



TERRAVIVA  
COMPETITIONS

**TACTICAL  
URBANISM  
NOW!**

**# 2021**

THE REAPPROPRIATION OF  
PUBLIC SPACE

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# I N T R

During the last Venice Biennale, the Lebanese curator asked the entire architectural community about **“How Will We Live Together?”**, putting the focus on how architects, urbanists and designers could contribute to define new spaces of social interaction and cohesion.

***The world situation during 2020 provided a unique opportunity to explore different ways of understanding and adapting public spaces.***

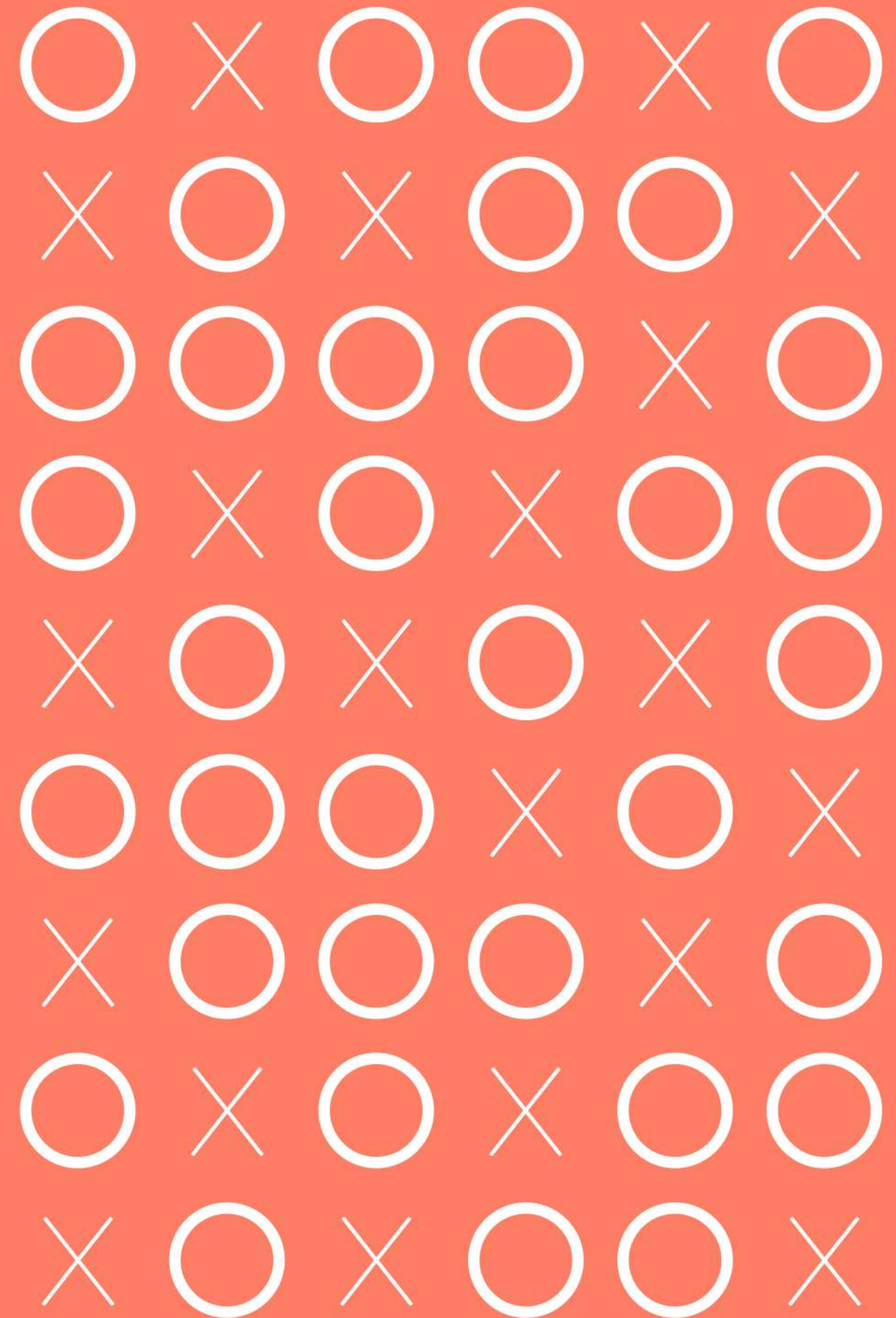
Cities were forced to transform streets, parks and mobility in general, to adapt to a new reality. The pressure to rethink public spaces brought immediate responses that confirmed the power of *Tactical Urbanism* and demonstrated the urgent need to guarantee urban areas capable of coping with rapid change.

***The post-pandemic situation could be seen as an occasion to improve the quality of outdoor facilities for citizens all around the world.***

In this way, the reappropriation of public space should be guaranteed not just for the expansion of private activities, such as cafés, restaurants and bars, but mainly to provide the entire community with new functional areas capable of filling urban voids with life and interaction.

Today, the challenge is to design inclusive and accessible spaces, capable of reflecting the diversity of the infinite categories of potential users and encouraging citizens to “Live Together”.

***The so-called Smart City remains undoubtedly the one capable of placing the human element at the centre of every project,*** providing its inhabitants with high quality urban environments.



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"SUPERBLOCK"  
Loka Studio  
Barcelona, 2019



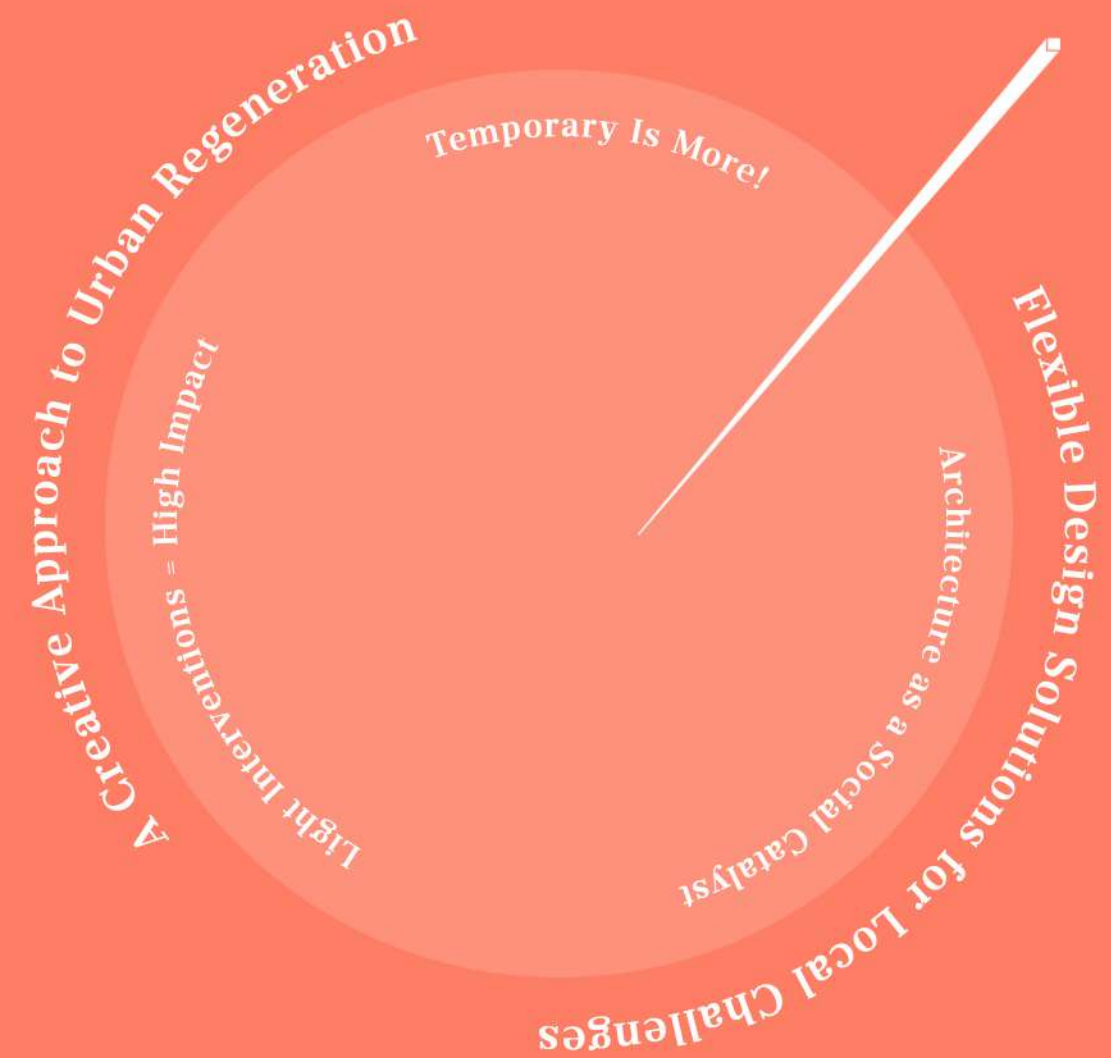
# TACTICAL URBANISM NOW!

*Over the last decade, cities have experimented with urban space transformations through colourful, flexible and light interventions. It has become more and more common to come across these type of projects in both, small towns and metropolises.*

*Tactical Urbanism proposes an innovative design approach that aims to achieve long-term urban regeneration with short-term actions. In certain cases, due to the positive impact that these interventions have generated in the urban realm, projects that were once thought of as temporary have now become permanent.*

Working at the scale of a street, a block or a building, tactical tools have the power to improve liveability citywide. Similar to the way acupuncture inserts needles into one part of the body to boost the well-being of the entire organism, a "tactical" project can lead to positive changes in an entire neighbourhood. ***It can be considered as a tool for carrying out experimental projects of high communicative value, aimed at improving public spaces or even conceiving completely new ones.***

Tactical interventions may vary significantly in scope, size, budget, and support. However, they all share the common goal of rethinking the public space with a creative approach.



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"PIGALLE DUPERRÉ"  
© IU Studio  
Paris, 2017



Participants are invited to explore and experiment with innovative strategies, original ideas and unconventional concepts. **The key point is to be able to think out of the box in order to imagine lively and attractive urban scenarios which guarantee permanence, interaction and variety of uses.**

The challenge is to reinterpret what is commonly known as traditional public spaces, such as parks, streets, playgrounds and squares, with a strategical vision capable of providing them with new features of multifunctionality and flexibility.

Following the principles of Tactical Urbanism, **participants are therefore asked to propose original and unconventional projects able to improve the current conditions of public spaces or even to achieve totally new ones.**

The ability to combine design and functionality in the same project are key factors that can help to ensure its success. Don't forget to pay attention to the aesthetical value of your proposal: the use of certain colours, textures and materials can make the difference.

**Scalability and modularity can be fundamental aspects to be taken into consideration when developing the concept.** How many different activities can be carried out in the same place? How could an urban void be transformed in order to foster social interaction? Be creative and explore all the possibilities to imagine a new kind of public space!



## WHERE

*in the public space: where everyone has access and is able to move, walk or stay*

## HOW

*in which way do I interact with other individuals or groups?  
how can I use that urban space?*

## WHAT

*Tactical Urbanism: an innovative approach in response to the traditional urban transformation processes*



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"THE FLOATING ISLAND"  
©OBBA  
Brugge, 2018







## PROJECT AREAS AND LOCATIONS

In this competition there is no specific site where you should develop your proposal: **each competitor or group is encouraged to choose its own urban context where to locate the project.**

Any city, any town, any neighbourhood can be the perfect environment where to place your intervention. **The choice however must be justified by the project itself and its connexions with the urban context.** It must have a clear relationship with the new use and program, and a strong link to the local community or potential users.

In an effort to contribute to the research of innovative design strategies around the world, **“Tactical Urbanism Now!” encourages a variety of possible geographic locations** in order to explore and develop alternative proposals.

WORLDWIDE

PINS



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"PARKED BENCH"  
© WMB Studio  
London, 2019



## Choose Your Own Site

**There are no limits when it comes the time to choose the project's site.** Public space is so varied within the contemporary city that participants are deliberately left free to decide whether to intervene on streets, sidewalks, squares, parking lots, parks or any other space that has potential to be transformed.

**Hundreds of spaces can be suitable for a tactical intervention and what matters the most is the reason why a particular place has been chosen.** Designers are encouraged to pick up the site of their projects with creativity and perspicacity.

Sometimes the perfect location is just around the corner! You might have seen it through the window during lockdown or perhaps while you were coming back home from work. Maybe it is in your neighbourhood or close to a friend's house...

**Freedom of choice is our philosophy and everyone's own experience can open a wide range of potential suitable contexts.** The possibilities are endless and who knows... maybe an abandoned urban void or a simple parking lot can become an amazing new public space!



POTENTIAL PLOTS

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"XARRANCA PAVILION"  
© Miralles Tagliabue  
Barcelona, 2014





# Design a Tactical Intervention

The challenge of Tactical Urbanism Now! is to give the possibility to each participant to experiment with innovative ideas in order to come up with original projects. Therefore, **designers are free to propose any kind of program that has the power to bring new life to an urban space.**

The size of the intervention can be totally variable and it will depend on the proposal itself. **There are no maximum or minimum dimensions to respect:** the most important aspect is the positive impact that a tactical design can generate in a certain context and the creative way in which it can give answers to contemporary urban issues.

**Detecting common situations such as the lack of shade in a public area, the need for extra urban furniture in a “Piazza” or for instance the necessity for lighting devices to make an area safer,** can be starting points to outline a strategical program.

The analysis of these kind of cases can be helpful to design a project that not only solves a specific problem, but also aims to enrich public space with new uses and activities.

The following subjects can be useful to define your proposal: problem, target, concept, story.



## PROBLEM

Define an urban “problem” or the hidden potential linked to the selected context that will be addressed by the new program

## TARGET

Outline the target, or circle of users, who will be involved and who will be able to interact with your project. Take into consideration the social and community aspects that you want to engage in your proposal

## CONCEPT

Define the general concept of your intervention, the possible environmental and social impacts, the potential benefits it will provide and its innovative character

## STORY

Tell the story of your project: describe how it works according to the needs of the users and the scenario where it is located

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"POLE DANCE"  
© SO-11  
New York, 2010



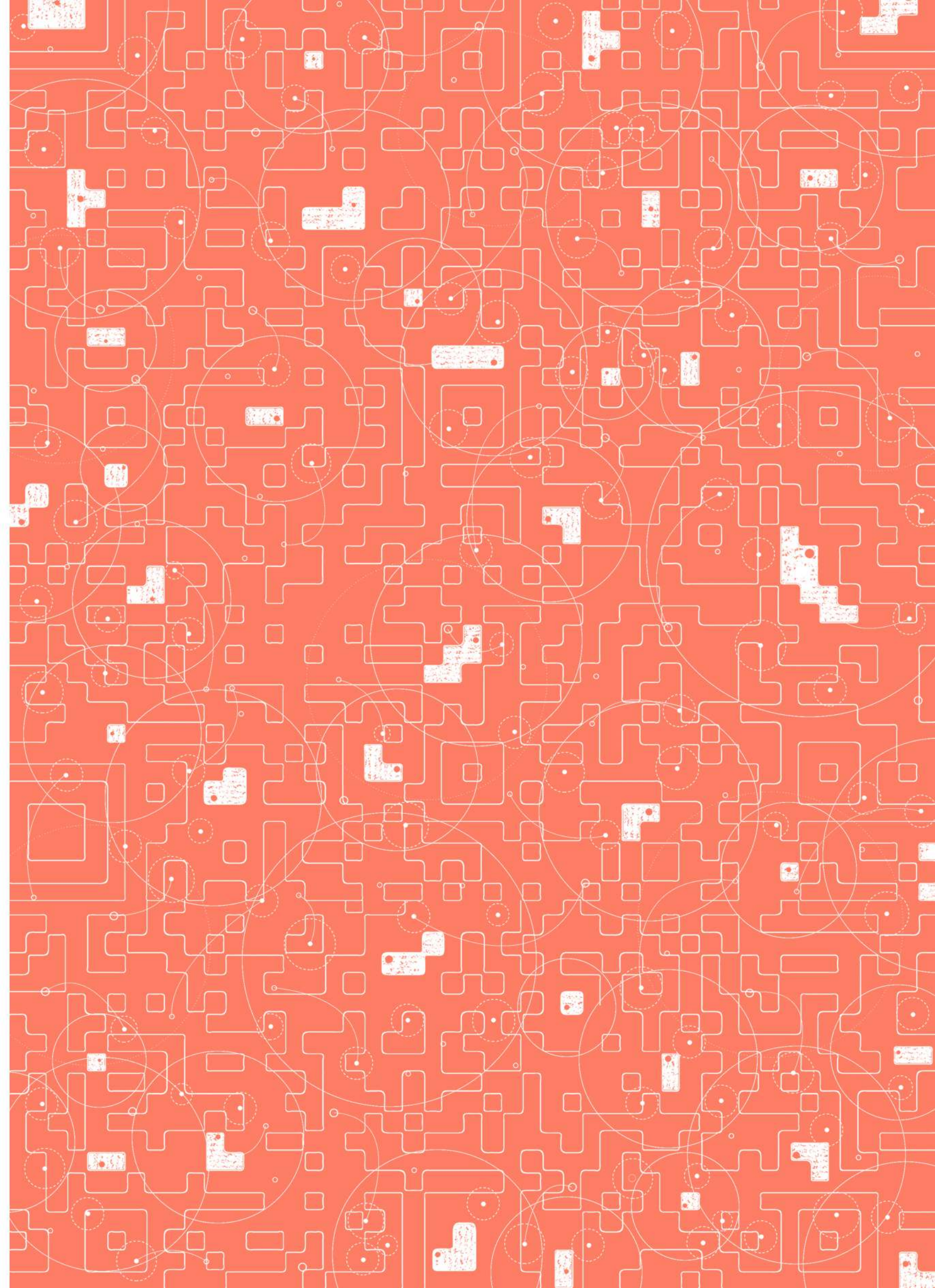
# Evaluation Criteria

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

- - Originality of the concept;
- - Flexibility and multi-functionality;
- - Creative regeneration of the context;
- - Social impact of the proposal;
- - Use of “Tactical” techniques;
- - Graphic representation;

Projects that express a special sensitivity towards tactical design and quality architectural solutions will be highly appreciated.

Reaching deep technical-constructive details will not be considered extremely important in the evaluation process.



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"ALAMEDA CENTRAL"  
©Dellekamp Arquitectos  
Mexico City, 2017





# submission requirements

Competitors must submit the following material:

## 1) Two A1 panels [59,4 x 84,1 cm]

- Files Format: *.jpg*
- File Name 1: *Registration n°\_1* (ex. 12345\_1)
- File Name 2: *Registration n°\_2* (ex. 12345\_2)
- Maximum File Size: *20 Megabytes each*
- Panels Orientation: *Landscape*
- Text Language: *English*
- Font Size: *Minimum 10 pt*

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

The *Registration Number* (ex. 12345) must be placed in the upper right corner of each panel. The panels must NOT contain any other reference to the identity of the participants (name, office, university, etc).

## 2) A brief text describing the proposal

- File Format: *.docx/.doc*
- File Name: *Registration n°\_Text* (ex. 12345\_Text)
- Maximum Length: *250 words*
- Text Language: *English*

## Schedule

**“Early” registration**  
from 13.12.2021  
to 28.12.2021 - (h 23.59 CET)

**“Standard” registration**  
from 29.12.2021  
to 04.03.2022 - (h 23.59 CET)

**“Late” registration**  
from 05.03.2022  
to 18.03.2022 - (h 23.59 CET)

**Submission deadline**  
18.03.2022 - (h 23.59 CET)

**Winners announcement**  
26.04.2022

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1<sup>ST</sup> PRIZE : 3.000 €

2<sup>ND</sup> PRIZE : 2.000 €

3<sup>RD</sup> PRIZE : 1.000 €

4 GOLDEN MENTIONS

*prizes bestowed by TerraViva*



10 HONORABLE MENTIONS

30 FINALISTS

\*Four Golden Mentions' value: 250€ each.

All the awarded projects will be shared with international architecture magazines and websites. All the finalist proposals will be published on:

[www.terravivacompetitions.com](http://www.terravivacompetitions.com)

## REGISTRATION PROCEDURE SUBMISSION & FAQ

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

- Open [www.terravivacompetitions.com](http://www.terravivacompetitions.com) and go to *Competitions > Tactical Urbanism NOW!2021*;
- Click on *Register Now*, read the fee details and click on *Checkout*; fill the requested information and complete your registration procedure;
- Once the payment procedure is concluded, you will receive a confirmation email with the receipt and the link to download *TUN!2021* package (if you do not receive your receipt please check the spam folder);
- Inside the *Download* package you will find the competition brief and the instructions for the final submission;
- In the confirmation email you will also receive the *Registration Number* that will be your identifier on the final submission procedure;
- Follow the instructions contained in the *Download* package to proceed with the submission of your proposal. Use the folder "YOUR REGISTRATION NUMBER\_TUN\_Submission Folder", rename it with your code and use .zip compression to upload it
- Submissions have to be done through the same website, accessing the *Upload* section and following the steps indicated on the page; after completing the submission process, you will receive a confirmation email;
- Participants can address any questions to [faq@terravivacompetitions.com](mailto:faq@terravivacompetitions.com). Every question will be answered by email, and updates will be published weekly in the FAQ section of the competition website until March 1<sup>st</sup>.

# T H E J U R Y



MIRALLES TAGLIABUE

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Arturo Mc Clean  
[Barcelona, Spain]

Arturo began studying architecture at the *Universidad Santa Maria La Antigua* (Panama) in 2000. He continued his studies at the *University of Granada* until 2009, and since graduating he has been involved in several interior and graphic design projects, alongside some involvement with independent publishing. In 2011, Arturo completed his Master of Architecture and Interior Design at the *University of Salamanca*, then he started working at the architectural firm *Miralles Tagliabue EMBT* in Barcelona, where he currently holds the position of Communications Manager as well as active involvement in the running of the *Enric Miralles Foundation*, where he is part of the coordination and curation of art and architectural exhibitions. As a staff architect, his participation focuses on the preparation of infographics, schemes, graphics and layout design for international competitions. He manages a large workload of PR and press requests, the image library and the coordination of events.



PUBLIC CITY

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Liz Wreford  
[Winnipeg, Canada]

Liz is the Principal Landscape Architect of *Public City* and has professional experience across Canada, United States and Australia. Since co-founding the transdisciplinary design firm *Public City* with architect Peter Sampson, her playful civic infrastructure work has been awarded a Canadian Society of Landscape Architects National Award of Excellence, an International Olympic Committee award for exemplary design of recreation facilities and an International Paralympic Committee award for accessible design. Liz's projects *PARK PARK* and *High Park*, two temporary urban open spaces in Calgary, uncover the potential of surface parking lots in Canadian cities. She is the landscape architect of well-known winter icons *Hygge House*, *Croki curl*, and *Manitoboggan*. Liz has taught design studios at the Universities of Toronto and Manitoba. In 2018, Liz founded *Building Equality in Architecture Prairies* to advance excellence and diversity across city-building professions in central Canada.



OPENFABRIC

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Francesco Garofalo  
[Rotterdam, Netherlands]

Francesco Garofalo was born in France in 1983 – moved to the Netherlands in 2008 where he founded *Openfabric* in 2011, an international practice of landscape architecture based in Rotterdam and Milan that focuses on urban and rural projects ranging from small installations up to the large geographical scale of regional strategies. Since he founded *Openfabric*, he has lead a number of realized public space projects and large scale visions and researches. His clients span from public administrations (Amsterdam, Milan, Moscow, Paris, Shanghai) to private clients and organization (WWF, FAO, *Strelka KB*, *Triennale di Milano*). Francesco is Visiting Professor of Landscape Architecture Master in *Politecnico di Milano* and Visiting Lecturer at *London Metropolitan University*. Francesco is lecturing internationally on a continuous base, in the role of lecturer and guest critic in several cultural institutions and universities, amongst others at *Cornell AAP* (NY), *MIT* (MA), *Cornell University* (NY), *HK University*.



ORIZZONTALE

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Nasrin Mohiti Asli  
[Roma, Italy]

Nasrin Mohiti Asli is an Italian-Iranian architect and illustrator. She graduated with honours in Architecture at the *La Sapienza University* in 2013, with a thesis on a new model of reception centre for refugees. She completed her training in Spain at the *UPV* of San Sebastian, and in 2012 she collaborated with the Berlinese firm *Office Mila*. She is one of the founders of *Orizzontale*, a collective of architects based in Rome, with which she has been working since 2010 developing experimental projects of architecture, urban planning, and public art. She has received numerous awards including: "*Giovane Talento dell'Architettura Italiana 2018*", *YAP Maxxi 2014* and *RomArchitettura* (2015-17). In 2016 she wins the competition for the regeneration of *Piazza della Comunità Europea* in Aprilia. Since 2020 she curates the transmedia project *VUOTO*. In 2021 she has been invited to the *Venice Biennale* and to the *MAK* on the occasion of *Vienna's Biennale*. She has taught as a teacher at *PoliTo*, *IED* and *La Sapienza*.

# THE JURY



INTUY LAB

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Hannah Klug  
[Lima, Perù]

Hannah Klug, M.Sc. in Architecture and Urban Planning at the *University of Stuttgart*, Ph.D. candidate and lecturer at the Chair for Urban Design and Urban Development at *TU-Berlin* (Germany), former lecturer at *University UCAL Peru*, and Associate member and CEO of the urban laboratory *IntuyLab* based in Lima. Her work focuses on participatory methods in Architecture and Urban Planning, community engagement processes, practice based teaching methods and transformation of public spaces in vulnerable urban areas. As a collaborator of the *Urban95* project in Lima, financed by the *Bernard van Leer Foundation*, she gained knowledge and practice in the improvement of public space focused on early childhood development. *IntuyLab* is a Peruvian urban laboratory - founded in 2014 and based in Lima - mainly focused on exploring and improving cities by converting them into more inclusive and human oriented environments.



SPORTS

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Greg Corso  
[New York, United States]

Greg Corso is a designer from California. Greg received both his Bachelor of Arts and Master of Architecture from the *University of California, Los Angeles (UCLA)*. He has worked in art and architecture studios in the United States and Europe including *Studio Gang*, *JDS Architects*, and *Cliff Garten Studio* and has been a fellow at the *MacDowell Colony*. Greg has taught architecture and design at *Woodbury University*, *The University of Illinois* at Chicago, and is currently an Assistant Professor at *Syracuse University*, School of Architecture. He is the co-captain of the design and research collaborative *SPORTS* based in Syracuse, New York. *SPORTS* is the recipient of numerous awards including a 2017 *Arch League Prize* from the Architectural League of NY, the 2018 *Young Architect Award* from The Architect's Newspaper, and a 2020 *EDRA Great Places award*. His work has been exhibited at several academic institutions including Harvard, Yale and Cooper Union, among others.



ATELIER NEA

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Nathalie Eldan  
[Paris, France]

Nathalie Eldan is the principal of *Atelier NEA*. She is the winner of *Tactical Urbanism Now!* first edition alongside Victoria Sosolic. Nathalie studied at *KADK The Royal Danish Academy of Fine Arts* in Copenhagen and at *ENSA Paris la Villette*. She was awarded the *Monbukagakushoto* scholarship to pursue in Japan her research on the shift of identity of the Japanese residential space post WWII. In parallel she worked as a professor assistant at *Osaka Sangyo University*. With more than a decade of rich international experiences in Tokyo, Jerusalem and Paris, Nathalie developed multidisciplinary methodologies and innovative design processes that are specific to her practice. Working in various scales and typologies, she focuses on hybrid spaces in the city. Nathalie was published in several magazines and books and she is frequently invited to architecture faculties in France & Asia as guest lecturer.



OBBA

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Sojung Lee  
[Seoul, South Korea]

Sojung Lee is a Korean architect. Her architectural knowledge has been shaped by a multidisciplinary academic education in arts, environmental design, and architecture at *Ewha Womans University* in Korea, and the *University of Pennsylvania* in USA. After few years of professional experience in a wide range of projects in multiple regions such as *OMA* in the Netherlands and *Mass Studies* in Korea, in 2012 she has founded her own practice *OBBA* with her partner Sangjoon Kwak. Since then, she has led a variety of residential, office, and public art projects including *Beyond the screen*, *HWA HQ*, *The Illusion* in Korea, and *The floating Island* in Belgium. She has been awarded numerous prizes such as the Korean Young architects prize, Korean Young Artist prize, Korean architecture award, and so on. In 2015 she was selected as one of the top 10 leading architects in the world by *Architectural Record*. She currently teaches architecture studio at *Yonsei University* in Seoul.

## PROMOTERS



## PARTNERS

**SPORTS**



**orizzontale**

OPENFABRIC

**PUBLICCITY**

**nea**

MIRALLE/  
TAGLIABUE EMBT

# -[rules]-

## -[GENERAL REGULATION]-

- A.** the competition is open to students, architects, designers, urbanists, engineers, artists, makers, activists and anyone interested in the design and architecture fields;
- B.** participants must respect deadlines, procedures, fees, and submission requirements;
- C.** participants can join the competition either individually or with a team;
- D.** there is no restriction or limit in the number of members that can compose a team;
- E.** teams can be composed by members of different nationalities and ages;
- F.** registration fees are established according to the competition's calendar and the amounts do not vary according to the number of team members;
- G.** the payment of one registration fee allows the participant/team to submit one single project. In order to submit additional projects it is required to pay additional registration fees;
- H.** prizes are established regardless the number of members of a team;
- I.** the jury's verdict is incontestable;
- J.** participants are not allowed to publish their own submitted material before the official winners' announcement;
- K.** participants are not allowed to inquire the jury about the competition;
- L.** any violation of the rules will automatically disqualify participants and their teams; disqualified participants and their teams will not receive any refund;
- M.** by registering, participants fully accept all the rules, terms and conditions of this competition with no exception;
- N.** these regulations are governed by Italian law;

## -[INELIGIBILITY]-

Any of these cases will be reasons for the disqualification of the participants and their respective teams without exception:

- a.** any material submitted using a different procedure than the one indicated in the submission requirements;
- b.** any material submitted later than the submission deadline;
- c.** files named in a way which is different from the one indicated in the submission requirements;
- d.** panels which contain any reference to the identity of the participants (name, office, university, etc);
- e.** layouts which contain texts not written in English language;
- f.** material which is not coherent with the competition principles or that is considered incomplete;
- g.** participants who inquire a jury member about the competition;
- h.** participants who have a current family or professional relationship with any of the jury members;
- i.** participants who publish their own submitted material before the official winners' announcement;
- j.** any submitted proposal that does not belong to the authors;

## -[NOTES]-

- 1.** the authors maintain the intellectual property rights and/or industrial rights on their submitted projects;
- 2.** for projects that have been awarded, including mentions and shortlisted projects, their authors assume the compromise to provide TerraViva S.L. with any additional graphic material;
- 3.** TerraViva S.L. reserve the rights to use the submitted material for paper or digital publications and exhibitions, and the right to use, adjust, modify, publish, show, reproduce and distribute the projects for marketing and advertising purposes according to the "Reproduction right and Publication right" (art. 12 of the Italian Copyright Law);
- 4.** TerraViva S.L. will not be responsible in case the uploaded projects have not been fully or partially intellectually produced by the participants, or if the candidates are not the owners of the rights of exploitation of the project, including the right to take part in a competition of this kind;
- 5.** all the necessary material related to the competition is available in the download section of the competition's official website;
- 6.** in accordance to the Consumer Code, pursuant to article 7 of law n. 229 of 29 July 2003, the right of withdrawal is valid within 14 days from the conclusion of the purchase. In any case, the right of withdrawal cannot be exercised after the submission deadline. To exercise the right of withdrawal, write to: [info@terravivacompetition.com](mailto:info@terravivacompetition.com);

## -[OTHER NOTES]-

- 7.** TerraViva S.L. has the right to modify dates or other aspects of the competition; any change will be notified in advance through TerraViva media channels;
- 8.** it is highly advised to complete any online procedure, such as registration, fee payment and submission with a good time in advance of the deadline. TerraViva S.L. is not responsible for technical difficulties or web malfunctioning;
- 9.** this competition does not constitute in any case a prize event in accordance with art. 6 of the Italian D.P.R. 430/2001;
- 10.** the processing personal data of participants will be carried out with both manual and digital means. TerraViva S.L. will carry it out for the sole purpose of the participation in the competition in compliance with the applicable regulation as in the Italian Legislative Decree 196/03 and subsequent amendments;
- 11.** prizes include bank commissions and taxes;
- 12.** once the identity of the winners will be verified, the prizes will be awarded after the winners have signed a self-declaration certifying that they fully accept all the terms of the competition;

## -[CREDITS]-

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