

## [Anchipurac es Cultura: International Sculpture Contest 2017-2018](#)

### TERMS AND CONDITIONS

#### 1. INTRODUCTION

The *Secretaría de Ambiente y Desarrollo Sustentable* y el *Ministerio de Turismo y Cultura* through the *Secretaría de Cultura* presents the art contest *Anchipurac es Cultura: International Sculpture Contest 2017-2018*.

This announcement is oriented to visual artists and other professionals of the areas of design, architecture, engineering and urban planning to design and make sculptures that will be placed outdoors at the *Centro Ambiental Anchipurac* (hereinafter CAA). The CAA belongs to the *Secretaría de Ambiente y Desarrollo Sustentable* and it is located in the Rivadavia Department, on Pellegrini Street and Cinco Street, 18 km to the west of the capital city of the Province of San Juan; see the documents with aims, specifications, context and location in APPENDIXES I and II.

A jury board will be made up to select before a Chief Government Notary the most outstanding projects to be placed at the CAA. Up to 20 projects will be financed with 150,000 Argentine pesos (one hundred and fifty thousand), according to the Jury Board decision. The selected projects will be made by an artist or artistic team using all or part of the money financed. Such amount of money will cover for the complete production of the work of art, materials, fees, and other expenses involved. It does not include transfer or installation costs of the piece of art; these expenses will be covered by the Organizer, following the modality established by agreement.

Once the construction and placement stages of the financed works of art at the CAA are finished, the jury board will meet for a second time to award prizes to three of the sculptures or sculptural sets whose display, relation to the space and quality are considered remarkable. The order of merit of the prizes will be as follows: 75 thousand Argentine pesos (first prize); 50 thousand Argentine pesos (second prize) and 25 thousand Argentine pesos (third prize).

#### 2. DEFINITIONS

The following definitions will be used for this art contest:

“TERMS AND CONDITIONS”: refers to these terms and conditions for the art contest that can be seen at [www.sanjuan.gov.ar](http://www.sanjuan.gov.ar)

“ART CONTEST”: refers to the contest where artists, design, architecture, engineering and urban planning professionals take part.

“SELECTION”: defined in SECTION SIX herein.

“THE PRIZE”: defined in SECTION SEVEN herein.

“JURY BOARD”: appointed in accordance with SECTION EIGHT herein.

“ORGANIZER”: *Secretaría de Ambiente y Desarrollo Sustentable and Secretaría de Cultura del Ministerio de Turismo y Cultura del Gobierno de San Juan*, who share the same portion of the budget required for this contest in accordance with the details established by agreements.

“PARTICIPANTS”: the people addressed by this CONTEST.

“WORKS/PIECES OF ART”: refer to the volumetric sculptures or sculptural sets.

### 3. PARTICIPANTS

Visual artists and sculptors as well as professionals of the areas of architecture, engineering, urban planning, industrial design and related areas can take part in this Contest. Participation can be individual or in groups. The participants must be over 18 years old, Argentine or foreigners. In the case of groups, a representative must be appointed.

The following persons cannot be part in the Contest: a) Officials and/or employees of the Organizing body and/or/ Jury Board members; b) First and second-degree relatives, including the Organizer's, his/her related companies or the juries'.

### 4. ADMISSION REQUIREMENTS

The projects must adjust to the following items:

a) The sculpture or sculptural set must consider the following:

a.1. Use obsolete/recycled material for the whole or part of the piece.

a.2. Since the sculptures will be placed around 4 thematic squares, the following topics can be used: “The Water”, “The Sun”, “The Air and The Earth”, “Biodiversity” (SEE APPENDIX III).

b) The pieces of art must be original and unprecedented. The projects cannot have been presented in other contests or exhibited to the public in the past.

c) The works of art must be designed to be placed outdoors permanently. The design must take into consideration the immediate environment of the piece in a comprehensive way, for example: accesses, sidewalks, visibility, illumination as well as the existing natural elements. The pieces must consider and guarantee, by means of its appropriate installation, safety for the people that surrounds it/them. In addition, the material used cannot be classified as dangerous substances.

d) The sculptures must be made, mostly, with obsolete material (both, materially and conceptually speaking) and guarantee resistance to the local weather conditions, ensuring the possible maximum durability through time. The participant can use the deprecated material owned by the organizing entities, depending on its availability during the collection of urban waste (scrap, plastic, tin, different metal, wood, among others).

e) The sculptures must adjust to the proposed space. For this, the participant can see the photographs included in APPENDIX II or make a virtual visit to the site, whose link will be available in the web pages of both ministries. Besides, participants can also make a guided visit with Architect Claudia Agnelli,

which will be announced in the web site of the *Ministerio de Turismo y Cultura*, sent by email and/or any other means the Organizer deems convenient.

f) Pieces of art will not be accepted in the following cases:

- Projects submitted after the deadline.
- If the piece proposed is copied or has identical or similar characteristics to any existing one.
- If it is considered dangerous for passers-by and users of the public space where it will be placed.
- If the sculptures make no explicit or implicit reference to the objectives described in Section 4, subsection a.2 herein. Describe this item in the conceptual form of the proposal presented.
- If the proposals interfere with third parties' intellectual property, such as, registered brand names or patents, copyright, among others.
- If the pieces do not comply with the requirements described herein.

## 5. REQUIREMENTS FOR THE PRESENTATION

The projects will be submitted in a folder, printed in A4 format plus a digital copy using a CD or DVD to be sent. The folder and the CD or DVD with identical content will be submitted in a closed envelope with the Registration Form (see Appendix IV herein) attached. The material to present (A4 folder, CD or DVD copy) must include the following:

Author's information: it is a form with the participant's name and surname, National Id number (attach a copy of the Id), date of birth, email address, web page (if the participant has one), telephone number and address. In case of group projects, each of the members will have to fill in the Author's information form.

Technical datasheet of the project: this must include the title of the project, materials used, production processes, physical characteristics of the project, technical feasibility, thorough duration specifications, conservation, cleaning and maintenance requirements and, if needed, illumination characteristics and structural calculation, all these items stated in a sworn statement.

Conceptual framework of the project: this refers to a text no longer than six hundred (600) words that describes the project, its design, purpose and general work process. Project images: submit, at least, one (1) plant photograph, two (2) plan views and a photomontage perspective showing the piece of art and its interaction with the environment, using the imagery provided in the APPENDIXES herein, respecting dimensions and resolution. Besides, additional sketches, renders, diagrams or drawings can be included to further clarify the project. Necessary construction details, specifying the material used can be incorporated as well.

Portfolio: this might include up to five images that summarize the piece of art together with a 200-word text in which the artist describes his/her practice and areas of interest of the work. Besides, the artist may submit additional relevant documentation (texts, articles, pieces of news on his/her work, his/her exhibitions, publications, etc.)

Author's information: the author's biography, technical datasheet, technical framework of the project and portfolio must be submitted in Word format, without exceptions.

The digital images files included in the CD or DVD copy must be jpg, tif and/or psd files and the resolution 300 dpi. The size must be bigger than 30 x 40 cm, without exception.

Considering all the digital material will be used for the exhibition of the selected projects, PDF digital presentations or any other non-editable format will not be accepted.

Any file in the CDs or DVDs that cannot be correctly seen due to errors or defects or in case they do not comply with the formats or sizes requested herein will be excluded.

The Organizer will not be responsible in case of loss and/or theft and/or damage of the proposals sent and not received or if they are illegible and/or incomplete or if they lack the information requested.

## 6. SELECTION – PROJECT FINANCING

The Organizer will finance the selected projects as follows:

a. Up to \$150,000 (one hundred thousand Argentine pesos) for each selected Project. The number of selected projects is determined by the jury board and the organization.

The amount of money financed by the Organizer includes materials, insurance, among other items. The participant will not be entitled to any other compensation whatsoever. Once the Organizer paid the winner, the piece of art becomes part of the CAA's cultural heritage, without right to any kind of compensation or payment to the author/s except for the money corresponding to the financing. The amount cannot be doubled either. Acceptance of the ART CONTEST implies the irrevocable assignment of the reproduction rights and the work of art selected in favor of the Organizer, as well as all the documents, drawings, materials and elements presented and/or delivered by the winner/s. Participation in the CONTEST implies that the author/s of the selected project and sculpture accept(s) that they both become heritage of the Government of San Juan, agreeing to submit the corresponding administrative documents. Selection includes no other benefit, good or service than the ones herein detailed. Any expense outside the Prize is at the exclusive winner/s' expense. **IMPORTANT:** participation in this CONTEST implies the irrevocable assignment of reproduction rights of the works of art for future advertising carried out by the Organizer.

By means of a sworn statement, the author/s also accept(s) that the project and corresponding piece of art can be displayed wherever the owner decides.

## 7. AWARDING OF PRIZES

Among the sculptures already constructed and placed at the CAA, this Art Contest will award the following prizes in order of merit:

1<sup>st</sup> Prize: \$75,000 (seventy five thousand Argentine pesos) Acquisition and Diploma.

2<sup>nd</sup> Prize: \$50,000 (fifty thousand Argentine pesos) Acquisition and Diploma.

3<sup>rd</sup> Prize: \$25,000 (twenty five thousand Argentine pesos) Acquisition and Diploma.

## 8. JURY BOARD

The *Secretaría de Cultura del Ministerio de Turismo y Cultura* and the CAA (which belongs to the *Secretaría de Ambiente y Desarrollo Sustentable*) will appoint a JURY BOARD through a formal administrative meeting. The Jury Board will be in charge of project assessment and selection as well as prize awarding once placed at the CAA.

The jury board will be formed by five (5) people, among which well-known artists and experts in contemporary art are involved, as well as a representative of the *Ministerio de Turismo y Cultura* (hereinafter the “Jury Board”). All the Jury Board, by simple majority, will select the projects that will be given one hundred and fifty thousand (150,000) Argentine pesos for execution and construction. The Jury Board will later meet for a second time to select and award three sculptures or sculptural sets whose resolution, relation to the environment and quality are deemed outstanding. The Organizer can replace the members of the Jury Board in case any of them cannot perform the task or continue the contest with the present members.

The Jury Board decision will be definite and may not be appealed. The Participants of the Selection cannot object to, appeal or disqualify any of the Jury Board members’ decisions. The Jury Board reserves the right to declare any of the selections and prizes void.

## 9. RESULTS

The Organizer will publicly announce the results of the project selection in March 2018. The Participants will be noticed through formal communication such as email or telephone call. The Organizer will announce publicly the results of the award ceremony of the works of art in July 2018.

## 10. CONSTRUCTION OF SELECTED SCULPTURES

Within thirty days after the announcement of the results of the *Anchipurac* International Sculpture Contest, the artist/s of the winner project must submit the technical report, structural calculations, estimate cost of the piece and other documents required. The disbursement for the construction of the piece will be carried out as follows: first disbursement 50% of the total before beginning the sculpture and the second disbursement of 50% after the piece is delivered by the artist wherever the ORGANIZER decides so. Once the winner receives said 50%, he/she will have no more than 90 days to deliver the work. The selected piece must be finished and ready to be placed at the assigned location 90 (ninety) days after reception of the 50%, without exception. The ORGANIZER will verify final details and adjustment of the work in accordance with the requirements herein. The finalization of the selected work of art in due time and place as expressed herein is essential for the author/s to have the right to receive the remaining 50%. In case the piece is not finished in due time, its author/s will have to give back the ORGANIZER all the money received within three (3) days after the deadline, without appealing or notification whatsoever, and they will have no right to request the Organizer the balance of such amount nor any other additional money. For this exceptional case, the money will be given again to another participant determined by the Jury Board in accordance with other projects

listed in order of merit. In addition, new construction and installation deadlines will be established. The author/s of the selected project commit to deliver the Organizer the finished sculpture wherever the Organizer says. Costs of transport, transport insurance from the place of origin to its definite placement and installation of the piece at the *Anchipurac* Environmental Center is at the Organizer's expense.

## 11. GENERAL SCHEDULE 2017-2018

- Call for proposals: December, 14<sup>th</sup> 2017.
- Date of closure and reception of projects: March, 11<sup>th</sup> 2018 until 12pm at the Reception Desk of the *Secretaría de Ambiente y Desarrollo Sustentable* of the Government of San Juan (3rd floor, *Nucleo 4*, entrance 5 Civic Center)
- Project assessment: March 15<sup>th</sup> to 22<sup>nd</sup> 2018.
- Announcement of the winner: March 23<sup>rd</sup> 2018. The winner/s will be published at [www.sanjuan.gov.ar](http://www.sanjuan.gov.ar) and all the participants will be formally informed by email.
- Closure ceremony of the contest and exhibition of finalist projects: April 5<sup>th</sup> 2018 at the Civic Center Foyer.
- Production of the piece of art: April 6<sup>th</sup>-June 30<sup>th</sup> 2018.
- Presentation and placement of the sculptures at the CAA: July 31<sup>st</sup> 2018.
- Opening and awarding ceremony at the CAA: September 2018.

12. The ORGANIZER will not be responsible for any damages the PARTICIPANTS may suffer as a consequence of their participation in this Contest as well as any other damage caused by their withdrawal, claim, use or enjoyment.

12.1. It is expressly stated that the Organizer will not be held liable for the Participants' failure to comply with the requirements described herein and/or any indemnification related to the purpose of this Contest.

## 13. AUTHORIZATION FOR DISCLOSURE

Participation in this Contest implies that the Organizer is expressly authorized to publicly disclose, broadcast, reproduce or publish the videos, photographs, images and/or audios of the Participants and/or Winners through any means of communication (visual, audio or any other including air television, cable, satellite, radio, the Internet, among others) without time limitation. Besides the Participant and/or Winner will have no right to claim any kind of indemnification or compensation.

Participation also implies, with the force of a sworn statement on the part of the participant/s, that there is no third party having exclusivity rights on the display, publication, dissemination, reproduction and/or trade of their image, voice and/or personal data. Otherwise, they agree to hold harmless the Organizer regarding any claims third parties may ask for this reason. The PARTICIPANTS recognize that the participation in this competition does not cause them any patrimonial damages; therefore, they waive any claim that can be carried out by the possible decrease in their income. The PARTICIPANTS authorize the Organizer to use their personal data, addresses, images, and/or voices for advertising, in the media and in the ways considered suitable without right to any compensation for such disclosure.

14. All the circumstances not provided for herein will be solved by the ORGANIZER.

#### 15. ACCEPTANCE OF THESE TERMS AND CONDITIONS

Participants and Winners expressly recognize each and every one of the terms and conditions described herein, accepting the faculties of the Organizer, deadlines and mechanisms listed, and declaring that all the information provided by them is true and correct. The Organizer may modify totally or partially at any time the present TERMS AND CONDITIONS provided that does not generate right to compensation in favor of the participants registered or the essence of such is not altered and does not involve reduction of the Prize, having to announce in advance such modification/s by the same means of communication used for disclosure. Only the Jury Board and/or the Organizer will be able to make a decision with respect to any unforeseen situation herein and the resolutions adopted in this regard will be definite and may not be appealed.

#### 16. REGISTRATION FORM

Filling in the REGISTRATION FORM implies acceptance and conformity with the Terms and Conditions of the Art Contest *Concurso Anchipurac es Cultura*. In case of a group project, the signatory will be responsible before the Organization of *Anchipurac es Cultura: International Sculpture Contest 2017-2018*. See APPENDIX IV.

## APPENDIX I

### DESCRIPTION OF THE “**CENTRO AMBIENTAL ANCHIPURAC**” (ANCHIPURAC ENVIRONMENTAL CENTER)

The Anchipurac Environmental Center (in *Huarpe* language, *Anchipurac* means “ray of light”) is part of a functional group known as *Complejo Ambiental San Juan*, located in the Rivadavia Department, 18 km west of the capital city of the Province of San Juan.

The complex is comprised by "Anchipurac", the "Environmental Technologies Park" (the largest urban solid waste treatment plant of the province) and the "Pitar" (in English, Regional Environmental Technology Industrial Park). Once the Pitar is settled, in the future the whole group will form a macro Environmental Complex for the Cuyo area.

The "Anchipurac" building has 3,800 m<sup>2</sup> and is located in the foothills of Mount Parkinson, surrounded by the natural landscape characteristic of our arid environment.

Anchipurac is a unique building in Latin America and constitutes a milestone within the new generation of sustainable architecture. The decision of the *Secretaría de Ambiente y Desarrollo Sustentable* to carry out a project of such magnitude positions San Juan in the world. Above all things, this building was intended as a demonstration project on energy efficiency and better indoor comfort at a lower cost of energy and money.

The Anchipurac building aims to highlight the quality of bioclimatic design and the incorporation of renewable energy to minimize the use of conventional energy. It is expected to save up to 75% of energy with respect to conventional buildings.

The project team sought to morphologically assimilate the Anchipurac Environmental Centre with the ditches that can be seen extensively in the area. This means that the building should look like the deep and narrow gullies found in that area and, in general, throughout the arid soil of San Juan.

As a result, the project conception is linear and achieves two objectives: it generates a path that leads visitors along the successive rooms and, on the other hand, it allows a suitable bioclimatic response given its east-west orientation.

The main entrance to the Anchipurac Environmental Center is located at the east end of the building and the secondary at the west end: the first connects to the Main Hall and the second to the Conference Room Hall and the Coffee Shop.

Along 100 of its 180 m of length, the building maintains the same level and because of the natural slope of the land, it ends up "sinking" into the ground, minimizing its impact on the environment, in addition to being a feature or strategy used as hygrothermal conditioning of the building.

In the Entrance Hall, visitors have direct contact with the world of recycling. Once there, they are welcomed by a wall with metal elements embedded, obtained from a variety of obsolete and useless objects that were ready to pollute the environment. When the wall, the work of artists from San Juan, receives natural light it reveals the different hidden aspects of the materials used. Together with these recycled ideas, the concrete floor will be smoothed with pieces of quartz and crushed glass to give the space a mirror-like gloss on the surfaces.

The tour continues to two Exhibition Rooms, three Interactive Rooms and a Laboratory and finishes in the Conference Room Hall mentioned above.

One of the Exhibition Rooms aims to familiarize visitors with the bioclimatic technology used to condition the building. A large glass window will show the interior of the engine room and the work of its equipment and facilities which prepare and operate the building. This Room has outdoor access to enjoy experiences in open spaces and it is also an emergency exit.

The Interactive Rooms will offer visitors educational workshops for experimentation using different materials obtained from recycling PET, cardboard, and others. The spatial dynamics of the Rooms will enable exhibitors, teachers or lecturers to show experiences, issues and work carried out in the laboratories and the Eco-park areas, as well as in universities and other centers. These rooms are connected to favor a better operation and relationship of the issues developed. From these Rooms and through a glass the laboratory can be observed. There, visitors can be in contact with the researchers' work and the application of several new materials, product of recycling different elements, such as industrial and textile waste, among others.

After this experience, visitors can have access to a number of permanent and temporary exhibitions in the corresponding thematic sectors.

Later on, the tour changes as the building emerges + 3.00 m through a ramp with large openings where pieces of museums obtained from recycled processes may be exposed. From that place, visitors can see an outdoor semi-covered exhibition area in which light permeates through a micro perforated steel skin. This tour ends in the Hall that connects the Conference Room and the Coffee Shop.

In the Conference Room, visitors will receive audiovisual information for the guided visit to the waste treatment plant of the technology park. The Room and the Coffee Shop have capacity for 150 people and exclusive access each, allowing them to have a schedule independent from the Interpretation Center. They also have parking and outdoor areas to carry out different activities.

In the First Floor there is the Meeting Room, the Center for Environmental Monitoring and the Climate Change Agency, all of which contribute to the Center's sources of interdisciplinary feedback, research, evaluation of impacts and mitigation. These spaces are connected to the Entrance Hall downstairs. All the furniture and indoor and outdoor equipment will be designed by local industrial designers, assembling the parts obtained from the reuse of plastic, metal and wood.

The tour of the Environmental Center is completed outdoors, where children and adults can share educational spaces for games and open air expositions related to the environment. An open dynamic space was also designed with sectors devoted to the organization of events, exhibitions and sale of elements obtained from recycled material.

### *Bioclimatic characteristics of the building*

From the bioclimatic point of view and as an answer to the energy problem, the design of the Eco Park building reaches high levels of energy efficiency providing, at the same time, better interior comfort.

Considering the bioclimatic resolution, the building will save up to 50% of energy, in addition to the implementation of a state of the art, more efficient and sustainable energy concept. To save an additional 25% more throughout its useful life, alternative energies such as geothermal, solar thermal and solar photovoltaic will be incorporated.

The design (in terms of architecture, construction of facilities and control), performance, set up and optimization were oriented in this sense, to make the best use possible of the outdoor climate to favor the indoor climate.

As regards construction, the building is designed with solar and thermal protection elements in the inside and mass elements on the outside, so during the day it is protected from the solar heat which is later released at night in the summer.

The thermal inertia of the walls was one of the guidelines taken into account since a 50 cm-thick insulated double wall was used. The aluminum frames will have hermetically sealed double glazing with carefully designed dimensions in terms of specific function, not only to share the interior and exterior environments, but also to regulate the passage of air (cross-ventilation) in each space.

Solar protections to the north with a large gallery that flows along the building contributes to generate intermediate outdoor spaces, providing sun protection together with the steel skin, marking a special architectural feature of our area.

It is important to highlight that the construction involved the use of top-quality materials that will endure over time.

The control of all these aspects will let the building operate with energy efficient systems and higher environmental quality, thus achieving indoor conditions within the comfort levels as much time as possible.

Bioclimatic strategies used:

1. East-west longitudinal orientation.
2. Passive solar gain.
3. Thermal inertia of walls.
4. Thermal inertia of the ground.
5. Selective sunlight.
6. Cross-ventilation.
7. Evaporative cooling.
8. Thermal insulation.
9. Geothermal renewable energy.
10. Solar thermal renewable energy.
11. Photovoltaic renewable energy.

Aims of the Environmental Center:

1. Consolidate an area for environmental education at provincial, regional, national and international levels.
2. Raise social awareness.
3. Become the premises for the provincial environmental observatory to carry out observation, studies and project execution.
4. Promote knowledge, assessment, diagnosis, planning and social awareness.
5. Improve the environmental conditions of the province.
6. Provide the dissemination of knowledge in a moving, participatory, entertaining and memorable way.
7. Make the laboratory a space for scientific research on new materials for bio-construction, as well as innovative and environmentally-friendly packaging design.
8. Strengthen lines of research with universities and other centers.

## APPENDIX II

The 4 squares of the park have the following themes:

### 1. Water Square

Aim: make visitors acknowledge the vital importance of water for human lives.

Among the topics to be developed, the following may have relevant importance: water as a natural resource, the importance of water in the oasis of San Juan (San Juan water system), the *Zonda* wind (origin of water in our province), among others.

### 2. Sun Square

The Sun as an infinite natural resource, as a source of life on Earth. In addition to the importance of its energy, the man has developed several technological, physical and scientific studies for a better use of this resource in favor of nature. Among the topics to be developed, the following may have relevant importance: the rotation of the sun, the azimuth, latitude-longitude, renewable energies, equinoxes and solstices, etc.

### 3. The Air and the Earth

The Earth is the only known solar planet with the proper conditions for the development of life. Among the topics to be developed, the following may have relevant importance: the composition of the soil of San Juan, desertification, soil degradation, erosion, among others.

### 4. Biodiversity

Biodiversity or biological diversity is the variety of life. This recent concept includes several levels of biological organization. It covers the diversity of species of plants, animals, fungi and microorganisms, living in a given space, to its genetic variability and the ecosystems they are part of as well as the regions where they are located. It also involves the ecological and evolutionary processes that occur at the level of genes, species, ecosystems and landscapes.

### APPENDIX III

### CONTEXT AND PHOTOGRAPHS



The possible areas for the placement of the sculptures are shown in orange:









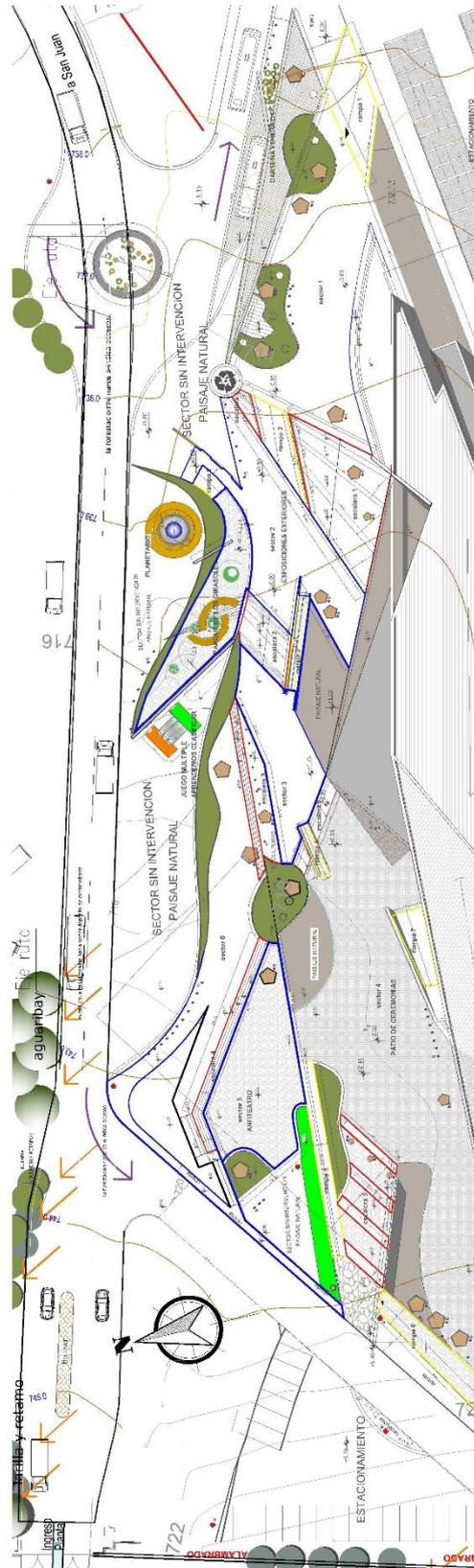




View from the inside to the outside area:



Plan of the external areas



APPENDIX IV:

*Anchipurac es Cultura: International Sculpture Contest 2017-2018*

REGISTRATION FORM

Project title:

Name and surname of the person in charge:

Date of birth:

National Id No.:

Age:

Nationality:

Province:

Address:

Zip code:

E-mail address:

Web page:

Telephone number:

Mobile:

Signature: