



Ireland Meditation Mine

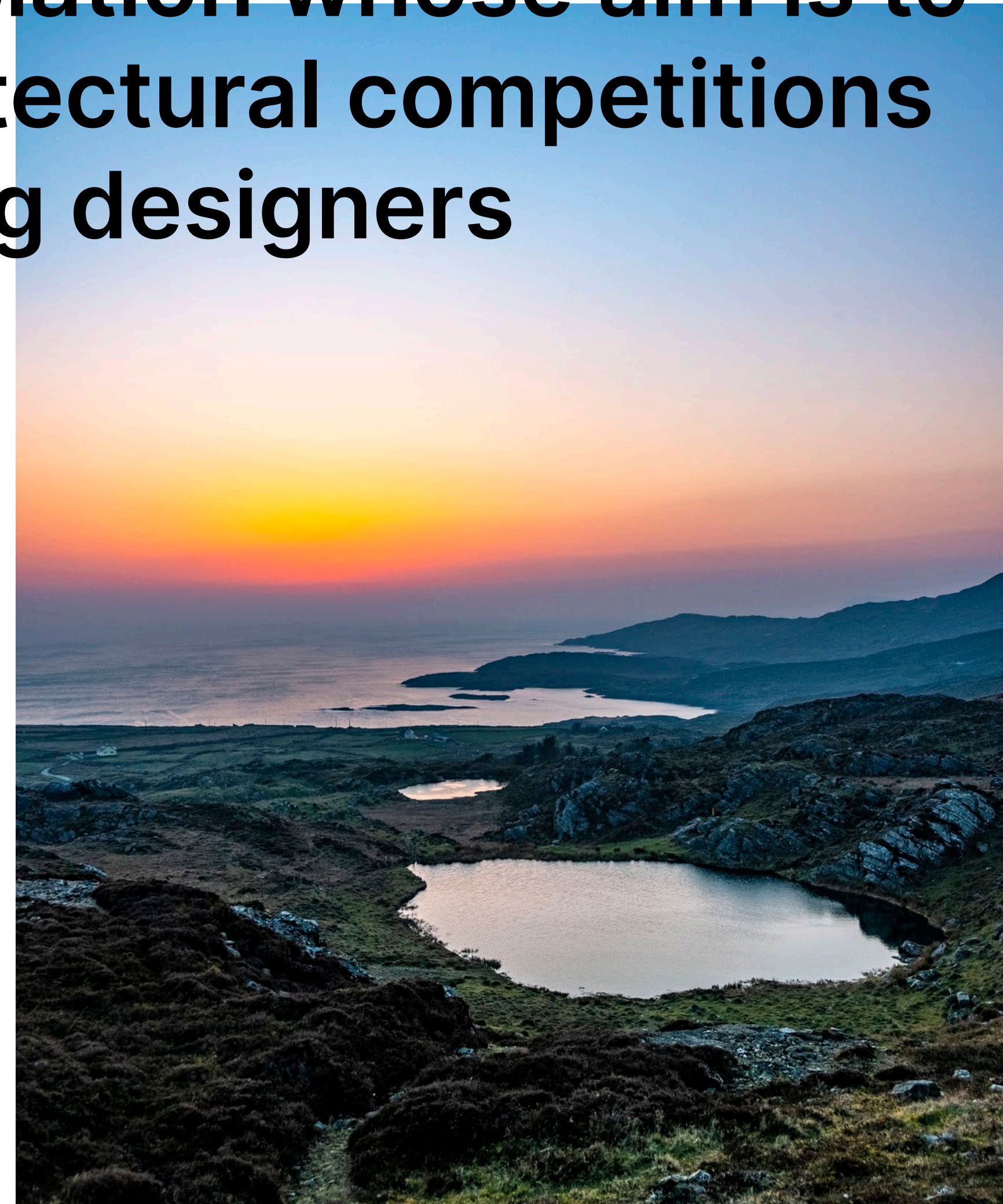
PRIZES
15.000 €

DEADLINE
3RD August 2022

YAC is a association whose aim is to promote architectural competitions amongst young designers

About YAC

Architecture is the branch of knowledge that shapes and structures places for human activities. It gives an answer to several and various issues, where solutions embody designer's creativity and intellect. Architectural quest doesn't simply resolve itself nor in a stylish, nor a functional, nor an economic, nor a technological answer. A genuine architectural answer comes through making a patchwork of all those issues, where designer manages to blend and structure them together with sensibility and control. YAC aims to promote contemporary projects that embody a temporal and personal approach to architectural space. Idea is the keyword, Architecture is the answer and project is the medium through which intuition transforms into concrete reality.





Brief

People often talk about it. Mass culture is steeped in its legends and landscapes. Yet, this time **the Ireland we are about to describe is not the Ireland of Celts, moors, fairies or sprites.**

This story is about a dusty Ireland made of dirt and sweat, efforts and poverty.

This is the Ireland of miners, men and women of brave heart that used to mine from the heart of the island the minerals feeding the furious 19th-century industry. **This is a story of silent heroism, ordinary people**, an extraordinary ordinariness attested by majestic ruins that are no less fascinating than the stark castles and mysterious abbeys depicting the best-known face of the Romantic Ireland.

The architectures towering over Allihies mines are machine-buildings that used to move miners underground. Today, they appear **as gutted stone engines that seem to defy gravity with their huge cracks.** Nevertheless, for centuries they have been guarding natural paradises that had been abandoned or visited by a few passionate hikers. Today though, the common perception is changing, and new scenarios are being set for these architectures too.

Indeed, there is a growing need to escape from the urban environment, from an everyday life that is often too suf-

focating and alienating. There is an increasingly **common need for solitude, silence**, return to vast natural spaces. It is the need to reconnect with one's intimacy to be met by visiting places with supernatural fascination. Notoriously, Ireland is studded with the most intriguing scenarios.

Ancient mines were built to mine minerals from the mountain. However, in their ruins, **maybe contemporary humanity can mine something that is even more valuable than metals** and find that sense of peace and harmony contemporary society has somehow jeopardized.

This is the goal of the competition Ireland Meditation Mine aiming at turning Irish industrial archeology masterpieces into a retreat and meditation destination for people who look for meaningful experiences away from contemporaneity and immersed in the mystic beauty of a timeless nature.

Surrounded by stones tormented by the wind and uninterrupted silence, humanity can undertake **the escape from civilization** that urged the first wise men to retire to their caves in pursuit of a solitary life that has always been considered **the most effective recipe of human happiness.**

Yac thanks all the architects who will take up this challenge.

Site

Allihies is a former village of miners. It is situated among the hills where the ruins of ancient copper mines stand. Overlooking the Atlantic Ocean, every night a vast sand bay hosts the most magnificent sunsets of all Ireland. From the top of the hill that rises above it, **Allihies is an aggregation of small colorful houses** that immediately evoke the postcard of a vernacular Ireland with accentuated slopes and cylindrical chimneys. **Among the buildings, stand out a church, a museum, an emporium and of course a small pub.** Here, people enjoy a delicious stew and a ruby red ale on cold days when the wind blows from the Ocean. Further East, **the rhyimm of the green moor** is marked by unsteady low walls, which give the Irish countryside its unique touch. Here, faraway from large cities- fortunately only a few- one can fully appreciate such inimitability in places where one can still feel the timeless fascination of the life of the ancient Gaels. It is impossible to talk about Allihies without referring to its surroundings. It is also impossible to imagine the future of this place without connecting it with the numerous historical and cultural wonders of Ireland. After all, Ireland is a small country. In this sense, **the facility the competition aims to design will be a center providing information and knowledge about the local area.** It will be a place of destination but also departure for those who wish to venture into this beautiful country. Therefore, hereby follow some indications to guide and inspire participants:

1. **Allihies;** the village is situated along the road that crosses it. Its urban layout proves its nature of industrial settlement with a history connected to copper mines. Here, in 1812, the Puxley family founded a company to mine copper establishing 3 large mining sites. In less



Inspiration: convent Saint-François by Amelia Tavella Architectes



Ireland Meditation Mine aims at turning Irish industrial archeology masterpieces into a retreat and meditation destination

than a century, starting from the peak of the mountain, they reached depths of up to 100 meters below sea level. In Allihies, the engineers Michael Loam and Son installed some examples of the man engine- a system to lower and lift miners- that revolutionized the mining industry of that time. Thanks to ingenious devices housed in the heavy architectures that are now the object of the competition, a complex system used to mechanically move a system of reciprocating platforms to enable miners to be lifted from deep galleries quicker and in greater safety. Decades of mining had barely touched the mining potential of Allihies, and the production site was a technical innovation for that time. Yet, the following evolution of African, south American and Australian mines entailed a rapid decline of the European copper market resulting in the closure of the mine in 1884 and the progressive depopulation of the village of Allihies. Today, a small museum of the mining history and some tourist accommodations bashfully suggest a tourism-oriented approach of the area, which the competition aims to enhance and consolidate.

2. **Cultural stratification;** Ireland is a land of remarkable singularity. Legend has it that the land was inhabited by the “people of fairies” before the Celtic colonists arrived. But leaving the legend aside, Ireland did not take part in the great Roman “globalization”, which characterized the ancient world and diluted the features of the numerous populations under the control of the empire. Stuck at the Antonine wall, the Roman culture had nothing to do with the Irish Celtic culture that continued to be divided into clans with rare – and for the most part legendary- “su-

preme” sovereigns with related short dominations of the whole island (one above all, Brian Boru, owner of the mythical harp that has become one of the most distinctive symbols of Éire). The legacy of the Gaelic Ireland is indeed its bond with the strictly oral Druidic tradition connoted by a strong spirituality. To a certain extent, it was the breeding ground for Catholicism when the first monks arrived around the 15th century. Here, also thanks to the intervention of people like Saint Patrick, Christianity took root effectively according to a long, slow and progressive integration process of the Gaelic culture. For the first time, such culture was included in historical sources thanks to research and documentations made by numerous Irish monks. Ireland was devoid of a society able to fight against the Viking incursions of the 8th century vigorously and uniformly. As a result, it housed several Norse settlements that brought to the island the culture and riches of the pirates, who dominated the coasts of the ancient world for centuries terrorizing it with their raids and drakkars. In the 12th century, the Anglo-Normans discontinuously subjected the island to the English crown. The most recent history (from the 19th century on) is a story of stubborn and sometimes painful emancipation, of famines and economic crises that emptied the island. The situation changed in the Nineties when the latest economic rise made Ireland a beacon of welfare, freedom and social inclusion. This is a brief and summary excursus of the history of Ireland, even so, it emphasizes a crucial aspect of this country that architects shall understand. Ireland is a stratification of cultures, peoples and traditions. Here, the Catholic cross becomes the Celtic cross with the circle of the sun god intersecting it, which

enabled the first monks to introduce the Christian symbol to Gaels in a comprehensible way. That is why, in the ruins of ancient monasteries it is not unusual to find trees with a mysterious look and several ex-votos since they are considered accesses to the world of fairies, the most ancient inhabitants of this magical land together with leprechauns. In Ireland, pagan culture and Christian tradition weave together to originate the unique fascination of this island. Architects will have to properly interpret this richness by designing an intervention to be consistent with a thousand-year-old history, of which contemporary architecture is just a recent and temporary expression.

3. **Landscape:** Ireland is its landscape: a large island inhabited by a population that is too small to change its magnificent and rural features. The Ring of Kerry, the cliffs of Moher, circular bays, deep and jagged inlets. At every step the “Emerald Isle” mesmerizes with a splendor words do not even try to describe. Everywhere an ancient and centuries-old vegetation embraces and devours roads and ruins. Large pastures extend as far as the eye can see studded by fairy forts (groups of trees where- according to tradition- the ancient people still gather and meet). This is a magnificent and diverse landscape comprising the large moors of the hinterland and black stone cliffs overlooking the gloomy ocean. With their abandoned architectures, they have been celebrated by the recent and popular film culture. Indeed, ruins are one of the most captivating expressions of the image of

Ireland. In a country that was hit several times by famines, piracy incursions and conflicts, the vestiges of the ancient monastic or proto-industrial presence leave behind fascinating ruins: a vast constellation of unroofed abbeys, unsteady Gothic curved arches overlooking a lush countryside, garden/cemeteries situated in ancient cathedrals invaded by gnarled trees with heavy branches that – as exhausted giants- have grown propping up the uncertain walls of ancient sanctuaries. This state of ruin is very close to the heart of Irish people and to the image of Eire. Therefore, one of the requirements of the project will be respecting it and integrating ruins with contemporary architectures to breathe new life into them and provide a refined image of the mining complex without giving up the Romantic fascination of abandonment.

4. **Constraints;** due to the historical and symbolic value of the industrial architectures of the current competition, the demolition of existing architectures (or parts of them) will not be permitted. Yet, architects can design any new volume adjacent, elevated or included in existing architectures as long as:

- a. The contemporary intervention is easily recognizable in relation to historical volumes;
- b. It enhances the reuse and understanding of the historical building;
- c. It establishes a balanced relationship with the natural context;
- d. It is underpinned by accessibility and reachability principles;



Inspiration: Trollstigen visitors center by Reiulf Ramstad Architects



Ancient mines were built to mine minerals from the mountain. However, in their ruins, maybe contemporary humanity can mine something that is even more valuable than metals and find that sense of peace and harmony contemporary society has somehow jeopardized.

- e. It is underpinned by sustainability and environmental compatibility principles;
- f. Does not exceed 7 meters in height;
- g. Does not exceed 2000 m² of useful surface.

Moreover, architects can:

- h. Design underground spaces that do not exceed 4 meters below ground level as long as they do not compromise existing galleries (which are clearly included in the industrial archeological heritage);
- i. Design routes, walkways, architectures in the existing caves.

Program



Lying on the rocks that surround the ancient mine, one could spend hours contemplating the transformation of the surrounding landscape. It is fascinating to watch the reflection of sunlight changing its color on the ripples of the vast ocean, observe meadows and sheets of water slightly moving to the rhythm of an unpredictable wind, contemplate life in the underlying villages that light up at night with warm lights when soft clouds of smoke rise from the chimneys of the houses and suddenly disappear due to ocean winds. This view is enhanced by a dynamic orography as if nature had wanted to create a multitude of observation points where everyone can find its own perfect spot to enjoy the magnificent view of the bay and its landscape. Consequently, architects' goal will be designing architectures to indulge the natural tendency to a splendid fragmentation that can generate in the same place countless retreat and isolation conditions for different individuals in the shadow of majestic, iconic archaeologies with their jagged walls and strong chimneys. The historical and landscape wonders of Allihies weave together in an indissoluble unicum that is the perfect context for significant interventions both from a tourist and architectural point of view. Welcoming dawn during a Yoga session, enjoying the heat of a heated swimming pool while contem-

plating the cold ocean, spending the night stargazing in a place where there are no lights that can interfere with such magnificent show. These are just few of the many experiences that architects shall imagine to shape a unique place that will become a symbolic destination for a society that has rediscovered the value of wellbeing and tranquility. Hereby follow some useful indications:

1. **Museum:** this space will tell the story of this area of Ireland, its mining activity, the technical innovations that made it the pride of the 19th century European industry, its subsequent decline and its most recent enhancement;
2. **Service center;** this area comprises common functions like restaurant, lobby, reception, café and other utilities for visitors. Evidently, each one of them will be connected with the historical architectures and landscape in order to generate unique and spiritual experiences;
3. **Wellness area;** this space will include gym, water areas, (heated and not heated) swimming pools, whirlpool, sauna, steam bath and any other service architects believe can consolidate a large and refined selection of moments dedicated to visitors' care and wellbeing. Once again, views and connections with the surrounding landscape are essential to improve the facility and make it an iconic

Surrounded by stones tormented by the wind and uninterrupted silence, humanity can undertake the escape from civilization

Inspiration:
Icefjord Centre by Dorte Mandrup



destination for relax and wellness enthusiasts;

4. **Yoga gym, meditation area:** these spaces will overlook the landscape but also offer the comfort of an indoor space with controlled temperature. They shall be the flagship of the facility facilitating the detox process from the urban frenzy that will be the pillar of the philosophy of the facility.

5. **Accommodations;** these spaces can be aggregated or diffused, evident or hidden in the surrounding the landscape. They shall be the first and most important captivating element of the facility and provide visitors with real private calm oases to contemplate the surrounding area. Architects shall design the following spaces according to different standards in order to meet the needs of the general public:

a. 2 luxury suites (each one 100 m²); this will be an ele-

gant space for demanding and high-spending visitors. They will be completely independent and equipped with all comforts. Each suite shall include the following separate spaces: i) living room, ii) 2 double rooms iii) 2 bathrooms iv) study/meditation area vii) wellness area (with sauna and whirlpool) viii) panoramic terrace (maybe even an outdoor whirlpool);

b. 5 suites (50 m² each); for an exclusive customer but more informal luxury oriented. They shall include a terrace (with potential whirlpool), night area, living room and bathroom;

c. 10 accommodations (25 m² each); for refined yet less demanding visitors. They will be elegant rooms comprising a night area/l hybrid living room and a bathroom.



Prizes

1 st Prize 8.000 €	2 nd Prize 4.000 €	3 rd Prize 2.000 €
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Gold Mention 500 €	Gold Mention 500 €
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10 Honorable Mention

30 Finalists

All the awarded proposals will be transmitted to architectural magazines and websites and will be hosted in international exhibitions. All the finalist proposals will be published on youngarchitectscompetitions.com

Calendar

02/05/2022 - 05/06/2022 (h 23.59 GMT)

Early Bird Registration

65 €/team*

06/06/2022 - 03/07/2022 (h 23.59 GMT)

Standard Registration

85 €/team*

04/07/2022 - 31/07/2022 (h 23.59 GMT)

Late Registration

115 €/team*

03/08/2022 (h 12.00 pm – midday - GMT)

Material Submission Deadline

08/08/2022

Jury summoning

10/10/2022

Results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on 03/08/2022.

*+22% VAT

Materials

Participants must upload the following materials in order to correctly take part in the competition:

n.1 A1 board (841×594mm)

In .pdf format, maximum size 10 mb, horizontal or vertical layout, to be uploaded on the personal login area. This layout must contain:

- design concept / conceptual idea;
- graphic framework aimed to illustrate the project (e.g. plans, facades, cross-sections) – the choice of what to display and at which scale is up to the competitor's choice;
- 3D views (e.g. renderings, model pictures, hand sketches).

File name: A1_teamname_IMM.pdf (i.e. if "teamname" is 123, file must be named A1_123_IMM.pdf)

n.1 A3 album (420× 297mm)

In .pdf format (maximum size 10 MB), horizontal layout, maximum 7 pages (boards)

long, to be uploaded on the personal login area. The A3 album must contain:

- one general plan on a 1:500 scale;
- significant plans on 1:200 scale;
- at least one significant cross-section on 1:200 scale.

File name: A3_teamname_IMM.pdf (i.e. if "teamname" is 123, file must be named A3_123_IMM.pdf)

n.1 cover .jpg o .png, (1920×1080px)

It should be a relevant image showing the project that will become its avatar icon.

File name: cover_teamname_IMM.pdf (i.e. if "teamname" is 123, file must be named cover_123_IMM.pdf)

Texts must be brief and written in English. The materials cannot contain any name or reference to designers. The materials cannot report the Team name on them. The name is only meant to appear on the file name, since the jury will not be enabled to seeing it during the voting procedure.



FAQ

During the whole contest, until 03/08/2022- submission deadline - competitors can address any question to yac@yac-ltd.com. YAC staff will individually answer the competitors by e-mail and will weekly publish updates in the FAQ section of the competition website. Answers will be published in English and updated on Facebook and Twitter. Surely, YAC staff will be providing technical support in case of technical and functional problems during the upload procedure.

How to register

1. The registration procedure must be carried out according to the online process describe as follows.

2. The registration steps are one consequent to the other one: it is not possible to complete any of the steps described below without having completed the previous ones.

a. **registration of a team:**

- access: <https://www.youngarchitectscompetitions.com/> login;
- fill in all required fields with complete and truthful information;
- once the registration procedure is completed, the system will automatically access to the reserved area of the team;

b. **registration of the team members:**

- select the competition you would like to join;
- add team members by filling in all the required fields thoroughly and truthfully;

c. **payment:**

- add invoice data correctly and truthfully;

- pay the registration fee following by clicking on “Pay Now” and by following the instructions;
- once the payment is done, the Team will receive the related invoice by email.

NB once the payment has been made, it is not possible to modify the team’s participation in a competition. If the team wishes to take part in a further competition (in addition to the one which payment has already been made), another team shall be registered.

d. **Materials’ upload:**

- upload the materials following the indications;
- once all materials have been submitted, the team’s email address will receive a confirmation email that will also confirm the projects have been uploaded successfully; if needed, check “spam”;
- repeat such procedure for all materials required by the competition brief.

3. It is highly recommended to complete the registration, payment and upload procedures in advance in regards to the given deadlines.

Rules

1. Premises

- 1.1. This Regulation includes the rules that regulate the Competition, as defined below, from the registration to the website of YAC srl, to the definition and announcement of the Winners and subsequent adjudication of the Prizes to the Winners.
- 1.2. The Competition is not, in any way, an event in accordance with Article 6 of the Italian D.P.R. 430/2001 and the publication of the Rules is not an offer to the public. When registering to the website of YAC srl, each user declares to fully know and
- 1.3. accept the Rules of the Competition.
- 1.4. This Regulation applies the following Definitions:
 - “Organizer of the Competition” or “Organizer”: YAC Srl, with its headquarters in Bologna, Via Borgonuovo n. 5, VAT code 02509200412;

2. General rules

- 2.1. Participants must respect calendar, registration and fees deadlines and rules;
- 2.2. Participants must respect all the instructions regarding the required materials;
- 2.3. Participants can join the competition either individually or with a team;
- 2.4. Participants can be students, graduates, freelance architects even when they belong to a team. It is not mandatory to be experts of architectural disciplines or members of architectural associations;
- 2.5. Each Team must include at least one team member aged from 18 to 35;
- 2.6. There are no restrictions on the maximum number of team members that a Team can have;

- 2.7. Teams can include members coming from different countries, cities or universities;
- 2.8. By paying one registration fee, participants are allowed to upload one project;
- 2.9. By paying additional registration fees, participants will be allowed to upload more than one project; the amount of the fees depends on the competition’s calendar;
- 2.10. Prizes are fixed and established (and include bank commissions and taxes) regardless of the number of members of the Team;
- 2.11. A technical staff appointed by the Organizer of the competition will evaluate the eligibility of the projects: this is not binding for the purpose of the jury’s work;
- 2.12. The jury’s verdict is incontestable;
- 2.13. It is forbidden for participants to contact jurors for matters related to the competition;
- 2.14. It is forbidden for participants to disclose the material regarding their projects before the winners are officially announced;
- 2.15. It is forbidden for participants to join the competition in case they have business collaboration or blood-relations with jurors of the competition;
- 2.16. By violating the participation rules, the participant and their teams will be disqualified from the competition without any getting a refund of their registration fee, which will be definitely acquired by the Organizer;
- 2.17. The authorship of each project is equally attributed to each member of the Team;
- 2.18. By registering and participating in the competition, participants fully accept all the rules, terms and conditions of the competition. Any exception will be excluded;
- 2.19. The Organizer has the right to change dates or other details in order to improve or fix aspects of the com-

petition. In this case, the contestants will be noticed within a reasonable time frame through all the Organizer’s media channels;

- 2.20. The Organizer is not responsible for web malfunctioning, technical difficulties or failure to receive or upload materials; it is highly recommended to complete the registration, payment and upload procedures in advance in regards to the given deadlines; participants are invited to notify the Organizer via e-mail in case of technical problems;
- 2.21. All the material that is available and useful for the competition’s purposes is available in the download section of the competition website www.youngarchitectscompetitions.com regardless of registration in the competition; it is allowed to use additional material collected by participants.

3. Ineligibility

- 3.1. Any participant - either participating individually or in a team - can be excluded from the competition. Participants can be disqualified when:
 - a. the submitted material is not written in English;
 - b. the materials show names or references to the designers. The Team name is considered a reference to the designers. Therefore, it can only appear in the file name, since jurors will not see it;
 - c. the uploaded materials are incomplete or inconsistent to the criteria included in the chapter “MATERIALS”;
 - d. the materials are not submitted according to deadlines or to the procedures of the competition;
 - e. Teams do not include a participant younger than 35 (if the Team only has one member, the member is not younger than 35);
 - f. team members try to contact a juror for matters relat-

Rules

- ing to the competition. In this case, the participant and their team will be automatically disqualified;
- g. participants have work or family relationships with one or more members of the jury of the competition;
 - h. participants disclose their competition's materials before the winner of the competition is announced; they will be disqualified together with their team;
 - i. participants are not the owner or authors of the submitted project or parts of such project; they will be excluded together with their team.

4. Notes concerning the materials

- 4.1. By taking part in this Competition and accepting the Rules, Participants recognize, from now on, to the Organizer the non-exclusive right to: i) publish the Materials or part of the Materials in any way or form and with any means of communication and/or support, including online platforms, social media channels and printed publications; ii) distribute the Materials or part of the Materials in any way or form and with any means of communication and/or support, including online platforms, social media channels and printed publications.
- 4.2. All the projects that will win a money prize and any (available) intellectual property right and/or industrial right on the projects are definitively acquired by the Organizer. The organizer acquires the exclusive 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 advertising purposes, review the editorial, create works based on the project or giving 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.
- 4.3. By taking part in this Competition and accepting the Rules, the Participants awarded with a prize money or with a mention (projects receiving a honorable/finalist mention) undertake, from now on, to provide, if needed, any further digital materials (i.e. 3D models) regarding the project to help the Organizer better report the results of the competition.
 - 4.4. The Materials must be new and original and the outcome of the intellectual activity of Participants: works and/or materials that do not comply with these features must not be submitted. Therefore, Participants agree to indemnify and hold the Organizer harmless from any cost or damage connected with the infringement of any third-party intellectual property right. By taking part in this Competition and accepting the Rules, Participants declare to be authors (and/or co-author in the event the Team is made of more members) of the uploaded Materials.
 - 4.5. The Participants of the Competition guarantees that the submitted Materials do not infringe, in any way, the industrial and intellectual property right of third parties and commit to hold the Organizer harmless from any connected request that might arise from third parties.

5. Privacy and treatment of personal data

- 5.1. The processing of Participants' personal will be carried out by the Organizer for the sole purpose of the participation in the Competition and distribution of the Prizes in compliance with the applicable regulation ex art.13 UR Reg. 2016/679. We invite all competitors to read it carefully.
- 5.2. Participants will be held accountable for the data - including personal data - they provide. The Organizer does not assume any responsibility for wrong data provided. In any case, according to privacy policies, the Organizer 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;
- 5.3. The Organizer is not responsible for participants' false data provision.

6. Notes regarding prizes adjudication

- 6.1. The publication of the results according to the calendar of the competition has to be considered a provisional publication. It shall be bound by the verification of the requisites defined by the Competition;
- 6.2. Once the results will be published, the Organizer reserves the right to collect and verify a copy of the

Rules

identity cards of the Winners and the papers signed by the Winners as requested by the Organizer.

- 6.3. Prizes will be awarded after verifying the identity of the Winners and after they sign a self-declaration certifying that they fully accept the terms of the Competition and the declarations of the transfer of rights regarding the Materials

7. Competent court and applicable law

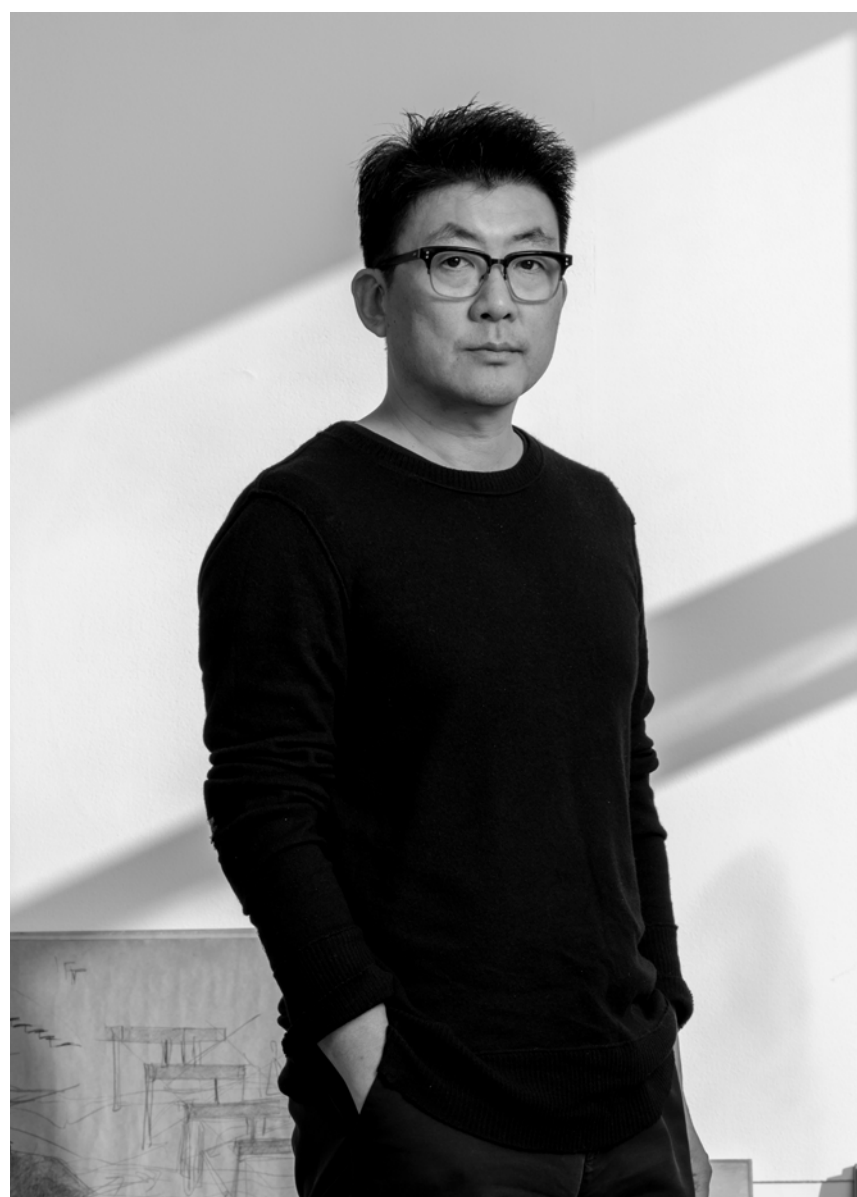
- 7.1. The Italian law regulates the rules of this competitions. Any controversy that might arise shall be of exclusive competence of the Court of Bologna.

Jurors



Edoardo Currà
**La
Sapienza
University
of Rome**

Research professor at La Sapienza University in Rome. Technical coordinator for the Architectural design Master for “Historical buildings and public spaces”; professor for the course on “Architectural design for restoration and building redevelopment”. He analyzes the relationship between building and designing in the architectural renewal and he coordinates research groups on the issues of how to redevelop disused industrial buildings and areas. He is a member of the TICCIIH - The International Committee for the Conservation of the Industrial Heritage, of the AIPAI - Associazione Italiana per il Patrimonio Archeologico Industriale. Among his most recent publications: “Architetture industriali dismesse” (con P. Cavallari, Edicom 2013); “Manual Abilities and Modern Constructive Techniques in a Building by Arturo Hoerner” (in: R. Carvais et al. “Nuts and Bolts of Construction History” Parigi 2012); “Vie d’acqua e lavoro dell’uomo: l’Industria della Carta nella Provincia di Frosinone” (Palombi, 2011).



Gong Dong
**Vector
Architects**

Dong Gong, founder and chief architect of Vector Architects, elected as the Foreign Member of French Academy of Architecture, has been teaching design at Tsinghua University and Central Academy of Fine Arts. He was also appointed as the Plym Distinguished Visiting Professor at University of Illinois at Urbana-Champaign, and Visiting Professor of Polytechnic University of Turin, Italy. He won international awards such as “RIBA International Awards for Excellence”, “100+ Best Architecture Firms” selected by Domus, nominated for the Swiss Architectural Award, and the “Design Vanguard” selected by Architectural Record. He and Vector Architects have been invited to various major exhibitions, including the first Chinese architecture exhibition at MoMA New York; the “FREESPACE” Venice Biennale. Dong Gong’s practice has earned international recognition by his representative works, including Seashore Library, Seashore Chapel, Yangshuo Sugarhouse, Renovation of the Captain’s House, Changjiang Art Museum, Pingshan Art Museum and Haibing Center at Nankai University.



Rossana Hu
Neri & Hu

Rossana Hu is a Founding Partner of Neri&Hu Design and Research Office, an inter-disciplinary international architectural design practice based in Shanghai, China. Neri&Hu are the Winner of Frame Lifetime Achievement Award 2021, Madrid Design Awards 2020, the Overall Winner of The Blueprint Award for Design 2019, and the Overall Winner of The PLAN Award 2018, they are named EDIDA Designers of the Year 2017, Interior Designers of the Year for ICONIC Awards 2017 by German Design Council, Maison & Objet Asia Designers of The Year 2015, Wallpaper* Designers of The Year 2014. They were the winner of 2014 World Architectural Festival. In 2013, Ms. Hu was inducted into the U.S. Interior Design Hall of Fame with partner Mr. Lyndon Neri. The practice was selected as the 2011 INSIDE Festival Overall Winner, won AR Awards for Emerging Architecture 2010 by Architectural Review (UK) and selected as one of the Design Vanguards in 2009 by Architectural Record.

Jurors



Neil Hubbard
**Heather-
wick Stu-
dio**

Since joining the studio in 2005, Partner and Group Leader Neil has proven instrumental in delivering innovative designs on numerous high-profile projects. Neil has a background in design but combines this with significant experience in the built environment. Neil has been a key designer in projects such as the Bund Finance Centre and Little Island, a new public park and performance space in the Hudson River in New York City which opened in 2021. Neil is currently overseeing projects within the UK, China and Japan, including Toranomom-Azabudai — a six-hectare mixed-use development in the centre of Tokyo, currently in construction and due to complete in 2023. He is also leading the design of the new West Bund Exhibition Centre, Convention Centre and Hotel in Beijing with some hotel development in Shanghai. Working with Thomas Heatherwick, Group Leaders are responsible for leading all aspects of a portfolio of projects from concept development through to delivery. They are also part of the studio's senior management group, guiding business strategy, planning and process.



Valerie Mulvin
**Mccullough
Mulvin
Architects**

She graduated at the University of Dublin in 1981 and taught in some of the main European Universities like the School of Architecture DIT, the Queen University and the Cardiff University. She is a prestigious member of the Royal Institute of British Architects and currently directs the Irish McCollough Mulvin Architects firm. Many of her projects are strongly valued because of their high socio-cultural importance and have been awarded with numerous prizes and mentions. Some of them are The Source Arts Centre & Library RIAI Best Public/Cultural Building of 2007, the Trinity Long Room Hub RIAI Best Educational Building and the Blackrock Quartet Irish Georgian Society Conservation Medal in 2015. Many of her works have been exposed in the most renowned European architectural expositions namely the Lisbon Triennial in 2007, the Venice Biennial in 2008, the World Architecture Festival in 2009 and in 2010, the Mies Van der Rohe Awards in 2005 and in 2011.



Federico Pompignoli
Former OMA

Federico Pompignoli studied architecture at the Politecnico of Milan in Italy where he graduated in 2004. After the study, Federico collaborated with Guido Canali Associati in Parma, working on a variety of projects in Italy. From 2010 to 2019 he worked at OMA /Rem Koolhaas in Rotterdam and New York. At OMA he has lead the project of the Fondazione Prada Museum Art Center in Milan; he also took part in other widely-published projects such as the Garage Museum, a space for contemporary art in Moscow, the Fondaco dei Tedeschi, an historical building renovated to a department store in Venice and the Albright-Knox-Gundlach Art Museum in Buffalo (NY). From 2019 Federico is one of the founding partners of 7478 architecture office in Rotterdam. With 7478 he is currently designing projects in Italy, Malta and Middle East.

Jurors



Danny Collins
**County
Councillor
West Cork**

Danny Collins originally from Schull now lives in Bantry for the last 25 years. Danny is a publican and owns his own bar in Bantry called The Boston Bar. In 2016 he was Co-Opted as a Councillor to his brother Michael's seat when he was elected TD. Danny ran in his first council election in 2019 where he topped the poll and was elected County Councillor. He loves the challenges each day brings with his job as a Councillor and has a great love for the whole of West Cork.



Tadhg O'Sullivan
**Allihies
Copper Mine
Museum**

Tadhg O'Sullivan is chair of the Allihies Copper Mine Museum and has been involved in the Museum project for over thirty years. He is a native of Allihies and has been involved in Community Development in the area all his life. Current projects include the Twinning of Allihies with two cities in the U.S.A. and the development of the Allihies Underground project

Talent Observatory

Talent observatory is a group of universities, influencers and magazines aiming at enhancing the talents of YAC's participants, either winners or simply participants.

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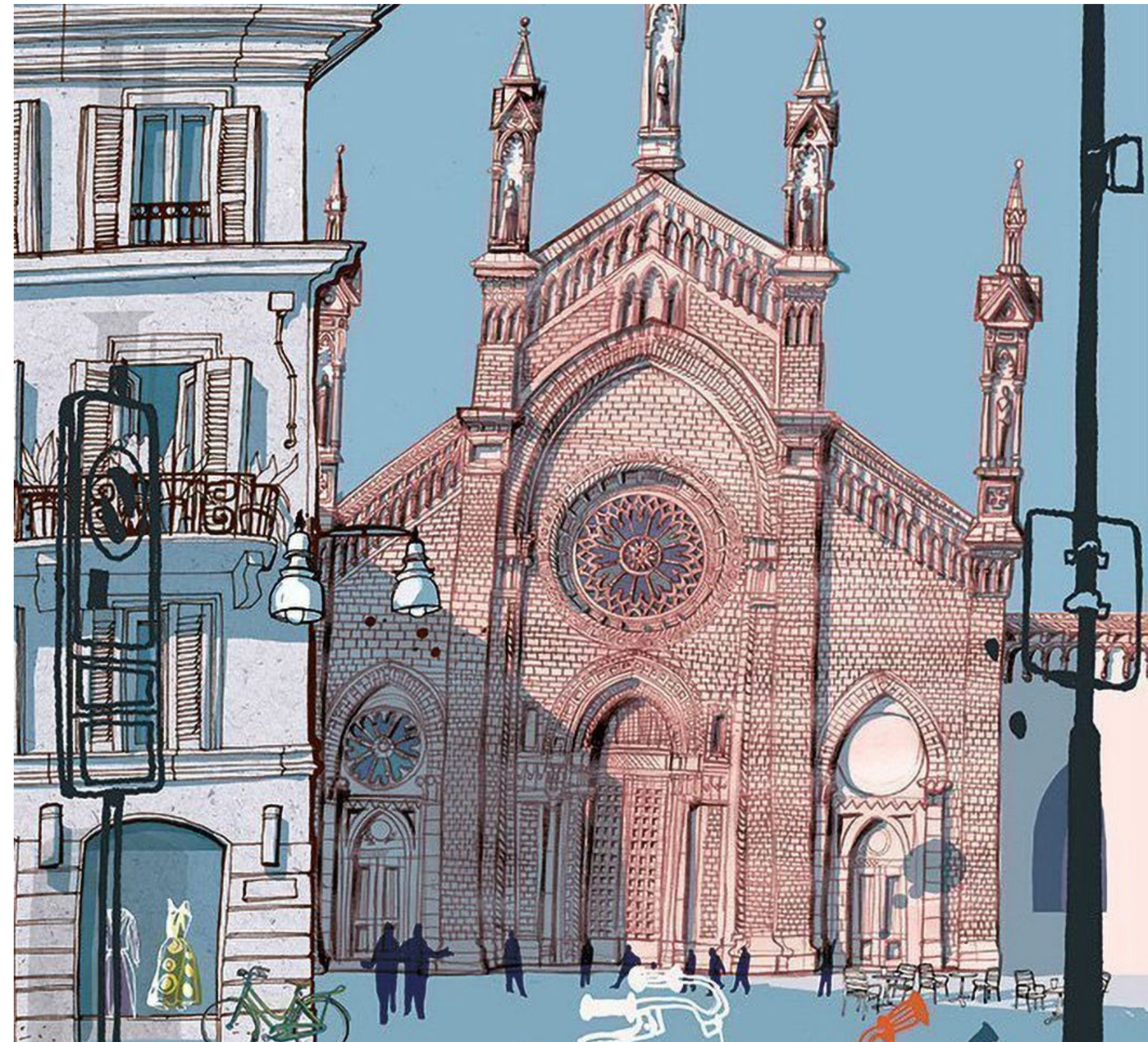
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Certificate of attendance

Starting from 2022, YAC's competitions' certificates of attendance are made by the hand and creative genius of Carlo Stanga. He is one of the most brilliant and appreciated contemporary illustrators of architecture. He specifically designed some certificates for YAC to provide the winners of the competitions with a unique and refined certificate that lives up to the prestige of the award of some of the most distinguished and appreciated competitions in the world.



Carlo Stanga



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