers from around the world to rethink the existing facilities through the design of a new Visitor Centre and the spaces required to transform this site into a true Open-Air Museum.** A project capable of strengthening the connection between territory, history and culture, offering a new way to discover one of Argentina's most extraordinary landscapes.

Ruinas de Quilmes



"AERIAL VIEW"
Ruinas de Quilmes, 2026
© AdobeStock

The Competition

Each year, thousands of visitors travel to the *Sacred City of Quilmes*, reaching it via a roughly 4-kilometre stretch of rugged terrain, either by private vehicle or organised excursion. Upon arrival, they encounter the small Interpretation Centre (CIQ) - a contemporary building in good condition - and an informal market where local products can be purchased.

However, this remarkable cultural site lacks a clearly defined point of entry and reception capable of enhancing its value. **For this reason, the challenge of this competition is to design a new Visitor Centre, conceived as a space that welcomes and guides visitors throughout their journey across the ruins.**

The site's iconic character - at the crossroads of anthropology, spirituality and art - raises a compelling question: how can this identity be expressed through contemporary architecture? Participants are invited to propose a new building that acts as a gateway, an arrival space integrating essential services while becoming the starting point of the broader landscape experience.

The scope of the project also extends to the ruins themselves. The proposal aims to conceive the entire site as an Open-Air Museum, through a series of small-scale interventions designed to accompany and enrich the visitor experience. While basic signage and wayfinding elements are already in place, what new devices could strengthen this narrative and establish a deeper connection between architecture and landscape?

Participants are encouraged to experiment freely, proposing creative solutions capable of enhancing both the landscape and its pathways, transforming the visit to the *Sacred City* into a truly memorable experience.



Ruinas de Quilmes





"RUINS"
Ruinas de Quilmes, 2026
© AdobeStock

The Project

Participants are asked to envision an integrated proposal capable of transforming the *Sacred City* into a unique Open-Air Museum experience. The scale and impact of the intervention will be left to the designers' discretion, encouraging a diversity of approaches: both bold and ambitious proposals, as well as more subtle and conservative ones, will be equally valued.

Visitor Centre

The intervention area includes the existing parking zone and the space currently occupied by the informal market. The new building may be located anywhere within the perimeter defined in the Download Package.

The Visitor Centre should function as the main point of entry, integrating the spaces and functions required to ensure the proper operation of the complex. In addition, a new market for local products must be designed to replace the existing one.

No restrictions are imposed in terms of form, height or overall dimensions. It will be up to each designer to interpret the context and define the most appropriate concept, whether a discreet structure that blends into the landscape or a recognisable and iconic landmark. The possibilities are endless!

The existing Interpretation Centre must be preserved and participants are free to

determine its relationship with the new intervention. At the same time, particular attention should be given to the overall reorganisation of the area, clearly defining both pedestrian and vehicular circulation, including the parking layout.

Open-Air Museum

The project will extend into the archaeological site itself, integrating the new architectural concept with the existing visitor route. The proposed landscape language for the pathways should establish a dialogue with the compositional and formal design of the Visitor Centre.

The aim is to enhance the visitor experience by improving the existing paths. Careful consideration of materials and textures will therefore be essential to ensure a respectful integration within the context.

Informational totems, resting areas, railings, pedestrian platforms, viewpoints, shaded spaces and lighting systems are just some of the elements that may be incorporated to define a comprehensive strategy.

This is a unique opportunity to rethink how contemporary architecture can engage with a millennia-old heritage, providing a physical framework that enhances the experience of the landscape. Participants are encouraged to propose solutions capable of marking a turning point in the identity of the site.

Ruinas de Quilmes



Design Guidelines

Site Coordinates

- 26°27'50"S, 66°02'20"O

Recommendations & Suggestions

- The new Visitor Centre may be freely positioned within the perimeter defined in the Download Package;
- The building may be conceived as a single volume, a system of independent pavilions or a hybrid configuration;
- No restrictions are imposed regarding height, form or architectural language;
- The programme must include at least: reception and ticket office, info point, toilets, a bar/café and a gift shop;
- Additional functions may be introduced at the discretion of each participant;
- The existing informal market must be entirely redesigned and may either be integrated into the new building or developed as a separate system;
- The current Interpretation Centre must be preserved, with participants free to define its relationship with the new intervention;
- A comprehensive reorganisation of the area is required, including pedestrian and vehicular circulation as well as parking;

- The landscape project should extend into the ruins through elements such as informational totems, resting areas, railings, platforms, pathways, viewpoints, shaded spaces and lighting, among others;
- The choice of materials and construction systems is entirely open, provided a sensitive integration with the context is achieved;
- The use of native vegetation and context-responsive landscape strategies is strongly encouraged;

Restrictions & Limitations

- The existing Interpretation Centre must not be demolished;
- The archaeological ruins must be fully preserved and enhanced through respectful interventions;
- New constructions must not compromise the historical/landscape value of the site;
- The suggested programme is indicative and may be adapted according to the design strategy;
- Although no strict dimensional limits are imposed, a sensitive and context-aware approach is expected;



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"PATH OF PERSPECTIVES"
Innsbruck, 2019
© Snohetta





Evaluation Criteria

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

- **Originality of the concept**
- **Integration with the historical context**
- **Creative interpretation of the program**
- **Sensitive use of materials and textures**
- **Landscape design solutions**
- **Graphic representation**

Projects that express a special sensitivity towards the integration of historical heritage and contemporary interventions will be highly valued.

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, plans, dwg drawings, 3D, etc) will be available for all participants on Terraviva website.

Ruinas de Quilmes



Prize Pool

9.000 \$

1° Prize: 4.000 \$

2° Prize: 2.000 \$

3° Prize: 1.000 \$

5 Golden Mentions: coupon for a free membership

10 Honorable Mentions: coupon for a free competition

30 Finalists: published on Terraviva channels

Prizes (7.000 \$) & Mentions (2.000 \$) powered by



Registration & Upload

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

- Open www.terravivacompetitions.com and go to Competitions > "Ruinas de Quilmes";
- 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 "Ruinas de Quilmes" package (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 direct any questions to info@terravivacompetitions.com. The most relevant technical questions about the project will be published every Friday after midday in the FAQ section of the Download Package. Questions can be submitted until 30 days before the submission deadline. No further inquiries will be accepted after this date;
- Only Membership holders will have access to the Customer Care Daily Service and they will receive direct responses via email until the competition deadline;

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"DESERT X VISITOR CENTER"
Alula, 2022
© K.W.Y. studio



Submission

1 Two Panels [59,4 × 84,1 cm]

- Layout: **A1**
- Format: **jpg**
- File name 1: **order n°_1** (ex. 012345_1)
- File name 2: **order n°_2** (ex. 012345_2)
- Maximum size: **20 MB each**
- Orientation: **horizontal**
- Text language: **english**

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

The Order Number (ex. 012345) must be placed in the upper right corner of each panel and text file.

Panels and text file must NOT contain any reference to the identity of the authors (name, office, university, etc).

2 A Brief Text describing the project

- Layout: **A4**
- Format: **docx/doc**
- File name: **order n°_text** (ex. 012345_text)
- Length: **250 - 500 words**
- Orientation: **vertical**
- Text language: **english**

Calendar

“Early” registrations

28.04.2026 — 17.07.2026
(h 3:00 pm CET)

“Standard” registrations

17.07.2026 — 18.09.2026
(h 3:00 pm CET)

“Late” registrations

18.09.2026 — 16.10.2026
(h 3:00 pm CET)

Submission deadline

16.10.2026
(h 3:00 pm CET)

Winners announcement

16.11.2026
(h 12:00 pm CET)

*Memberships' Monthly Plans provide free access to all competitions maintaining the same price regardless of the period in which they are purchased, guaranteeing significant savings compared to Early/Standard/Late Registrations

Ruinas de Quilmes



Jury



UNS

Agostina María Giusto
Bahía Blanca, Argentina

Agostina María Giusto is an architect graduated from UNLP and holds a PhD in Storia, Disegno e Restauro dell'Architettura from Sapienza Università di Roma. She works in both academic and professional fields, participating in projects of various scales, from single-family housing to complex facilities and urban proposals. She is an associate professor of "History of Architecture III" and "Contemporary Architecture Studio" at UNS. Her academic work includes publications and conference presentations; she has received scholarships, internships, and taken part in research groups in Italy and Argentina. At HiTePac (UNLP) and DGyT (UNS), she has studied 19th–20th century Argentine industrial architecture and its links with Italy. Her doctoral thesis focused on the construction history of S. M. della Consolazione al Foro Romano using 3D Laser Scanner survey methods. She has also researched major demolitions in central Rome during Fascism, published in her book.



Mesura

Jaime Font
Barcelona, Spain

Jaime Font graduated in Building Engineering in 2008 and Architecture in 2010 from La Salle School of Architecture in Barcelona, where he later earned an advanced degree in Architecture and completed his PhD at TU-Wien in 2022. He combines his role as creative director at MESURA with teaching and directing international programs at La Salle, including a joint program with USC (Los Angeles) and ETSAL Barcelona on the innovative 22@ District. As International Director of the Barcelona Chair Think Tank, he has advised cities like Busan (South Korea) and Karachi (Pakistan) on replicating Barcelona's urban regeneration approach and strategies. He has collaborated with USC, Carnegie Mellon, and TU-Wien, using his expertise in blending urban innovation and design. An impactful juror, he evaluates proposals prioritizing creativity, sustainability, and the relation of the project with the community.



Henning Larsen

Irina Shmeleva
Copenhagen, Denmark

Irina is a practicing architect and urban designer based in Copenhagen. As part of Henning Larsen, she is a design lead of complex urban planning projects with a focus on urban regeneration; she is working closely with local contexts and heritage while constantly reflecting on future-oriented visions and a new urban ethics. Born in Moscow, Irina graduated from Strelka Institute for Architecture Media and Design in 2015 and at the same time became a co-founder of international visionary practice Kultura. She has taught at the Moscow Architecture School (MARSH) and previously worked at Strelka KB, Meganom, and Gehl Architects, and throughout this time, her consistent focus has been the thoughtful yet innovative transformation of existing urban fabric from large-scale brownfield masterplans and street redesign to the regeneration of local heritage - all in contexts of Saudi Arabia, the UAE, India, Turkey, Kazakhstan, and Russia. Her portfolio also includes victory in Europan Competition (2017), participation in Venice Architecture Biennale (2016), and Milan Triennale (2020), where the project received third place.



LCarq / FAPyD UNR

Leonardo Losada
Rosario, Argentina

Graduated from the Universidad Nacional de Rosario in 2012, and currently a lecturer at the FAPyD UNR, teaching courses related to the Theory and Practice of Architectural Design. Co-founder, together with architect Federico Castellani, of Castellani Losada Arquitectura, a studio that since 2011 has developed private architectural commissions as well as public architecture competitions at both local and international levels, receiving various awards and recognitions. Castellani Losada Arquitectura operates within the framework of a situated yet global architecture, aiming to engage with and respond to diverse issues and conditions inherent to specific and contextual realities in each intervention.

Jury



MichieliZanatta

Tommaso Michieli

Udine, Italia

Tommaso Michieli is an architect and co-founder of michielizanatta, a studio based between Udine and Treviso. He graduated with honours from IUAV Venice in 2004, and has developed a practice spanning landscape and infrastructure, public architecture, research and writing, with the goal of creating spaces that expand people's lives. Among the studio's key projects: the headquarters of Cantina Montelliana, works related to the Passante di Mestre, and the Lignano Sabbiadoro waterfront, which received the 2019 Ecotech Green Award. He has participated in the Italian Pavilion at the Venice Architecture Biennale in 2000 and 2025. He is the author of three books on the relationship between architecture, space and everyday life, and co-founder of architrip.it, a research collective exploring architecture through the stories of places and people. He has collaborated with IUAV in the teaching of architectural composition and served as a Member of the Udine Architects' Council with responsibility for cultural promotion.

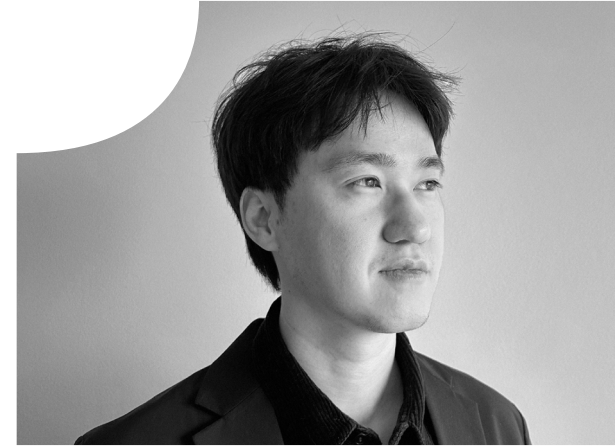


Spika Architecture

İnci Shoainia

Ankara, Turkey

İnci Shoainia is an architect and co-founder of Spika Architecture, based in Turkey. She holds a Master's degree in Architecture and currently leads design studios at Ankara Medipol University. Her work focuses on competition-based design as a critical tool to explore spatial systems and relationships between context, movement, and time. She has participated in several international architectural competitions, receiving awards and recognitions including finalist positions and honorable mentions. Her projects investigate themes such as transition zones, adaptive reuse, and post-disaster spatial strategies. Alongside her professional practice, she conducts research on architectural history and cultural heritage. Her work aims to redefine architecture as a dynamic process that reveals latent potentials within existing environments.



Field Object Lab

Yang Fei

Boston, United States

Yang Fei is the founder and director of Field Object Lab, an architecture and landscape design consultancy based in Boston and New York City. With a career spanning six years, he holds a Master's degree from the Harvard Graduate School of Design and served as a project designer at Kohn Pedersen Fox in New York for over three years, contributing to notable projects such as the HKUST Guangzhou Campus and the CITIC Tower in Beijing. Currently, he leads Field Object Lab, focusing on creating spaces and sensory experiences that resonate with both individuals and broader contexts. Yang Fei has a diverse range of experiences, particularly in adaptive reuse. His previous works include repurposing buildings such as a 17th-century townhouse in Montreal and Kenzo Tange's Kagawa Prefecture Gymnasium in Seto Inland Sea, Japan. He strives to re-contextualize and re-situate old structures within contemporary life while preserving the authenticity of their origins. His work has been recognized with awards such as the Harvard James Templeton Kelley Prize and the Architizer A+Awards.



TAP Arquitectura

Juan José Vargas Castillo

Medellin, Colombia

Juan José Vargas is a Colombian architect graduated from the Pontifical Bolivarian University in 2020 and founder of TAP Architecture. His professional trajectory stands out for his involvement in landscape, urban, and residential projects. In his design process, three fundamental elements stand out: research, collaborative and active work with users, and landscape. Research plays a leading role as it integrates with the other two components, social and landscape, allowing him to identify particular characteristics, needs, difficulties, and opportunities for habitat construction. He has extensive complementary training, including a Master's in Business Administration (MBA) and participation in workshops with renowned professionals such as Aires Mateus, RCR Arquitectes, and Oporto Academy, enriching his vision and working methodology. His constant pursuit of new knowledge and experiences has led him to undertake several courses in areas such as commercial space design, Revit BIM, and university teaching.

Ruinas de Quilmes

"CARLTON MARSHES VISITOR CENTRE"
Waveney Valley, 2020
© Cowper Griffith Architects





mesura

Spika
Architecture

TAP



**Henning
Larsen**



field object lab

Ruinas de Quilmes

"NIYANG RIVER VISITOR CENTRE"
Nyingchi, 2009
© Zhaoyang Architects



Terms & Conditions

- A** The competition is open to students, architects, designers, urban planners, engineers, artists, makers, creatives and anyone interested in the fields of design and architecture (hereinafter, "Participants"). Participants must be at least 18 years old;
- B** Participants can enter the competition individually or as a team. There are no limits to the number of members in a team; however, restrictions may apply for Membership subscriptions;
- C** Participants are required to follow deadlines, procedures, fees, and submission guidelines. Terraviva S.r.l. is not responsible for any technical difficulties or website malfunctions;
- D** All competition materials and documentation are available for download on the official webpage. Access requires payment of the registration fee, which provides a unique identification code. The registration fee is determined according to the competition schedule and does not vary based on the number of team members;
- E** The payment of a single fee grants the Participant/Team one personal identification code for the submission of a single project. To submit additional projects, additional fees must be paid;
- F** Accepted payment methods include PayPal, Satispay, Alipay, credit/debit card, bank transfer, and cryptocurrency (via Coinbase). Accepted payment methods may vary. By authorising the payment, the Participant confirms that the credit/debit card used belongs to him/her or that he/she is the legitimate holder. All credit/debit card transactions are subject to verification and authorisation by the issuing bank. If the issuing bank does not authorise the payment, Terraviva S.r.l. shall not be liable for any delay or failure in processing the transaction;
- G** Prizes are determined independently of the team size. Terraviva S.r.l. will cover its own bank fees for prize payments, but any fees applied by the winner's bank or those related to currency exchange will be the responsibility of the winner. Prizes will be awarded after verifying the winner's identity and receiving a signed self-declaration accepting all Terms and Conditions;
- H** 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 do not comply with the minimum-quality standard requirements and/or constitute any of the 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. 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 consists of independent, impartial experts in the field of architecture and design. The jury's decision, based mostly on both aesthetic and technical evaluation, will be final. The evaluation shall result in a ranking determined by the arithmetic mean of the scores assigned by each juror. In the event of a tie, the ranking position will be determined by the Order Number, from the lowest to the highest. Participants agree not to challenge – in any case – the decision or the jury's evaluation. If any jury members withdraw, Terraviva S.r.l. will replace them with equally distinguished and impartial members;
- J** Terraviva S.r.l. is not responsible for the execution quality of any project. The jury's evaluation and prize-winning decisions do not imply any assessment of the project's technical feasibility and/or adequacy;

- K** Terraviva S.r.l. is not obliged to provide explanations regarding competition results;
- L** Participants are prohibited from publishing their submitted materials before the official winners announcement. If Terraviva S.r.l. becomes aware that a Participant has published materials, Terraviva S.r.l. may, at its absolute discretion, exclude the Participant from the competition without the participant being entitled to any refund;
- M** Participants may not, under any circumstances, inquire the jury and/or Terraviva S.r.l. about the competition's results and, in general, on competition's information that are not public;
- N** Any team or individual who violates the Terms and Conditions during or after a competition may have their rewards, publication, or other competition outcomes revoked at any time;
- O** Prizes will be paid via bank transfer or PayPal. To receive the prize, the winner (individual or legal entity) must complete a declaration of receipt. Therefore, requesting an invoice is not possible. Terraviva S.r.l. has no liability for taxation aspects of the prizes under the Participant's tax regime. Prize amounts are shown in \$ only for communication purposes. For fiscal and administrative reasons, all cash prizes will be paid in € at a fixed nominal exchange rate of 1€ = 1.25\$;
- P** Submission of projects or winning the competition does not create any professional relationship between the Participant and Terraviva S.r.l., its partners, or any member of the jury;
- Q** Terraviva S.r.l. reserves the right to modify competition dates, jury members, or submission methods/rules. Any changes will be communicated at least 48 hours before via Terraviva's media channels;
- R** These Terms and Conditions do not constitute a public offer;
- S** By registering on Terraviva S.r.l.'s website, participants fully and unconditionally accept all the competition Terms and Conditions without any exception;
- T** Additional rules, requirements, or conditions may apply to specific competitions;
- U** Italian law governs the rules of the competitions and other website regulations. Any disputes will be exclusively handled by the Court of Milan;
- V** The Terms and Conditions will be available in English and sometimes also in other languages, but in case of discrepancies, the English version will prevail;
- W** This Competition is classified as an Ideas Competition and requires only the submission of an ideative and/or creative proposal. Participation does not involve the performance of technical or professional services as defined by Art. 46 of Legislative Decree 36/2023 and R.D. 2537/1925, nor does it create any professional, contractual, or employment relationship. Furthermore, this Competition is not a "concorso a premi" (prize contest) under Italian law and is expressly excluded pursuant to Art. 6(1)(a) of Presidential Decree 430/2001. The prize awarded does not constitute a professional fee and is treated, for tax purposes, as "miscellaneous income" under Art. 67(1)(d) of the Italian Income Tax Code. The prize will be paid in accordance with applicable Italian regulations, and each recipient is responsible for declaring the amount received in their tax return based on their fiscal residence;
- X** Terraviva is responsible for disbursing the prizes to the competition winners. Payments shall be made by bank transfer using the details provided by the beneficiary designer or, in the case of group participation, by the designated legal

representative. Payment will be issued only after receiving all required and compliant documentation, including any requested self-declaration, a valid identity document, and any additional information necessary for internal procedures. Terraviva will process the payment within 30 (thirty) days from the protocol registration of complete documentation;

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, submission of material using a procedure other than the one specified in the submission guidelines, or submission of material after the submission deadline will not be accepted;
- b** Additionally, naming files in a manner that differs from the instructions provided or includes personal identifiers such as names, office, or university is prohibited. Submitting files that contain any graphic references to the identity of the participants, including names, office, or university, is also not allowed;
- c** Submitting layouts with texts that are not in English, or any material that does not align with the competition principles or is considered incomplete, will result in disqualification. Failure to maintain anonymity or submitting a project that deviates significantly from the competition's purpose is not acceptable;
- d** Submitting panels and/or booklets that do not contain the order number in the upper right corner;
- e** Participants who have a family relationship within the second degree or a direct professional connection with any of the jury members at the time of the competition or within the previous two years will be disqualified;
- f** Submitting a project that (i) is not new and original, or that does not reflect the intellectual work of the Participants and/or (ii) violates IP rights of third parties;
- g** By accepting the Terms & Conditions, Participants expressly declare that they do not fall under any cause of ineligibility;

Intellectual Property

Participants retain full intellectual property rights over the submitted projects. Terraviva S.r.l. acknowledge the legal and philosophical foundations of the moral rights granted to authors in relation to their creative and artistic works. Moral rights are exclusive prerogatives established by law to protect the author's personality and remain independent from the economic rights deriving from the creation of the work, even when such rights are transferred to third parties (Art. 20 of the Italian Copyright Law). Ruinas de Quilmes is organised for purely educational purposes. Neither Terraviva nor the involved partners and architecture firms intend to influence, in any way, the potential executive decisions about the site.

All material produced and submitted within the competition shall remain the full and exclusive property of the authors, who keep all rights over the submitted projects and shall have the right to further develop, transform, or implement the project, in whole or in part, entirely at their discretion, without any obligation and without temporal, territorial, or procedural limitations. This may include realisation, or adaptation to executive design, without the need for additional authorisations or agreements. Participation in the competition shall not imply any obligation or guarantee of future professional appointments. Any subsequent assignments, including those potentially connected to the implementation of the project,

shall be regulated through separate and independent procedures, external to this competition.

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