

Rising from Ashes

A Sacred Space in Altadena



TERRAVIVA

Rising from Ashes



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Partners & Sponsors

California Baptist University (CBU), in partnership with Terraviva, presents this international competition to inspire meaningful dialogue on the future of sacred space and church architecture.

Hosted by **CBU's College of Architecture, Visual Arts & Design (CAVAD)**, the initiative reflects the college's commitment to exploring culture through diverse design disciplines.

CAVAD nurtures both the professional and spiritual growth of emerging architects and designers, promoting empathy and purpose within the built environment.

This competition is proudly supported by CAVAD corporate partner, **Risepointe**.

Intro

Nestled at the foothills of the San Gabriel Mountains, north of Los Angeles, **Altadena** is a community with a strong identity, lying delicately between the urban and the wild.

Bordered by the Arroyo Seco to the west, the Angeles National Forest to the north and Eaton Canyon to the east, this region offers a rugged yet vibrant geography where the city seems to dissolve into nature.

Its urban layout follows the sloping topography: streets that adapt to the terrain, interrupted by parks, ravines and nature reserves. Many homes, set on terraces and hillsides with expansive panoramic views, follow the typical American suburban model: low density, abundant greenery and generous lots.

The town was born as a residential and agricultural extension of Pasadena, driven by western American settlement in the late 19th century. It initially attracted families in search of clean air and wide views of the valley. Over time, it also became a refuge for African American communities and artists fleeing the traditional patterns of urban segregation in Los Angeles.

Today, Altadena preserves that hybrid legacy, with a warm Californian climate marked by mild winters and hot, dry summers. This particular mix of heat, elevation, and vegetation, combined with climate change and extreme weather events, has increased wildfire vulnerability.



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"DESTRUCTION"
Altadena, 2025
© AdobeStock

Eaton Fire

In January 2025, Altadena witnessed one of the most devastating natural disasters in California's recent history. A wildfire of extreme behavior – fueled by hurricane-force winds and prolonged drought – burned through more than 14,000 acres of land.

Known as the *Eaton Fire*, the blaze began on January 7th in Eaton Canyon, likely caused by an electrical spark in a context of unprecedented climatic stress. **Within hours, flames reached the residential areas at the base of the mountains, destroying over 9,000 buildings, including homes, schools, offices... and fourteen places of worship.**

For weeks, the community remained on edge. Over 100,000 people were evacuated and fatalities were recorded. But the loss went far beyond the material: entire neighborhoods vanished, taking with them walls, roofs, memories, rituals and connections.

The fire also had a severe impact on local wildlife, with entire habitats reduced to ash and hillsides stripped of vegetation that had held soil and water. **Recovery was further complicated by the disruption of daily services, closed schools and overburdened emergency shelters.**

The psychological toll was profound, leaving residents to grapple with grief, uncertainty and the challenge of rebuilding not only their own town, but a shared sense of safety and home.

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Reconstruction

As soon as the flames died out, Altadena turned toward a collective recovery. The disaster highlighted the urgent need to critically rethink the urban model and to envision a more resilient and sustainable future.

Planning meetings, neighborhood councils and local organizations have become vital spaces for dialogue, where residents confront difficult questions about identity, memory and the kind of community they want to recreate.

The destruction of the majority of gathering places has left a void that extends beyond physical loss. Among the many structures to be rebuilt, those dedicated to social and spiritual reunion hold a central role. The loss of fourteen worship spaces left a profound void in the heart of the community.

In this scenario, the possibility of building a new Christian church – open, contemporary and rooted in its landscape – holds both symbolic and practical value for Altadena’s spiritual and cultural recovery.

Rethinking the role of sacred spaces in times of dramatic transformations means embracing both an architectural and a social challenge. It represents an invitation to design places that restore connection, offer comfort and open new collective horizons: spaces where the sacred does not impose itself, but emerges in dialogue with the everyday.

These key buildings could model interaction and collaboration, becoming new anchors of civic life where people gather not only for worship, but much more...

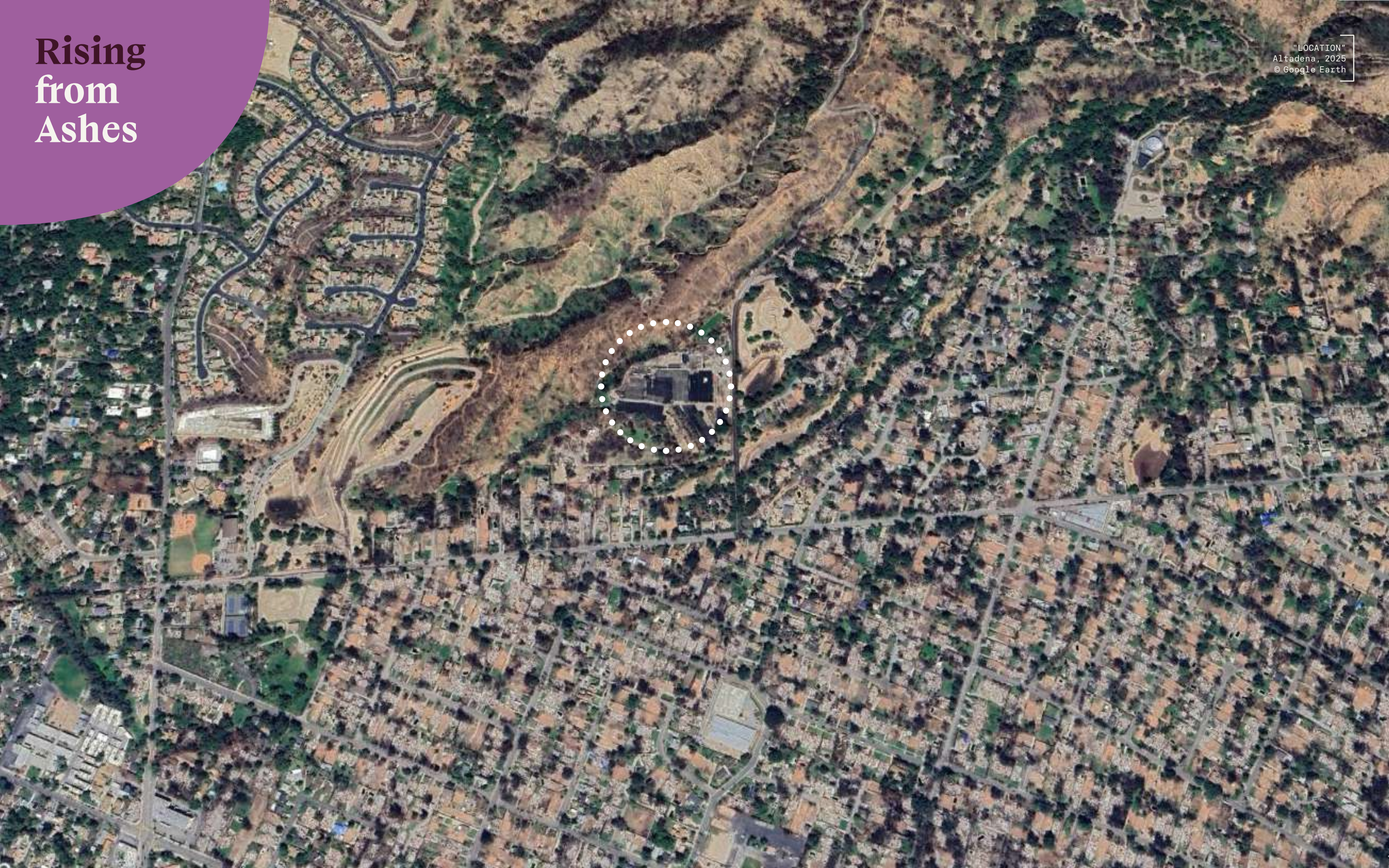
Architecture can help healing the collective memory, providing settings for remembrance, storytelling and shared dreams of a safer and more connected future. Through thoughtful design and planning, reconstruction becomes not just an act of recovery, but an affirmation of Altadena’s capacity to come together, react and flourish.



“LOSS”
Altadena, 2025
© AdobeStock

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"LOCATION"
Altadena, 2025
© Google Earth





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Between the city and the mountain, Chaney Trail winds northward. At one of its turns, a natural clearing disrupts the steep terrain: **a flat piece of land that juts out like a balcony over the valley.**

From this vantage point, the landscape opens into sweeping views to the south, while to the north, vegetation timidly re-emerges from the charred hills. The site, currently occupied by a nursery that is set to be removed, will soon be vacant and open to new meaning. The surrounding nature – though scarred – retains its symbolic and emotional power.

Elevated, visible and well connected to Altadena's urban grid, it becomes a privileged location for imagining new forms of gathering, community and contemplation.

Within the broader recovery process, creating a new sacred space in this place represents a unique opportunity to reestablish shared rituals and social bonds. The competition aims to create a spiritual and architectural landmark, one that embraces both the natural context and the community.

In a region where multiple religious buildings were lost in the fire, the need for a new spiritual anchor takes on greater meaning.

This future church will be conceived as a Christian space, with a denominational designation at the discretion of the entrant. Any Christian denomination is welcome to be explored in this competition.

Designers are invited to interpret this multi-denominational or non-denominational character freely: whether through flexible layouts, symbolic neutrality, shared altars or spatial hierarchies that respect both individuality and unity. Participants may choose how to articulate this openness, making it accessible and meaningful to as many people as possible.

Above all, this sacred architecture should be capable of inviting spiritual connection through light, materials and space. It will be a space where illumination is not only physical, but symbolic: a place where design may become a medium through which people reconnect with faith, memory and each other.

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US Army Corps of Engineers
CALIFORNIA WILDFIRES RESPONSE
DEBRIS REMOVAL SUPPORT
ADDRESS: 307 LINA PALM

"SITE"
Altadena, 2025
© CBU

The Competition

The need for a new church in Altadena opens fertile ground for exploring the contemporary meaning of worship spaces.

This competition invites participants to rethink sacred architecture as a sensory, symbolic and communal experience: one that can move, restore and connect.

How do we figure sacred spaces today in communities that seek to rebuild themselves? Can architecture be both a spiritual refuge and a social catalyst?

The proposal should respond to the site's specific conditions: sloped topography, dry climate, rich landscape and the memory of fire. In this sense, projects able to create introspective yet open atmospheres – where the sacred is felt both in monumental gestures and in everyday moments – will be especially valued by the jury panel.

Designers are encouraged to reflect on light as a constructive and spiritual element; on the role of silence, shadow, double-height spaces and sequences that reveal the divine through movement and transition.

The church may be integrated into the landscape through dry plazas, contemplative gardens, patios or ceremonial paths, creating subtle links between the built and the natural.

It will be essential to consider the implementation of devotional and communal spaces, shaping a versatile building that supports both religious rituals and the broader social life of the community. Embracing inclusivity means designing places that welcome everyone, regardless of age, background or tradition, inspiring collective stewardship of land and its resources.

This contest also offers an invaluable chance to address the urgent issues of climate change. **Participants are invited to focus with the utmost attention on the theme of environmental resilience, taking into serious consideration within their project the risks of future extreme weather events.**



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The Project

Rising from Ashes challenges designers to envision a new place of worship for 400 people, where the mystical meets the social and the liturgical engages with the everyday.

The total built area should range between 2.000 and 2.500 m² (approx. 21.500 and 26.900 ft²), to be distributed freely according to the chosen architectural strategy.

The site has a total size of 42.800 m² (approx. 460.529 ft²), featuring an irregular topography characterized by considerable slopes. The graphic material inside the *Download Package* will clarify any doubt about the plot.

The minimum suggested program includes:

- **The Main Sanctuary:** a worship space for 400 people. This may take the form of a single nave or a series of interconnected volumes, with options for double height spaces, skylights or ascending spatial sequences;
- **A Community Area:** a main vestibule, flexible multi-use hall, kitchen, restrooms and other spaces designed to stay active throughout the whole week;
- **An Educational Space:** classrooms for children, youth and adults, suitable for cultural and educational programming;
- **Administrative Area:** offices, restrooms, storage and general service spaces;

The project may be organized as a compact volume, a constellation of separate pavilions or a combination of both.

Participants are encouraged to focus also on transitional spaces – galleries, patios, pergolas, terraces – with the aim of linking interior and exterior environments, offering shade, rest and moments of reflection.

Designers are also invited to explore the expressive potential of materials, considering how their textures, colors and sensory qualities could shape the atmosphere of a contemporary sacred space.

The use of water and vegetation – as symbolic, climatic or compositional elements – may enrich the project, reinforcing the connection between architecture, nature and spirituality.

The proposal should carefully consider the immediate surroundings: how one arrives, moves through and remains in the site. Projects that integrate the landscape as an essential component of spiritual experience – through silent gardens, paths, shaded seating or ceremonial plazas – will be particularly appreciated by the jury.

Rising from Ashes



Design Guidelines

Site Coordinates

- 34°12'17.95"N - 118°8'59.19"W

Recommendations & Suggestions

- The intervention area is clearly outlined in the documentation available in the Download Package;
- Existing structures on site should not be considered. The designated plot is to be treated as free of construction;
- Total built area: between 2.000 and 2.500 m² (approx. 21.500 and 26.900 ft²), including all functions;
- A detailed guideline with layout suggestions is provided in the Download Package. Following it is entirely optional;
- Participants are free to integrate any additional functions and programs considered on target;
- The project can be designed as a single volume, as a system of separate pavilions or a hybrid configuration;
- Complete freedom is given in the choice of materials, provided they respond coherently to the context and the general concept;
- Earthworks, excavation and selective vegetation relocation are permitted if justified by the project;
- Participants are encouraged to incorporate landscaping elements such as green areas, outdoor plazas, walkways, stepped seating, shaded spaces, contemplative platforms or ceremonial ramps;

Restrictions & Limitations

- There are no height restrictions, but a sensitive integration with the surrounding natural environment is expected;
- Physical access to the project site is not permitted, as it is currently a fenced private property;
- It will not be allowed to contact any member of Altadena's municipality or town administration, as those public institutions are not directly involved in the organization of this competition;



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"CHURCH AT THE SEA"
Wangerland, 2012
© Königs Architekten

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;**
- **Structural and spatial innovation;**
- **Climate resilience strategies;**
- **Graphic representation;**

Projects that express a special sensitivity towards the program 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, videos, 3D, plans, dwg drawings, etc) will be available for all participants on Terraviva website.

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"ST. IGNATIUS CHAPEL"
Seattle, 1997
© Steven Holl Architects

Prize Pool

12.000 \$

1° Prize: 7.000 \$

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 (10.000 \$) and 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 > "Rising from Ashes";
- 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 "Rising from Ashes" 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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"SOLA CHURCH"
Sola, 2021
© JAJA Architects

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 and text file.

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: **250 - 500 words**
- File layout: **A4**
- File orientation: **vertical**
- Text language: **english**

Calendar

“Early” registrations

29.07.2025 — 03.10.2025
(h 3:00 pm CET)

“Standard” registrations

03.10.2025 — 07.11.2025
(h 3:00 pm CET)

“Late” registrations

07.11.2025 — 08.12.2025
(h 3:00 pm CET)

Submission deadline

08.12.2025
(h 3:00 pm CET)

Winners announcement

19.01.2026
(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

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"TREKRONER CHURCH"
Roskilde, 2024
© Rørbæk og Møller Arkitekter

745
692
41
369
697



Jury



Zaha Hadid Architects

Martina Rosati

London, United Kingdom

Martina is an Architect and Photographer based in London. Before joining Zaha Hadid Architects, where she currently works as Lead Architect, she has worked internationally in UAE, Italy and UK. Martina has extensive experience on leading the design development and coordination of mixed-use buildings, headquarters and master-plans, from concept to construction. Martina studied architecture in Italy, at the University of Florence where she received a Bachelor's Degree in Architectural Design and a Master of Architecture. She also studied in the UK where she graduated from the Architectural School of Architecture, receiving the Architecture and Urbanism MArch (AADRL). Her research on the potential of computation and fabrication to generate time-based and adaptive architecture was carried out at the Bartlett School of Architecture (UCL) where she taught as Teaching Fellow and Lecturer for 5 years at the Architectural Design MArch.



Nicolás Campodonico

Nicolás Campodonico

Rosario, Argentina

Born in Rosario, Argentina (1973). He began studying Architecture at the National University of Rosario in 1991 and graduated with a Silver Medal. Awarded a scholarship for an exchange at ETSAV (Valladolid, Spain), he lived and worked in Barcelona in 1996. In 2000 he founded his studio in Rosario, developing and building projects in Argentina and Uruguay. He has won national and international awards, including the CICA Prize for Young Argentine Architecture (BA2015), and received mentions at the BIAU in São Paulo 2016, Cádiz 2012, BAQ Quito 2012, and the SCA CPAU Argentine Biennial. His work has been published in Argentina, Chile, Mexico, Colombia, Spain, and England. He has taught since 1998 at the National University of Rosario and collaborated with the University of Navarra (Spain) and IUAV of Venice. His projects are rooted in a reflection on Light, Space, and Matter within the Latin American physical and cultural context. Always seeking a dialogue between tradition and contemporary practice.



The Architecture of Prayer

Amanda Iglesias

New York, United States

Amanda Iglesias, AIA is an architect, curator, and liturgical consultant in New York City. She is the curator of "The Architecture of Prayer" exhibition, an international survey of contemporary church architecture. Amanda's research and curation via The Iglesias Project seeks to enliven the church's sense of possibility and architectural imagination. She contributes both residential and institutional experience from Robert A.M. Stern Architects and Further Architecture, as well as exhibition design experience with Tatiana Bilbao Estudio. Her writing has been published in Christianity Today, the New York Review of Architecture, and Architecture Today. She holds a B.A. from Wheaton College, an M.Arch from the Yale School of Architecture and an M.Phil in Architecture and Urban Studies at the University of Cambridge.



Mesura

Jordi Espinet

Barcelona, Spain

Jordi Espinet is an accomplished Spanish architect and creative director, recognized for his expertise in contextual architecture and his commitment to blending tradition with contemporary innovation. As Co-Founder and Creative Director of MESURA, Jordi has cultivated a practice that prioritizes cultural sensitivity, material integrity, and sustainable design. Fluent in Spanish, Catalan, and English, he brings a nuanced understanding of local and global contexts to his work. Jordi began his academic career at Universitat Ramon Llull in Spain, where he earned a Bachelor of Architecture in 2010 and a Master of Science in Architecture in 2012. Since 2010, he has served as Creative Director at MESURA, where he has led the design and execution of projects celebrated for their cultural and architectural significance. Jordi's academic contributions include his tenure as a professor at ETSALS University, where he has mentored the next generation of architects in innovative design practices.

Jury



Hochschule Trier & IKID

Ingo Krapf

Trier & Cologne, Germany

Ingo Krapf is an interior architect and product designer based in Cologne, Germany. Born in 1968, he was trained as a cabinet maker before studying at University of Applied Sciences Kaiserslautern, at ETSAB and Academia de Bellas Artes in Barcelona in the fields of interior architecture, product design, architecture and art. After working with several studios in European projects for retail, exhibitions, offices, hospitality, temporarily architecture and housing, he sets up IKID as his own practice in Cologne adding the design sector for furniture and lighting. Since 2007, Ingo holds a professorship at University of Applied Sciences Trier, department Interior Architecture, for product, furniture and exhibition-design. Besides, he frequently takes part on judging panels, also writing articles for design and architectural magazines and publications. His focus of interest for design and space lies in developing new sustainable concepts and outstanding professional work in interior architecture such as conversions, rebuilding and renovation of existing structures.

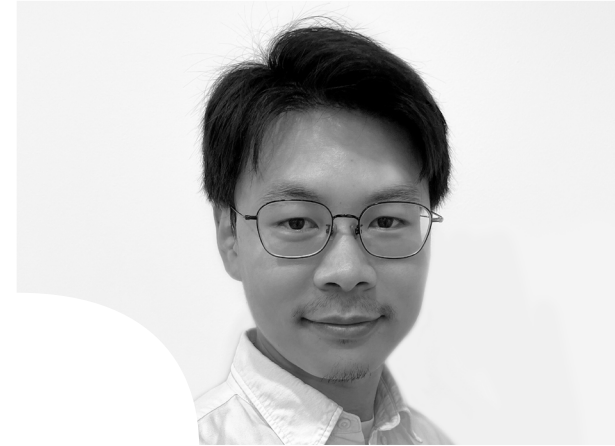


La Sapienza University

Laura Mucciolo

Rome, Italy

Laura Mucciolo is an architect (University of Florence), with professional experience at the international practice OMA in Rotterdam (2021-2022). In 2025, she earned a PhD in Architecture - Theories and Design from Sapienza University of Rome, with a dissertation titled "The House of Pan: Thinking Architectures in Uncertainty," exploring the role of architecture in unstable and transformative contexts. Her research bridges design theory, publishing culture and contemporary domesticity. She was scientific coordinator of the peer-reviewed project "Journey through Europe: A Suburban Grand-Tour Exploring Altered Domesticity" (2023), and currently leads "Revisiting Zodiac 1963-1973: The Architectural Publishing Legacy of Maria Bottero" (from 2024). She has been part of national and international research networks, including "Tedeia. Theories of Architecture" (2020-2023, IUAV, scientific direction Prof. Sara Marini) and serves as Early-Research-Career Advisor for City Space Architecture (since 2024). Her publications include the book *Terzo Paradiso* (Libria, 2022), and in 2025 she was shortlisted for the American Academy in Rome Fellowship.



Arkee Studio

Rean Yan Zhuo

Sydney, Australia

Rean is an architect and founder of Arkee Studio. After spending more than 10 years working on different projects across transport, commercial, residential and public buildings, Rean decided to focus more on design competitions, using his unique experience and excellent understanding from small collaborative insights to large complex design challenges. Starting just by himself, the team slowly grew to a team of 3 people working on competitions and design research projects. Rean finds very interesting and passionate to challenge the boundary in each single design. His projects are characterised by minimalism and care for local community, through the design of spaces to pursue a creative and unique story in every proposal. Before architecture, Rean studied clinical medicine and town planning degrees. After 10 years across different firms such as Foster and Partners, Woods Bagot, and COX architecture, Rean decided to do something different, focusing his work on small scale buildings and community facilities. Rean strives to find design solutions that consider the specific needs of people and the places' identity.



Open House Valencia

Amparo Dominguez Soler

Valencia, Spain

Founder of Open House Valencia, where she leads international relations and fosters access to architecture and cultural heritage. Her commitment to cultural dissemination has included collaborations with institutions such as Fundación Bancaja, reinforcing her dedication to sharing architecture with wider audiences. Architect graduated from the ETSA of Valencia and Barcelona (2016), she has international experience in leading practices such as Lifschutz Davidson Sandilands in London, contributing to residential, commercial and office projects across Europe, and Adjaye Associates, where she worked on the design of the offices for a museum and cultural centre in New Delhi. She is currently part of Unagru, an architecture and urbanism where she develops projects focused on sustainability, material research and low-impact architectural solutions.

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"SAN GIACOMO CHURCH"
Ferrara, 2021
© Miralles Tagliabue EMBT





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"THE CHURCH ON THE HIGHWAY"
Florence, 1964
© Giovanni Michelucci



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. Teams can consist of people of different nationalities and ages, but in any case all team members must be at least 18 years old. Once submitted, the team composition cannot be changed;
- C.** Participants are required to follow deadlines, procedures, fees, and submission guidelines. It is strongly recommended to complete any online procedures (including registration) in advance. 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 competition page. Access to these materials requires payment of a registration fee, which provides a unique identification code, unless specified otherwise. The registration fee for each competition is determined based on the competition calendar, and the amount does not vary with the number of team members. Restrictions on the number of team members may apply for Membership subscriptions;
- 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. However, Terraviva S.r.l. may offer promotions (e.g., "gift cards") or discounted fee packages, allowing Participants to obtain more than one identification code and access materials for multiple competitions (including those not yet launched);
- F.** Accepted payment methods include PayPal, Satispay, credit-debit card, bank transfer and cryptocurrency (via Coinbase). By authorizing the payment, the Participant confirms that the credit-debit card belongs to him/her or that she/he is the legitimate holder. Credit/debit cards shall be subject to verification and authorization by the issuing bank. Where such entity does not authorize payment, Terraviva S.r.l. shall not be liable for delay and/or no-authorization;
- 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 competition Terms and Conditions;
- 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 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. 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 obligated 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 a competition does not create any professional relationship between the Participant and Terraviva S.r.l. and/or the jury members;
- 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 the submission deadline 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.** The Terms and Conditions and other rules may be modified by Terraviva S.r.l. without prior notice. Specific rules may apply to individual 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 maybe also in other languages, but in case of discrepancies, the English version will 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, 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.** 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;
- e.** 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;
- f.** 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 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;
- g.** By accepting the Terms and Conditions, Participants expressly declare they do not fall under any of the ineligibility causes;

Intellectual Property Rights

Participants maintain the intellectual property rights and/or industrial rights on their submitted projects. Terraviva S.r.l. recognizes respect to creative and artistic works. Moral rights are the exclusive rights granted by the law to the author in order to protect his/her personality. Such rights are inalienable, indefeasible and can never be given up. They are independent from the economic rights resulting from the creation of the work, even after the transfer of such rights to third parties. Such right of authorship may be exercised at any time by the author (art. 20 of Italian Copyright Law).

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Rising from Ashes

"NEW APOSTOLIC CHURCH"
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