

UNESCO Ancient Theatre

Valorising an Extraordinary Historical Heritage

UNESCO Ancient Theatre



DESIGN TOPIC BY SIMONA CHINGOSKA,
Winner of Terraviva's "Call for Competitions"

I.

About

- [03](#) Intro
- [05](#) Palimpsest City
- [07](#) The Theater
- [09](#) Heritage Tourism

II.

Project

- [11](#) The Site
- [13](#) The Competition
- [15](#) The Project
- [17](#) Design Guidelines

III.

Competition

- [19](#) The Exhibition
- [21](#) Evaluation Criteria
- [23](#) Prizes + Registration & Submission
- [25](#) Submission Requirements

IV.

Brief

- [25](#) Schedule
- [27](#) Jury
- [30](#) Promoters & Partners
- [32](#) Terms & Conditions

Intro

Located in the southwestern region of North Macedonia, along the tranquil shores of the lake that shares its name, the city of Ohrid is one of the oldest European settlements.

Its distinctive character as a palimpsest reveals the layered complexity of architectural and urban development that has unfolded across centuries - medieval, modern and beyond - built quite literally upon the remnants of the ancient city of Lychnidos.

Celebrated for its breathtaking natural surroundings - most notably Lake Ohrid and the nearby Galichica National Park - enriched by a deep cultural and historical legacy, the city has established itself as the foremost attraction of the region.

The harmonious integration of monuments within their natural context, paired with the mesmerizing blue hues of the lake and a mild inviting climate, make this area a prominent tourist destination on both local and international level.

This unique combination of scenic beauty and the richness of cultural, material and spiritual heritage, is precisely what led to the inclusion on UNESCO's World Heritage List.



UNESCO Ancient Theatre





Palimpsest City

The earliest archaeological findings in Ohrid's region date back to the Neolithic period, around 6.000 BCE.

The city's vast historical richness is evidenced by over 250 archaeological sites, along-side churches and monasteries spanning from the 5th to the 19th century, fortified walls, vernacular architectures, medieval frescoes and ancient mosaics. Yet, it is the Old Town that holds the highest concentration of archaeological significance.

Perched atop a hill, Ohrid's historic center reveals a distinctive urban fabric that responds directly to the topography.

Reflecting the patterns of urban development during the Ottoman era, its street layout unfolds organically, with a secondary network of stepped pathways connecting the main arteries. The continuity of this circulation network and the well-preserved examples of residential architecture stand as the most tangible legacy of the city's enduring urban evolution.

Today, Ohrid's old nucleus remains a living testament to the influence of diverse civilisations that have left an indelible mark on its identity. A simple stroll down the main *Ilindenska Street* offers a striking encounter with layers of history coexisting side by side.

This captivating "journey through time" begins at the Upper Gate - once part of the medieval fortress - passes by the Ancient Theatre framed by 19th century residential architectures, and culminates in the extraordinary Cathedral of Saint Sophia. This urban axis is believed to date back to the Roman era, as the *Cardo Maximus* running along a North-South orientation.

UNESCO Ancient Theatre

"VIEW"
Ohrid, 2025
© AdobeStock



The Theatre

During the restoration of several historic buildings in Ohrid's Old Town, a number of architectural fragments were unearthed (epigraphic monuments, columns, capitals and stone blocks). **By the late 19th and early 20th centuries, such findings had sparked speculation in academic literature about the possible existence of a classical theatre.**

Archaeologists identified some of the stones as seats from a *theatron* and concluded that the remains of an Ancient Theatre extended beneath the residential area. **Initial evidence was brought to light through illegal excavations in 1937, followed by official archaeological digs starting in 1959, which finally determined the Theatre's exact location.**

The Theatre lies on the eastern slope of Ohrid's highest hill, just below Samuel's Fortress and near one of the main entrances to the walled city, known as the Upper Gate. Its strategic position reveals breathtaking views of the lake and surrounding mountains, offering visitors a truly unforgettable experience.

A project to fully excavate and restore the Theatre began in 1999. Since 2001, the revitalised space has hosted performances, concerts and a variety of cultural events. **Today, the Theatre is considered one of Ohrid's most significant cultural landmarks, as the building itself is protected under the city's highest level of heritage conservation.**

However, despite the strict protective measures in place, the site has suffered from progressive neglect. Interventions aimed at addressing functional needs have often clashed with the architectural and aesthetic integrity of the monument. Moreover, the surrounding area has been steadily degraded by inappropriate use and insufficient maintenance.



"THEATRE"
Ohrid, 2025
© AdobeStock

UNESCO Ancient Theatre

"THEATRE"
Ohrid, 2025
© AdobeStock





Heritage Tourism

In Ohrid, tourism plays a vital role in the dissemination of local culture, significantly contributing to the promotion and preservation of both natural and architectural heritage.

Remarkably, nearly half of all annual visitors to North Macedonia choose to stay in the country's southwestern region, establishing Ohrid's position as its premier holiday destination.

Yet the negative impacts of mass tourism highlight an urgent need for new strategies and management practices to ensure the effective stewardship of protected sites. Drawing inspiration from successful cultural site management models around the world, it becomes clear that long-term conservation requires proactive and adaptive solutions.

In 2019, UNESCO issued a warning that Ohrid risked being added to the List of World Heritage in Danger due to unregulated urban development and illegal construction, which have compromised the site's authenticity and integrity.

Within the historic core, the area surrounding the Ancient Theatre - of immense archaeological and historical significance - presents an exceptional opportunity. As a natural entry point for tourists and visitors, it invites exploration and offers a compelling starting place for discovering the layered cultural landscape of the city.

UNESCO
Ancient
Theatre



The Site

The preservation of historic monuments - cultural witnesses embedded in the fabric of contemporary cities - has become a growing priority on the agenda of local administrations around the world.

In Ohrid, the restoration and rehabilitation of the Ancient Theatre can no longer be delayed. The risks posed by unchecked urban speculation and continued neglect threaten to further compromise the site's integrity and value.

Within this context, there is an urgent need to approach this layered space with thoughtful, site-specific design strategies. This is precisely why the revival of the theatre and its immediate surroundings will be the central focus of this new Terraviva competition, which aims to breathe new life into a place rich in history and heritage.

From the stage at the base of the site to the upper tiers offering sweeping views of the surrounding landscape, the project seeks to establish a cohesive architectural and programmatic vision for the entire area.

Today, the site lacks a clear and recognizable spatial connection. "UNESCO Ancient Theatre" competition represents a unique opportunity to establish a new landmark for Ohrid! One that serves not only as a stage for cultural expression, but as a vibrant gathering place for the local community and the many visitors who choose this city as their summer destination.



UNESCO Ancient Theatre





The Competition

UNESCO *Ancient Theatre* invites participants to design a unique space where past, present and future merge through architectural and urban continuity.

Proposals should seek to unify the various elements of the Theatre site and its fragmented spaces through a cohesive integration of architectural and landscape features (materials, textures and spatial relationships) enhancing the overall sense of harmony.

The Stage, one of the site's more recent additions yet lacking in architectural merit, is to be completely reimaged. Participants are encouraged to redesign it from the ground up, as a bold new element capable of elevating the value of the entire complex. **Similarly, the tiered Seating Area should be thoughtfully rehabilitated in a way that complements and connects with the new Stage design.**

At present, the site lacks a defined spatial sequence or clear circulation paths. Redefining movement and connectivity across the different parts of the Theatre will be essential. Given the site's two distinct elevation levels, establishing a fluid and intuitive relationship between the upper and lower areas will be key to enhancing the user experience.

Finally, landscape design will play a crucial role in achieving cohesion across the various parts of the site. Today, the Ancient Theatre is surrounded by neglected spaces: areas lacking identity, purpose or clear function. In some corners, ad hoc parking lots have emerged, disrupting the continuity and detracting from the site's historic character.

Designers will therefore need to treat the green spaces as a key element of the project, imagining functional and clearly defined zones that act as connective tissue for the entire intervention. These landscaped areas should not only support circulation but also enhance the site through thoughtful spatial articulation.

Embark on a unique journey through time and envision how to transform this cultural gem of Ohrid into a vibrant and contemporary public space!

UNESCO Ancient Theatre

"THEATRE"
Ohrid, 2025
© AdobeStock



The Project

Participants are invited to unleash their imagination offering original responses to the specific needs of the site. Proposals ranging from conservative approaches to bold and innovative solutions will all be equally considered.

1) Theatre and Stage

Designers will be required to completely rethink the existing Stage, proposing a new structure that elevates the identity of the site and integrates seamlessly with its historical and cultural surroundings.

While the Stage must remain in its original location, its shape and dimensions may be freely reinterpreted. Participants are encouraged to decide whether to cover it (fully, partially) or not at all. Both fixed and mobile Stage proposals are welcome, as long as they enhance the spatial and experiential quality of the Theatre.

The Seating Area must be rehabilitated, with special attention given to material continuity in architectural elements such as railings, wooden staircases and seatings. The delicate interplay between ancient and contemporary layers must be addressed with special sensitivity, aiming for an intervention of high architectural value.

2) Landscape

The second fundamental component of the competition is Landscape Design, which

should serve as the connective framework uniting the different parts of the plot.

Participants may work with green areas, paved paths, new ground textures, shaded zones, seating elements, topographical gestures and any intervention that could help to unify the area as a whole.

Through Landscape Design, the aim is to create a coherent and fluid circulation system that links the various elevation levels and transforms this historic landmark into a renewed UNESCO site.

3) Micro-Architectures

To ensure the functionality of the Theatre and its surrounding public space - both during events and throughout the year - **participants are asked to design Micro-Architectural elements that support the area and the open environment.**

These "functional devices" should be fully integrated into the overall project and serve as practical support for the site's multiple uses. They may include restrooms, kiosks for food and beverage during performances, info-points, ticket booths, gift shops, or any other amenities.

Designers will have complete freedom to introduce any element they believe enhances the Theatre's principal functions contributing to a meaningful visitor experience.



UNESCO Ancient Theatre

"THEATRE"
Ohrid, 2025
© AdobeStock





"RUINS"
Ohrid, 2025
© AdobeStock

Design Guidelines

Site Coordinates

- 41°6'52.90"N - 20°47'37.19"E

Recommendations & Suggestions

- Both the existing Stage and its current Canopy will not be preserved and must be entirely redesigned. Participants are free to envision the new structure as fully covered, semi-covered or completely open-air;
- There are no predetermined dimensions for the new Stage. Participants are encouraged to define its formal characteristics according to their architectural vision and the needs of the site;
- Topographic modifications will be permitted, provided they are integral to the overall concept. Designers may introduce new trees, plants and shrubs, and may remove or reposition existing vegetation as necessary;
- Recent existing elements such as flooring, railings and staircases do not need to be retained. In fact, a contemporary reinterpretation of these elements will be more than welcomed. Originality and site-specific relevance in the design of open space features will be a key aspect in the evaluation process;
- The choice of materials, textures and colours will be entirely at the discretion of each participant, allowing for expressive freedom in crafting a coherent and compelling response to the site;

- A landscape intervention that engages in dialogue with the surrounding context - while organising access and connecting the various programmatic spaces (terraces, levels, transitional areas, etc) - will be particularly valued;

Restrictions and Limitations

- There are no strict programmatic constraints, as long as the proposed elements are appropriate to the design topic and sensitive to the character of the context. A thoughtful reading of the cues offered by Ohrid's historic center will always be highly regarded;
- There are no limitations in terms of surface area or volume for the Stage, the Micro-Architectures or any additional interventions proposed by participants;
- Likewise, no maximum height restrictions apply to the intervention, provided the design demonstrates a sensitive and site-specific approach to scale and context;

UNESCO
Ancient
Theatre



The Exhibition

Once the competition winners have been officially announced, **an exhibition will be set up in Ohrid to showcase the best proposals selected by the international jury panel.**

The initiative - organised with the support of the Municipality - will celebrate the innovative ideas and concepts submitted by participants, offering to the public a unique insight into the creative process behind the most compelling projects.

The exhibition will not be a simple static display of creative proposals. Instead, it will serve as **a dynamic platform for community engagement, where visitors will explore how each design reflects the theatre's identity and its vision for the future. Attendees will also have the opportunity to vote for their favorite proposals, making the exhibition an interactive and participatory experience.**



UNESCO Ancient Theatre



"ROMAN THEATRE"
Sagunto, 1993
© Giorgio Grassi & Manuel Portaceli



"ROMAN THEATRE"
Málaga, 2010
© Tejedor Linares & Asociados

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 historical context and quality landscape design 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, 3D, dwg drawings) will be available for all participants on Terraviva website.

UNESCO Ancient Theatre

"GREEK THEATRE"
Syracuse, 2011
© OMA



Prize Pool

10.000€

+ Exhibition in Ohrid

1° Prize: 5.000 €

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: exhibited together with winners & mentions

Prizes (8.000€) and Mentions (2.000€) are covered by:



Registration & Submission

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

- Open www.terravivacompetitions.com and go to Competitions > "Unesco Ancient Theatre";
- 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 "Unesco Ancient Theatre" 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 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;

UNESCO
Ancient
Theatre



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

Schedule

“Early” Registrations

23.04.2025 — 04.07.2025
(h 3:00 pm CET)

“Standard” Registrations

04.07.2025 — 12.09.2025
(h 3:00 pm CET)

“Late” Registrations

12.09.2025 — 10.10.2025
(h 3:00 pm CET)

Submission Deadline

10.10.2025
(h 3:00 pm CET)

Winners Announcement

10.11.2025
(h 12:00 pm CET)

Exhibition Opening

Spring 2026

*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

UNESCO Ancient Theatre





Ss. Cyril & Methodius Univ.

Tea Damjanovska

Skopje, North Macedonia

Tea Damjanovska is an assistant lecturer and researcher at the Department of Architectural Design at the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje (North Macedonia). Her master thesis was a proposal for an Architectural scenario for the musealization of the old town in Ohrid based on the discourse of New Museology, while her PhD research interest is the modern architecture in Ohrid and its relation to the place. She participated in numerous research projects and exhibitions on Macedonian modern architectural heritage: "The Future as a Project – Doxiadis in Skopje", Museum of Contemporary art, Skopje (2023), "Atlas of Macedonian Modern Architecture", Youth Cultural Center, Skopje (2022); "Endangered Species", Museum of Natural Science, Skopje (2018), Skopje Verticals, Museum of the City of Skopje, Skopje (2018) etc. Tea Damjanovska co-authored the Macedonian National Pavilion for the Venice Biennale of Architecture in 2025.



Heatherwick Studio

Kyriakos Chatziparaskevas

London, United Kingdom

Kyriakos joined Heatherwick studio in 2014. His experience spans across the different design and delivery stages of innovative projects around the world. As a Project Leader for Heatherwick Studio, Kyriakos has led multiple large-scale projects, including mixed-use, exhibition, cultural, adaptive re-use, hospitality and workplace in Europe, the UAE, the Kingdom of Saudi Arabia, Southeast Asia and the USA. His most notable project at the Studio, is the highly sustainable and innovative Google Bay View Headquarters in Mountain View, California. Kyriakos was instrumental in designing the 100,000sqm combined office and event space. He started on the project in 2015, working predominately on the concept and R&D of the large span canopy and envelope system, through Schematic Design, Design Development, Construction Documentation and Construction Administration. Bay View opened in February 2022. Kyriakos' interests encompass design at the intersection of art, architecture and science. This contributes to Heatherwick studio's practice of designing across different disciplines and embracing the complexities of the real world.



Balvin Architects

Merve Güteryüz Çohadar

İstanbul & Bodrum, Türkiye

Dr. Merve Güteryüz Çohadar is an architect and academic specializing in sustainable architecture and urban design. She completed her undergraduate degree in architecture at Yeditepe University in 2009, earned her Master of Architecture in Architectural Design from İstanbul Kültür University in 2013, and completed her Ph.D. in Architecture at the same university in 2023. She is the co-founder and principal architect of BALVIN Architects, established in 2011. Her professional practice spans a diverse range of projects, including residential, commercial, interior, and landscape design. In addition to her professional work, Dr. Güteryüz Çohadar is a part-time lecturer at İstanbul Kültür University, where she contributes to architectural education and research. Her academic interests focus on sustainable human habitats, eco-villages, and the spatial manifestations of migration in urban environments. Through both her academic research and architectural practice, she continues to explore the intersection of sustainability, community, and contemporary design.



We Are Size

René Daniels

Bogotá, Colombia

René Daniels (Bogotá, 1979). An architect with a specialty in fine arts, he graduated in 2003 from the Universidad de Los Andes in Bogotá, Colombia, and earned a master's degree in architecture and Sustainable Design from Pompeu Fabra University and the Barcelona School of Design and Engineering (ELISAVA) in 2009. He was a board member of the Colombian Society of Architects, Bogotá and Cundinamarca, from 2015 to 2024. With 22+ years of professional experience, he is a founding partner of WE ARE SIZE* a Colombian Spanish architectural studio specializing in architecture, landscape architecture, interior design, and visualization. The studio has stood out for producing contemporary architecture where understanding and respect for the environment and the social environment are the starting and end points for the starting point and the conception of the role of architects in today's society and their position in the global environment.



Studio Schwitalla

Elena Cantoni

Berlin, Germany

Elena holds a Master's degree in Architecture and Building Engineering from the University of Bologna. Her academic and professional path has been driven by a strong commitment to the role of public spaces in shaping inclusive and dynamic urban environments. In 2015, she completed an internship in Madrid, refining her understanding of the strategic importance of public spaces in urban planning. She later collaborated with the University of Madrid and Architects Without Borders on her thesis, which explored public spaces as drivers of urban regeneration. This project underscored the importance of designing public areas that foster social connectivity and inclusivity, particularly in underserved urban environments. After graduating, Elena worked with international offices in Bologna. Since 2018, she has been based in Berlin, working with Studio Schwitalla on experimental research that integrates architecture, urban design, and urban mobility. Her role involves investigating how interdisciplinary strategies can foster more vibrant, sustainable cities and enhance social engagement and high-quality of living.



Arhrid

Simona Chingoska

Ohrid, North Macedonia

Simona Chingoska is a licensed architect based in North Macedonia with over five years of experience in local architectural studios working on architectural and urban design projects of varying scale and complexity. She obtained a Master's degree (2019) from Ss. Cyril and Methodius University in Skopje, Faculty of Architecture, with a thesis on the revitalization of the Ancient Theatre in Ohrid. Dedicated to a holistic approach, she actively participates in all phases of project development. Her portfolio includes work on both newly designed structures and the restoration and adaptive reuse of existing buildings, while her design philosophy focuses on creating thoughtful, functional and context-sensitive spaces that balance form and function. Alongside professional practice, Simona is actively involved in community-focused initiatives as a member of the managing board of the architectural collective ARHRID, promoting dialogue, collaboration and inclusive approaches to the built environment. Combining creativity with technical precision, Simona is committed to delivering designs that are both innovative and contextually grounded.



Grimshaw Architects

Tianjian Li

New York, United States

Tianjian Li, a New York-based architectural designer and artist, is celebrated for his exceptional talent and achievements. Holding a Master's in Advanced Architectural Design from the University of Pennsylvania and Bachelor of Architecture from South China University of Technology, his career reflects dedication and expertise. Tianjian contributes his creative vision to Grimshaw Architects in New York, an internationally esteemed architecture firm, where he offers comprehensive services to clients worldwide across multiple sectors. Driven by a passion for weaving architectural themes into alternative narratives, he founded Fillet Edge, a multidisciplinary design studio specializing in creative concepting and experiential design - pushing boundaries beyond the scope of architectural and interior design. Constantly in pursuit of fresh perspectives and innovative design approaches, Tianjian continues to expand his creative expression across various mediums and disciplines.



Università La Sapienza

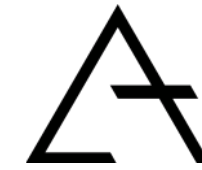
Elisa Donini

Rome, Italy

Elisa Donini graduated in Architecture from Sapienza University of Rome in 2019, where she later earned a PhD in Landscape and Environment. Since 2020, she has collaborated with various architecture and landscape firms both in Italy and abroad, beginning as an intern at the Paris-based studio Taktyk and later joining the team at Sbarch Associati in Rome, all while maintaining an independent professional practice. For the past five years, she has been engaged in research, both within academic institutions and independently, contributing to projects focused primarily on historical landscape intervention, public space design, and urban regeneration. In 2022, she was a visiting researcher at the School of Architecture, Landscape and Urbanism at Newcastle University. Her design interests range from residential spaces to urban design, extending to the scale of the urban landscape, a field she views as a vital lens through which to understand and integrate the complex, transformative layers of the contemporary city.

UNESCO
Ancient
Theatre





WE ARE SIZE*

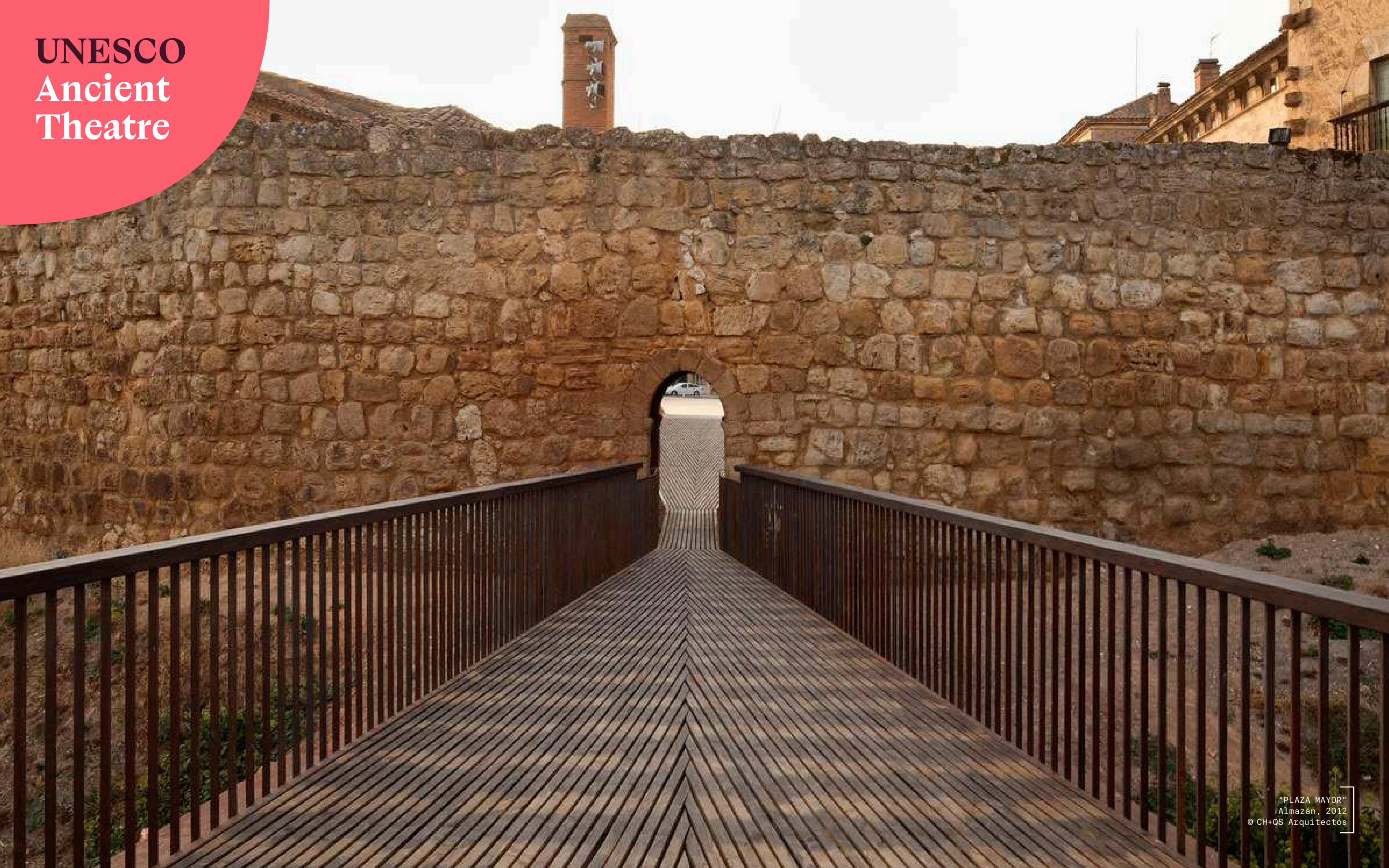
Heatherwick studio

GRIMSHAW

BALVIN

Studio Schwitalla

UNESCO
Ancient
Theatre



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;
- 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 that they do not fall under any of these causes of ineligibility;

Intellectual Property Rights

Participants maintain the intellectual property rights and/or industrial rights on their submitted projects. Terraviva S.r.l. recognizes the legal and philosophical basis of the moral rights of creators with 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).

Terraviva S.r.l. reserves the right to use – even for profit - 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). The material may be published by the participants of the competition and all competition partners. In case a projects submitted within this competition is implemented, in whole or in part, specific agreements will be established between the Municipality of Ohrid and the awarded designers. Such agreements will be separate from this competition, external to its scope, and negotiated independently by the parties involved.

Limited to the finalists projects Terraviva S.r.l. acquires the right of economic exploitation of the project and the permanent, illimited, irrevocable, exclusive, internationally acknowledged right to use, realize, adapt, modify, publish in every media, display, reproduce and distribute the project also for marketing and/or advertising purposes and – in general - for profit, review the editorial, create works based on the project or give the project or parts of it to third parties in any means, way or through any technology also including

the freedom of panorama without any limitation in time or place. The authors of the projects that have been awarded, including mentions and finalists, commit to provide Terraviva S.r.l., in due time, with any additional graphic/technical material which can be required by Terraviva S.r.l. Please note that any other modifications or conditions not explicitly stated in this document will be governed by the specific regulations of the competition, which may have the authority to modify or update the information presented here.

Withdrawal and Refund

The right of withdrawal is valid within 14 days from the day of the fee's payment (weekends and Italian 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. After receiving the withdrawal notice, within 14 days, the refund will be processed using the same payment method as the original order. The actual refund processing time depends solely on the card issuers and the type of card/payment method used. Therefore, Terraviva S.r.l. recommend contacting the card issuer's/ payment method's customer service hotline for any further clarification or information regarding the refund. 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, direct and indirect 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. 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.



WWW.TERRAVIVACOMPETITIONS.COM

INFO@TERRAVIVACOMPETITIONS.COM

