

MINAB



Architecture: Beyond Consolation, For Peace and Life —

Competition Brief

International Design Competition for the
Landscape and Memorial Space of the Minab
School Martyrs' Cemetery

Final Version-9/29/2026



Invitation

Participants from around the world are invited to imagine a memorial landscape that honors the martyrs of Minab School, which was targeted in the U.S. missile attack on February 28, 2026. The proposal should transform the site of the tragedy into an enduring public landscape where remembrance, consolation, reflection, and everyday life can coexist with dignity.

At the heart of the competition lies a simple yet profound question: **What is the responsibility of architecture in the face of such a catastrophe?** Each proposal will offer a different answer. The competition seeks thoughtful, context-sensitive, and buildable proposals that respond to the spirit of Minab while contributing to the broader discourse on memorial architecture.

The competition focuses on the design of an 8,000 m² memorial landscape within Minab Cemetery, exploring how architecture and landscape can provide bereaved families with a place of consolation, offer visitors a space for reflection, and preserve the memory of the tragedy as a lasting commitment to peace, the rejection of violence, and the protection of human dignity and future generations.

We invite you to take part in this competition—not only as a professional challenge, but also as a shared moral and human responsibility.



Competition Overview

Design Context and Site

Site location:

57.065719, 27.139050

Area: 8,000 m² (designated area)

Prizes

First place: 12 billion Rials

Second place: 6 billion Rials

Third place: 3 billion Rials

Fourth place: 2 billion Rials

Fifth place: 1.5 billion Rials

Eight special certificates of recognition will be awarded to eight outstanding designs, at the jury's discretion.

Register: **minabmemorial.ir**

Calendar

Closing Date for Registration: **27 October 2026**

Closing Date for Submission: **17 November 2026**

Announcement of the Winners: **5 December 2026**

Eligibility

- Individuals holding a bachelor's degree or higher in architecture, urban design, or a related field; professional architecture and urban design firms; and qualified consulting engineering companies.
- Other interested individuals, students, and professionals from other disciplines may participate in interdisciplinary teams, provided that each team designates an official representative with a bachelor's degree or higher in architecture, urban design, or a related field.

Presentation and Submission Requirements

- Four A1 sheets compiled into a single PDF file.
- One landscape A3 sheet containing one 3D image or rendering of the design, in JPG or PNG format.
- One A4 sheet containing the design statement, in DOC format.

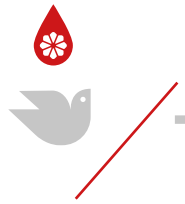


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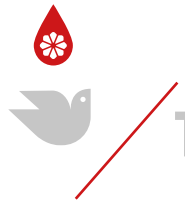
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Act I

Minab, Why?



Based on a photo by Amir Hossein Khorgoui

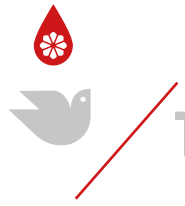


1. Minab: Against Oblivion

A catastrophe unfolds in an instant—and yet it never ends there. It goes on living, in the lives of those left to carry its aftermath. Everything that follows in time and every fate it silently rewrites remain part of the same catastrophe that is still unfolding. The attack by the United States on Minab—the martyrdom of innocent schoolchildren and townspeople and the merciless wounding of others within the school walls—left a wound that will never fully close in the hearts of those who bear it. Few undertakings in design are as fraught or as delicate as the making of memorials to war, to martyrs, to the dead: they reach beyond questions of form and function into the deeper terrain of collective memory, communal grief, and the resilience by which a people go on. It is for this reason that the architectural competition — as a mechanism for gathering ideas and drawing designers and artists into a shared act of remembrance — becomes not merely a professional method, but a social obligation. **The International Design Competition for the Landscape and Memorial Space of the Minab Martyrs' Cemetery** forms part of a larger chain of

efforts to honor the memory of the innocent martyrs of this crime, and it seeks to ensure that the truth of this event, the names and memory of its victims, the horror of the catastrophe, the guilt of those responsible, and our moral responsibility toward resistance, life, peace, and the future are never given over to oblivion.

"Minab: Against Oblivion" has three layers: 1) preserving the truth of the event; 2) honoring the martyrs and offering solace to the wounded and the bereaved; and 3) transforming grief and anger into resistance against violence, and into responsibility toward peace and the right to life. Toward this end, the school itself will be preserved as testimony to the catastrophe — a fragment of war's own record — and reborn as a museum. The Martyrs' Cemetery will become a memorial ground for grieving families, for citizens, for generations not yet born. And in time, eight schools will rise across Iran, each built in memory of the martyred students, each bearing the name Shajare-ye Tayyebbeh — the Blessed Tree. The latter two undertakings



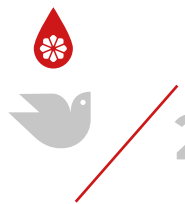
1. Minab: Against Oblivion

will fall under the stewardship of the Astan Quds Razavi. And yet each of these undertakings is a distinct answer to a single question: after so deadly a catastrophe, How can remembrance be bound to responsibility, and how can the grief born of the violent loss of innocent children demand a future grounded in justice and peace? What does society's commitment look like? It means telling the truth, seeking justice, and acting so that such crimes are never allowed to happen again.

Within this context, architecture can assume a distinct role of its own. This competition seeks neither a monument in the narrow sense nor a standalone symbol. Instead, it seeks to create a place that can hold catastrophe, site, and community in balance, something that can carry the weight of a family's grief and offer consolation, that can exist alongside the ordinary rhythms of city life, and that can, in time, speak to generations not yet born. Seen this way, the memorial ground within the Minab cemetery

becomes something more lasting still: a piece of cultural and social infrastructure — an infrastructure, one might say, of consolation. It is a space where the memory of the martyrs is kept and where a wounded community begins, slowly, to heal. It is a place where social bonds take shape around resistance, peace, and collective vigilance against violence directed at children and civilians. To think of architecture in these terms is to see it as something more than making; it is a way of thinking itself.

This competition, then, is an invitation to consider what design can do in the face of forgetting. To ask how a single stretch of earth in Minab might bear witness — to a crime, to all that was taken — while at the same time holding us to account: to console, to care, to defend the right to life and the dignity owed to every human being, to carry forward, for the generations still to come, the promise of peace, and to stand in resistance against violence.✓



2. February 28: The Catastrophe

On the morning of February 28, 2026, Minab, a city in southern Iran, sent its children off to school as it did every morning, unaware that, shortly after eleven o'clock, the city would be stained red with the shattered bodies of its own children, in an atrocity was complete in its cruelty: The missile bombing of Shajareh Tayyebbeh Girls' School and Rahpuyan-e Khalij-e Fars Boys' School was carried out by the United States in a barrage of successive strikes. After the first strike, as principals and teachers gathered the students into what they believed to be the safest part of the school, a second missile—a two-stage missile—struck that very place, the school's small prayer room, and The force of the blast tore away half of the two-story building. Seconds later, cries of grief rose from the city, where the bodies of innocent children lay beneath the rubble, while fragments of their bodies were scattered across the ground, their backpacks and books and small belongings strewn about, smeared with blood and dust. A man cried out, **"Oh God — Doomsday has come! Oh God, whose child is this? Oh — oh God..."** — and everyone began to run, while the cries of mothers tore through the air and a young woman

collapsed onto a mound of earth at the school's entrance. Rescue and excavation efforts began; dread spread through the city, and all of Iran held its breath as the wounded were transported to hospitals nearby and farther afield, while a single fear took root in the hearts of families: **"Where is my child?"** Slowly, the rubble was cleared; a sister was found beside her brother, students were found still held in their teachers' arms as time passed, Minab's beloved children were placed in black body bags, until most of the familiar faces bore only the names of the unidentified. The air was hot, and the makeshift morgue was too small, with row upon row of black bags laid side by side within it, and the search for any trace of the children pressed down on the shoulders of the grieving. Early reports said 168 had been martyred in this catastrophe. Those who could be identified were prepared for burial, while others remained behind for testing, and the burials continued for days afterward — after each new round of identification, and even four months later, further remains were laid to rest.

The following day, March 1, 2026, was a day of reckoning: the



2. February 28: The Catastrophe

funeral rites for the martyrs, for those who only the morning before had walked laughing to school and had fallen to the earth before noon. It was an image of horror that would soon become all too familiar — bare ground marked with rows of evenly spaced graves, a crowd dressed entirely in black. Amid all that darkness, the only trace of color was the yellow excavator in the scene. This patch of Minab's earth, which until the previous day had lain abandoned and might, over the coming years, have held only modest few graves, had become, without warning, the resting place of an innocence steeped in blood — a ground that now gathered fallen stars, extinguished lights, into itself. This is neither a graveyard nor a cemetery. This is a field of light. Evening falls, and this place becomes a corner of home for the grieving until, because the children are afraid of being alone, their mothers, fathers, brothers, and sisters stay. The people of Minab share

their grief. Iranians everywhere mourn alongside them. So many gather that, at times, there is no room left to stand. Since the morning of February 28, 2026, the name of Minab has reached the world through this monstrous crime. It is a loss beyond measure in a city that will never again be as it once was. Its scar remains in the hearts of the martyrs' families and those who were wounded; its psychological weight rests upon every soul in Minab, while its grief is shared by Iranians everywhere and by every person of conscience. A mourning so profound that even time will bring no solace. It was naked violence: a violation of human rights, with every rule of international law trampled underfoot. The attack by the United States has changed the course of destiny. This patch of Minab's earth will forever bear witness to the crime, to the necessity of resisting oppression, and to the enduring story of suffering, remembrance, and consolation.✓





3. Minab: A Narrative of a Place Transformed

Some places are defined by what has been built upon them; others, by what has happened to them. Yet a rare few are born in a single moment of history—brought into being out of nothing by the event itself. On February 28, 2026, a plot of land in the northeastern corner of Minab's main cemetery, was chosen as the resting place for the martyrs. The ground was no longer empty; it now carried grief, suffering, and compassion within it. The place acquired a new identity and character, its own narrative, and a new purpose.

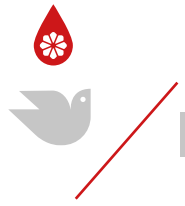
It holds a story not only of what it witnessed on that bitter day, but also of the values that emerged from the catastrophe, and of the possibilities that still lie ahead of it. According to official figures, 155 people were martyred in this catastrophe, including an unborn child who was six months old. The sacred remains of 73 martyrs were laid to rest here, while the others were buried in other cities of Hormozgan province and yet beyond that, a symbolic grave was set aside within this same plot for every martyr, without exception. Four months later, this same ground once again bore witness to another burial—this time of 62 further fragments of remains, belonging to 35 martyrs: the families'

suffering, unrelenting. A larger grave, set in one corner of this ground, received these fragmented remains into its embrace. Some of the symbolic graves now hold a fragment of a martyr's remains. No trace of the remains of martyr **Makan Nasiri** was ever found; a symbolic grave was set aside for him as well.

This ground is no longer merely part of a cemetery. It has become a piece of the families' flesh, a part of their home, a fragment of daily life to which they return again and again to weep and to hold their rites of remembrance. Here, lie their unfinished dreams of mothers and fathers asleep, the hopes of our homeland, Iran, laid to rest. From that day on, this piece of earth took on a meaning far beyond its former function. **It became the story of those who now sleep here, of grieving parents, of a compassionate citizenry, of innocence, of a wounded Iran, of a monstrous crime, and, above all, of patience and resistance; above all, of a place transformed.** Architecture can give these stories spatial form — can become a medium for telling them without relying on words: the story of loss and resilience; of families' grief and consolation; of hopes taken away; and of shared empathy and collective remembrance.✓

Act II

Minab, How?

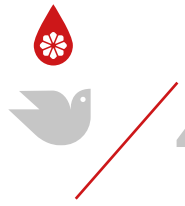


Introduction

A horrifying catastrophe occurred when the United States attacked a school, one of the spaces most widely regarded as safe. At a moment when the school was attacked, its classrooms were filled with children, the attack claimed the lives of 120 students between the ages of seven and twelve, along with those of 36 others among the most innocent members of society, striking a wound deep into the psyche of the community. The loss of these children means the loss of dreams and the deprivation of a society's future possibilities. A space heavy with grief and suffering has taken shape in one corner of Minab, and the wound left by this catastrophe will remain for years to come. The mourning of families, the longing of friends, the pain of the wounded, and the fear and dread carried by those who witnessed the catastrophe place the future itself at risk. And yet, although certain futures have been lost, other futures still remain. In Iranian culture, the grave of a martyr is never merely a place where a sacred body is laid to rest; it is a space for remembrance, for pilgrimage, for reflection, and for the continuity of a community's collective memory. Such places, as part of a city's cultural and spiritual identity, play a vital role in connecting generations and in safeguarding human and ethical values. The cemetery, in its present condition, has taken on a character entirely new: families remain constantly beside the graves of their children; collective rites and ceremonies are held there; citizens come to pay their respects and extend their empathy; and stations offering services and hospitality to visitors

remain active during occasions of remembrance. Minab, too, has become a different city since this catastrophe.

Within all this, a question arises: how should architecture confront such trauma, and what possibilities lie ahead? Loss itself cannot be undone, but the suffering of survivors and the wounded can be eased, and consolation offered to them; the rejection of the crime can be voiced, justice can be sought, and peace can still be pursued. The site has been conceived as part of the search for that answer. The location of the martyrs' burial ground, what it has endured, what continues to unfold within it, and what lies ahead of it, together led this competition toward a particular direction: rather than prescribing for the design of a symbol or a monument, it takes the entire site of the martyrs' plot, along with portions of its surroundings — described in Chapter 5 — as the intervention area. The subject of the competition thus shifted, from the design of a memorial to the design of the landscape and memorial space of the Minab School Martyrs' Cemetery. This competition, then, does not ask architects to think only of designing a memorial. It asks them, instead, to consider what responsibility architecture bears in confronting one of humanity's bitterest experiences. Participants are expected to understand this approach, and to offer solutions that honor the memory of the victims while also responding to the present needs of the survivors and to the future potential of this place. To this end, a framework and a process have been laid out for the competition and are described in what follows.✓



4. Theme and Subject of the Competition

4.1. Architecture: Beyond Consolation — For Peace and Life

In response to the competition's guiding question, four foundational concepts are proposed as the conceptual framework for design: Remembrance, Consolation, Empathy, and Peace and Life. These concepts are not independent objectives, nor sequential stages; rather, they constitute complementary dimensions of the memorial landscape, to be expressed as an integrated whole across the design. Together, the four concepts articulate the range of ways in which individuals and society confront catastrophe — from honoring the past to building the future.

Remembrance: Safeguarding the truth of what occurred and preserving the memory of the martyrs for future generations.

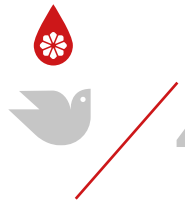
Consolation: Providing a space for presence, mourning, and reflection, and for easing the suffering of survivors and the bereaved.

Empathy: Strengthening human bonds and transforming

individual suffering into a shared experience of compassion, respect, and social responsibility.

Peace and Life: Opening a horizon toward the future — the passage from grief to moral responsibility: condemning violence and resisting it, sustaining public advocacy, pursuing legal accountability, seeking justice, and working to prevent the recurrence of such crimes.

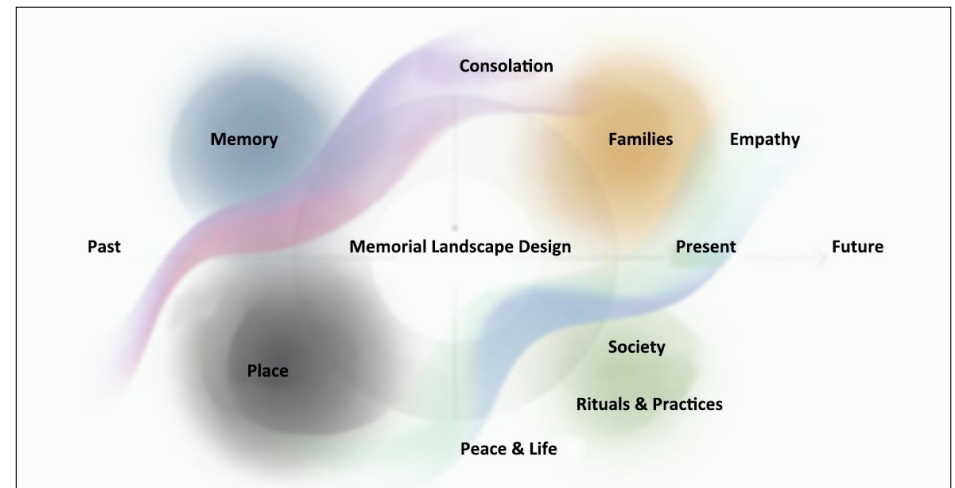
The families of the martyrs are the project's foremost stakeholders, and the reduction of their suffering is the competition's most fundamental aim. Accordingly, "architecture for consolation" is the starting point of this approach, not its conclusion. Consolation cannot be achieved through spatial quality alone. The presence of people, memorial rites, social empathy, and the continuity of everyday life within this place are equally essential to the consolation of the bereaved — and it is only in relation to one another that the competition's four concepts acquire their full meaning. "Beyond consolation" does not imply that consolation is of secondary importance; it means, rather, that consolation is architecture's first responsibility, but not its last.✓



4. Theme and Subject of the Competition

4-2 Subject and Design Challenge of the Competition

The subject of this competition is the design of the landscape and memorial space of the Minab School Martyrs' Cemetery. The intervention area, covering 8,000 square meters, is more than a collection of graves. It is a living place — one of continuous presence for families, of collective ceremonies, of citizens' tribute and compassion, and of the transmission of the martyrs' memory to future generations. Participants are expected to understand this multi-layered role and to translate the four foundational concepts into spatial quality, the experience of presence, the organization of the landscape, and the relationship between people and environment. The competition's central question is therefore not **“what object should be created?”** but rather **“which spatial relationships should be discovered and established?”** The value of the project thus lies in the quality of its spatial experience, not in physical complexity.



The design challenge is to organize a stable and balanced relationship among four domains:

Place: How the martyrs' plot is to be transformed into a memorial landscape, and integrated with its surrounding environment, urban fabric, and city.

Families: How the design responds to their needs for mourning, presence, and comfort.

Community: How it enables empathy, tribute, rejection of the crime, and connection to the city and its people.

Rites and Practices: How it supports the capacity for ceremonies, ongoing presence on commemorative occasions, and the evolution of rites over time, together with the competition's central message — and what the future of this place within the city will be.



4. Theme and Subject of the Competition

The aim of the competition is to transform an unformed space into a cultural infrastructure in which consolation, resistance, the pursuit of peace, and the continuity of life coexist. This aim is to be realized through geometry and proportion, the composition of space, light and shadow, structures, forms, materials, color, texture, trees, plantings, and other natural elements. The intervention in the landscape, accordingly, is not concerned with luxury or monumentality. Its true purpose lies in architectural quality, together with the precise design of open and shared spaces and functions, and the establishment of a dialogue among place, emotion, and behavior.

This competition prescribes no fixed architectural language. Instead, it asks participants to respond to the competition's central question with a creative and reflective approach. The following principles must guide every design decision:

Abstract narrative: Moving beyond repetitive, formulaic forms to arrive at a contemporary, internationally legible

language capable of expressing martyrdom, victimhood, and innocence.

Connection to context: Respect for the climate, culture, and local identity of the city of Minab and Hormozgan province.

Social interaction: Transforming the memorial landscape into a “living urban space” that allows for reflection, dialogue, and the collective presence and compassion of citizens.

Learning and growth: Emphasizing the “student” identity of the martyrs; the memorial landscape must carry forward the path of learning and the spirit of the school, of resistance, and of standing against oppression.

Rejection of violence and condemnation of crimes against children and civilians: Striving to awaken conscience, to raise awareness within both the national and international community, and to bring the full dimensions of this catastrophe to the attention of the world.✓



4. Theme and Subject of the Competition

4-3 Design Considerations

Preserving the dignity and sanctity of the space: The design of the complex must be guided by dignity, simplicity, and respect for the standing of the martyrs, with emphasis on their innocence and the injustice done to them. The integrity of the memorial grounds must be preserved, avoiding any formal dominance of the memorial over its setting, and refraining from formal excess or unnecessary ornamentation.

Centrality of the martyrs' graves: The martyrs' graves are to be treated as the central core of the complex, and the spatial organization of the project must be shaped so that this area remains the primary axis of perception and spatial experience.

Legibility and spatial order: The spatial organization of the complex must be designed so that access routes, movement, and the presence of pilgrims and visitors are organized clearly, coherently, and intelligibly.

Responsiveness to ritual and social needs: While attending to the relationships among the bereaved — particularly parents — the complex must accommodate formal ceremonies, religious occasions, and public gatherings, alongside suitable spaces for individual visitation and solitude.

Attention to climatic conditions: Given the region's hot and humid desert climate, emphasis is placed on strategies that improve environmental comfort — including the provision of shade, natural ventilation, semi-open spaces, and materials suited to local environmental conditions.

Attention to local and cultural identity: Particular importance is given, in the design of the complex, to the elements and patterns of southern Iranian vernacular architecture, to the cultural, social, and economic context of Hormozgan and the city of Minab, and to drawing on the region's cultural and natural resources and traditions.



4. Theme and Subject of the Competition

Spatial organization of the complex: The design is expected to address the various spatial layers described within the competition program.

Spatial and Perceptual experience: While attending to its memorial and symbolic dimension, the proposed design must ensure that entry into the complex is accompanied by a sense of respect and calm, and that movement through the space gradually guides the visitor toward the main area of the graves. Within this spatial experience, natural elements such as light, shadow, wind, and greenery can play an effective role in shaping the environmental quality of the complex. Overall, the design must create a profound and moving experience for visitors and allow for both individual reflection and collective mourning.

Horizon and vision for the project: The design should establish an effective connection between the site, its surrounding urban fabric, and the city as a whole. Effective connection between the site and its surrounding fabric and the city. The design is expected, beyond meeting present needs, to be capable of development and adaptation to future needs. In the long term, this complex should be recognized as a landmark cultural and spiritual space, becoming part of the urban identity of the city of Minab.

Implementation considerations: The design must be feasible using technologies and materials available in the region.

Operational considerations: Ease of maintenance, durability against climatic conditions, and suitability for daily use.✓



Tehran
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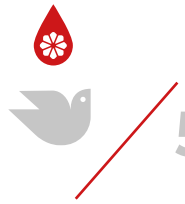
IRAN
ایران

Bandar Abbas
بندرعباس

Minab
میناب

Persian Gulf
خلیج فارس

Sea of Oman
دریای عمان



5- Design Context and Site

The competition site is part of Minab's main cemetery, Behesht-e Zahra, and includes the martyrs' burial ground along with a portion of the surrounding grounds. Following the burial of the martyrs, and in order to provide a measure of comfort for bereaved families and visitors, the design area has been temporarily arranged. These changes can be seen in the site photographs.

The chapter begins with a brief introduction to Minab, followed by an introduction to the site itself. Maps, photographs, and supplementary information are available for download in the Competition Materials section of the official competition website.✓



Site location: 57.065719, 27.139050





5- Design Context and Site

5-1 Design Context

The Minab region, near the coast of the Sea of Oman, is among the oldest settlements in southern Iran. The remains of historical sites nearby, together with historical references in written sources — including the account of Nearchus, an admiral in the army of Alexander the Great— trace the city's origins back at least 2,500 years. Historical sources refer to this city by several names: Minu, Mina, Hormoz, Harmoz, and Armuz. Its earliest known name, in the Achaemenid era, was the city of Organa. Muslim geographers, too, made note of the city and its prosperity. During this period, Minab — or “Old Hormoz” — was a thriving port, visited by hundreds of ships from across the known world of the time. The Venetian traveler Marco Polo also recorded the city's prosperity and vitality in the year 1272 CE.

With a population of more than 145,000, Minab is the second-most populous city in Hormozgan Province after Bandar Abbas, located approximately 104 kilometers away. Minab's position along the Sea of Oman's coastal route — connecting Hormozgan Province to Sistan and Baluchestan Province — together with its command of the Strait of Hormuz, gives the city considerable strategic importance. Natural constraints to the east and west have caused the city to develop in a linear form, stretching some 20 kilometers in length. Its position along the Persian Gulf and Sea of Oman, its low latitude, and the angle





5- Design Context and Site

and duration of sunlight it has a hot climate that is frequently humid. Even so, air masses of Mediterranean and Atlantic origin reach the region during its short winter season and influence local conditions. The prevailing wind blows from the south to southwest. Notable local winds include the Atashbad (a very hot summer wind blowing in from the sea), the Nashi wind (a coastal wind), and the Bad-e Shomal, or north wind (a pleasant, temperate wind of spring and late winter) — each affecting the region during a particular season, with its own distinct thermal character. Average annual rainfall is approximately 160 millimeters, occurring mainly between late October and early February, with little rainfall from late March through late September. Despite its hot and humid desert climate, Minab has long been known as the “Garden of the South,” owing to the presence of its river and its network of qanats.

Minab County, bordered by the coast of the Sea of Oman and the Strait of Hormuz, and home to wetlands and tidal creeks, is blessed with untouched natural beauty. The city’s long history has allowed a rich culture and deep-rooted traditions to take hold and endure. courtship rituals, henna ceremonies, and wedding ceremonies are among the rites still celebrated with colorful, varied dress, local music, and dance. Ashura mourning rituals and their associated observances — including ta’zieh passion plays, alam-gardani processions, the Shir-o-Katal ceremony, and Shaam-e Ghariban — are among Minab’s other vibrant traditions. Reed-weaving, pottery, and needlework are among the region’s most important handicrafts. Despite the passage of time and shifting social conditions, these customs and traditions continue to hold a special place in the lives of the people of Minab, forming part of their cultural identity. ✓





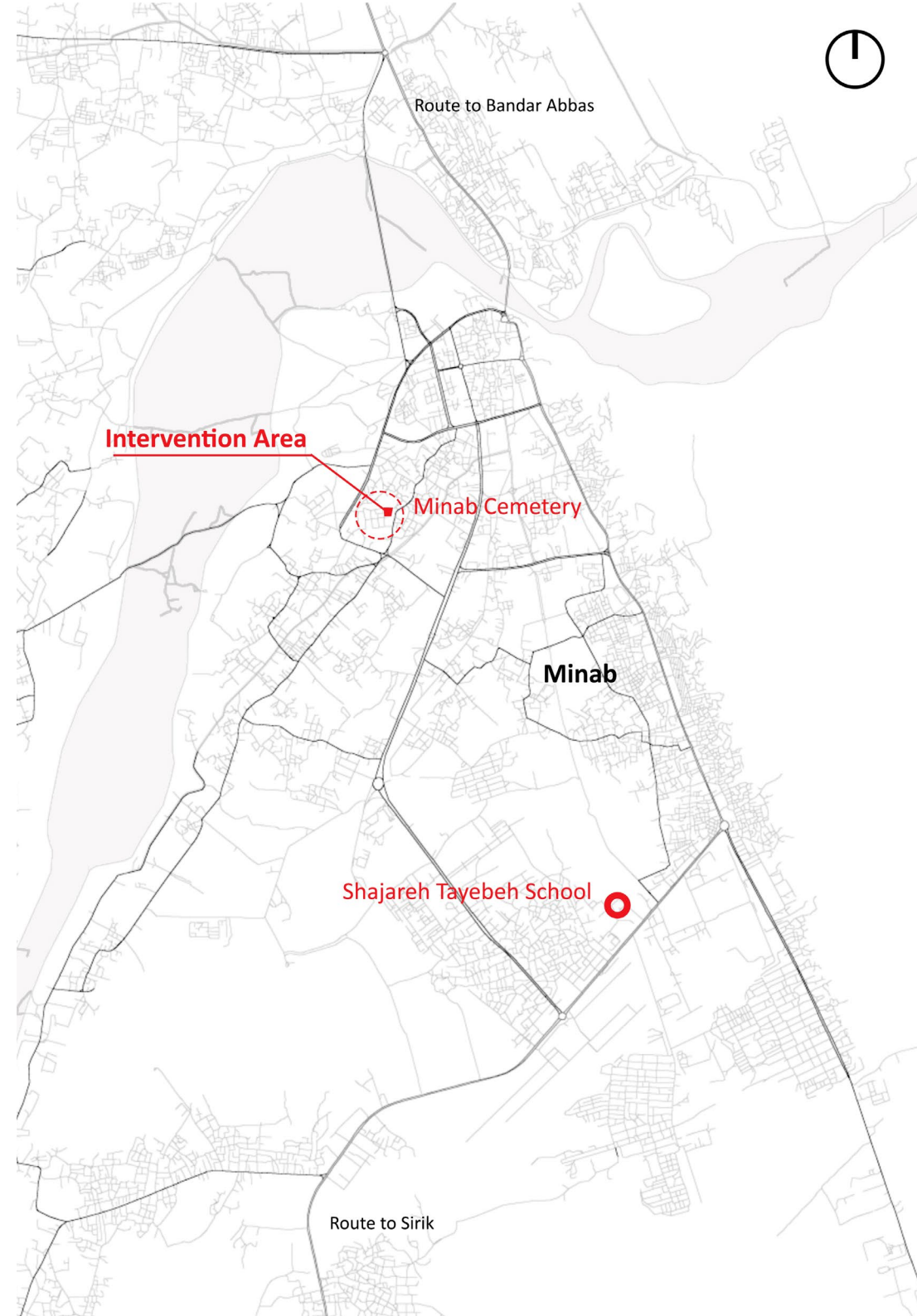


5- Design Context and Site

5-2 The Design Site

Minab's main cemetery, known as Behesht-e Zahra, lies along the western edge of the city, covering an area of 53,000 square meters. It is accessible via Saheli boulevard and Behesht-e Zahra Street. The cemetery has two entrances, on its eastern and western sides. The western entrance is the main entrance, adjacent to which stand the administrative building and the morgue. The cemetery for the martyrs of the Iran–Iraq War is also located within this same cemetery, occupying an area of 450 square meters. Under the city of Minab's detailed urban plan, residential use is designated for the streets bordering the cemetery, portions of which have already been developed.

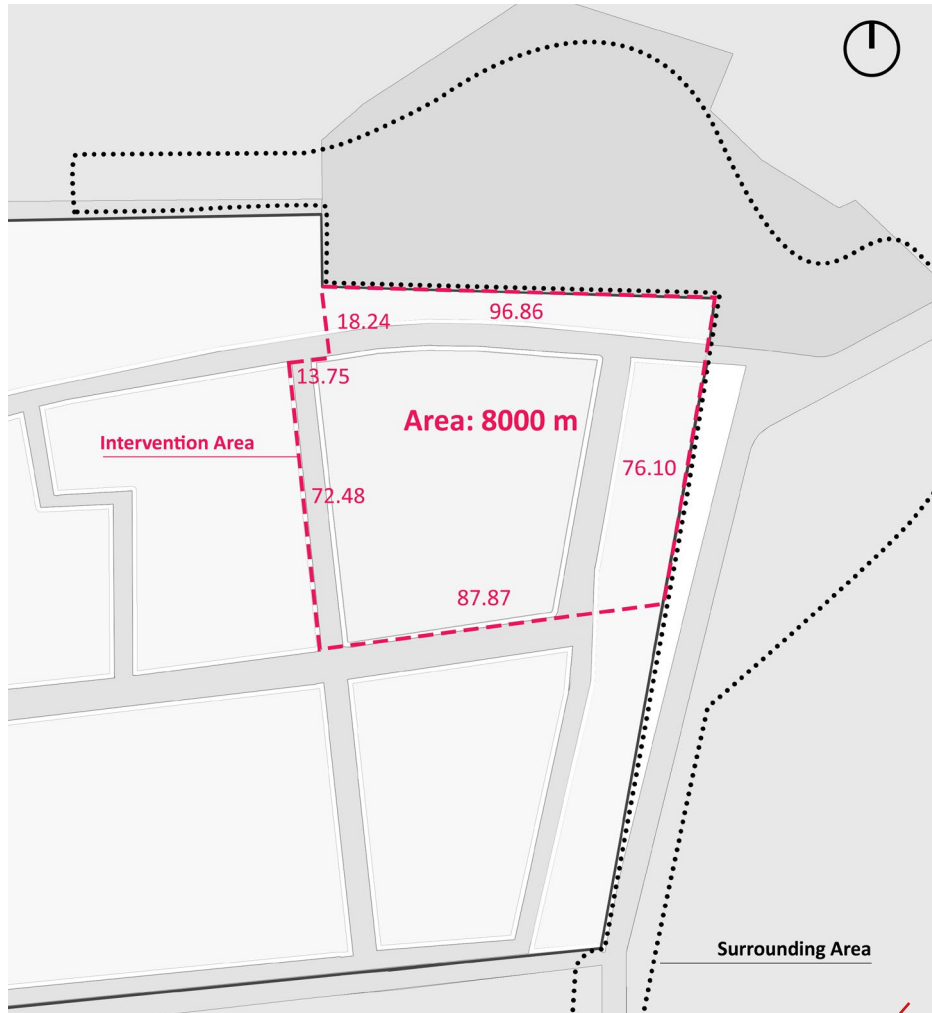
An area of 8,000 square meters within Minab's Behesht-e Zahra cemetery has been designated for the design: 2,000 square meters comprising the martyrs' burial ground itself, 2,000 square meters of adjoining vacant land, and a portion of the adjacent internal pathways. In addition, the outer area surrounding the site may, at the designer's discretion, be included within the intervention area.



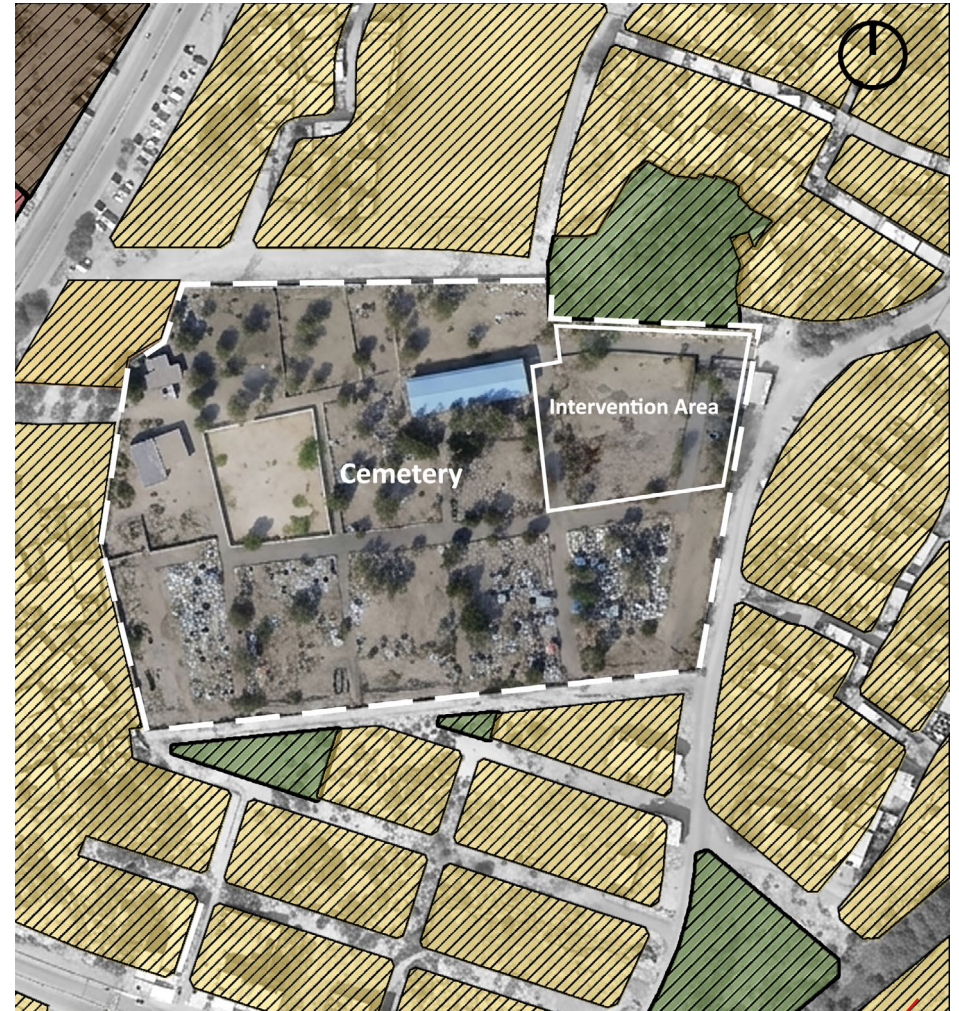




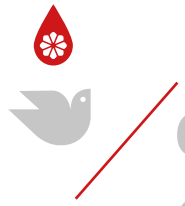
5- Design Context and Site



Site Dimention



Surrounding Landuse



6. Design Program and Competition Requirements

6.1 Core Program Elements

The core components of the design program listed below are provided, and designers are expected to address them creatively, in keeping with the competition's concepts and subject. As noted in Section 5.2, the competition site covers approximately 8,000 square meters, and these components must be accommodated within it. Designers are also free to propose interventions within the adjacent area shown on the provided maps. No alteration or relocation of any grave or burial site is permitted. However, changes to roads and pathways are permitted, provided that they comply with the design program and considerations set out in this section.

Central memorial core (the martyrs' burial and grave area):

This is the heart of the complex. The primary requirement is its design and organization, the enhancement of its spatial quality and legibility, improved environmental comfort, and a better environment for the presence of families and visitors.

Open, shared space for ceremonies and public gatherings:

A multi-purpose open space, furnished as a landscape quality appropriate for the presence of groups, the holding of ceremonies on commemorative occasions, and the enhancement of spatial perception.

Entrance space and the edge between the intervention area and the city:

Designers may locate the complex's entrance space along the eastern edge of the intervention area. Given the adjacency of the complex's street to the street and the cemetery's edge and boundary wall in relation to the city should be considered as an integral part of the overall design.

Circulation routes and thresholds: Pedestrian circulation routes for convenient access and movement within the site, and the formation of thresholds and spatial nodes within the complex and along the paths to the graves.

Spaces for pause, seating, and reflection: Areas for sitting, small group activities, interaction and conversation, reflection



6. Design Program and Competition Requirements

and contemplation, emotional comfort, and quiet gathering.

Exhibition or cultural building: A single-story structure, no larger than 200 square meters, to accommodate cultural or social activities requiring enclosed or covered space.

Service and support space: A limited, single-story structure, no larger than 100 square meters, for public service functions, restrooms, and similar facilities.

Memorial and Architectural Elements: The design of at least one memorial or buildable architectural element is required — although, per the competition's subject, the landscape of the Martyrs' Cemetery itself is conceived as the memorial.

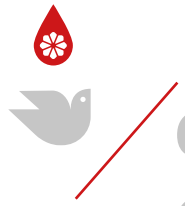
The relationship between the intervention area and the cemetery of the martyrs of the Iran–Iraq War, located along the western edge of the site, including the design of the joint edge between them and a dynamic connection to it, should be considered.

Managed emergency vehicular access within the intervention area.

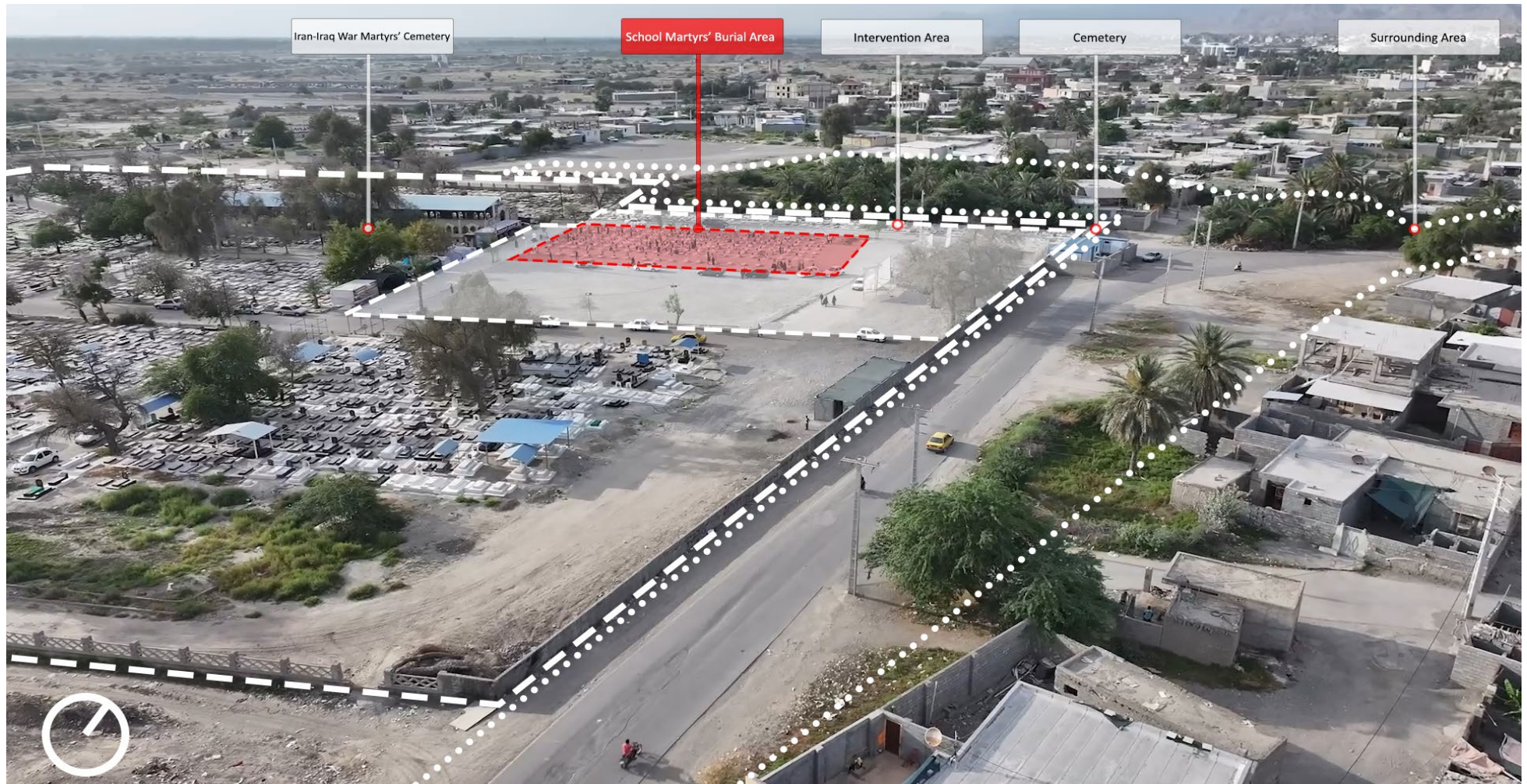
Nightscape and lighting: Given the region's climate and heat, appropriate lighting and attention to nighttime patterns of life are required for the nightscape.✓

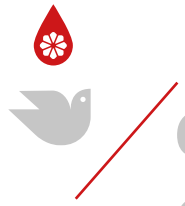


Amir Hossein Khorgoi



6. Design Program and Competition Requirements





6. Design Program and Competition Requirements

6-2 Optional Elements

- Given the importance of the areas adjacent to the intervention area and of how the memorial landscape connects with the surrounding urban fabric, an adjacent zone — comprising portions of the northern and eastern edges of the intervention area — has been identified. Participants are encouraged, though not required, to consider the design of this zone and its connection to the memorial landscape design.

- Given the nature of landscape design and the subject of the competition, participants may incorporate environmental elements such as water features, shaded areas, small multi-purpose open spaces, and similar elements into their designs.

- Attention is recommended to some of the collective burials of martyrs in other cemeteries and to the symbolic graves provided for them within the intervention area — this complex is conceived as a memorial landscape for all of the martyrs.

- Designers may propose designs for the martyrs' gravestones, or ways of distinguishing the symbolic graves.

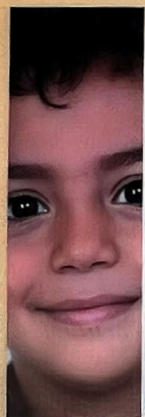
- The provision of parking outside the intervention area, together with a suitably equipped access route, is recommended.

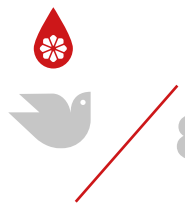
- In the recent war, beyond the student martyrs of Minab, students in other cities — including Lamerd, Tehran, Qazvin, and others — were tragically also martyred. Participants are encouraged to consider a memorial that commemorates all of the more than 280 student martyrs.✓



7. Competition Type

This competition is **open** and **international** in terms of participation, and **anonymous** and **single-stage** in terms of its evaluation procedure.





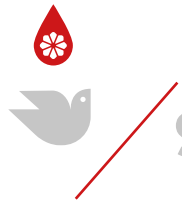
8. Organizer

Organizer: **Astan Quds Razavi**

In collaboration with Hormozgan Provincial Governorate and the Municipality of Minab.

Competition administrator: **The construction and Maintenance Organization of the Holy Razavi Shrine**

- The organizer is responsible for managing the competition, publishing official documents, registering participants, communicating with them, coordinating the judging process, and announcing the competition results.
- The organizer may engage collaborators, consultants, technical experts, media partners, or other service providers for competition management, promotion, technical review, and communications.
- All competition announcements will be published through the official competition website, <https://minabmemorial.ir>.
- Official correspondence will be sent via the competition's official email address (contact@minabmemorial.ir) to the address provided by participants at the time of registration.✓



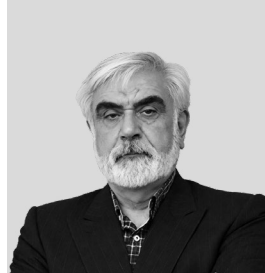
9. Jury

*In Alphabetical Order



Permanent member of the Iranian Academy of Arts / Distinguished scholar of Iranian history, civilization, culture, and architecture / Former head of Iran's Cultural Heritage Organization.

Seyed Mohamad Beheshti / Architect. Iran



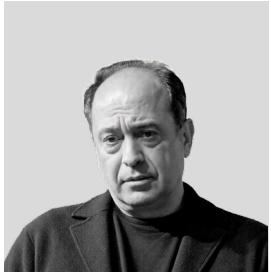
Founder and former head of Iran's Cultural Heritage Organization/ Professor at the University of Tehran / Member of the Supreme Council of Iran's Cultural Heritage as an expert in Iranian history and culture / President of ICOMOS-Iran.

Mehdi Hodjat / Architect. Iran



Artist and environmental art practitioner/ Internationally recognized for site-specific and environmental works in natural landscapes / Researcher of the history of Iranian and world art.

Ahmad Nadalian / Artist. Iran



Founder of Zandigan Consulting Engineers/ known for architectural works with a cultural and historical approach / Recipient of numerous architectural awards.

Mohammadreza Nikbakht / Architect. Iran



Founder of Françoise N'Thépe Architecture & Design / Known for architectural and urban design projects that respond to cultural, social, and environmental contexts.

Françoise N'Thépe / Architect. France



Founder of Rojkind Arquitectos / Internationally recognized for innovative projects that connect culture, society, and public life.

Michel Rojkind / Architect. Mexico



Founder of NADAAA/ Professor and former dean of the Irwin S. Chanin School of Architecture at The Cooper Union / Former head of the Department of Architecture at the Massachusetts Institute of Technology (MIT).

Nader Tehrani / Architect. Iranian-American

/ Alternates



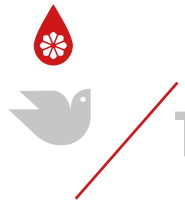
Founder of Pulsarpart Architecture Office / Researcher in context-based architecture, with extensive experience in the study, revitalization, and regeneration of historic urban fabrics, particularly in the coastal cities of southern Iran.

Shiva Arasteh / Architect. Iran



Founder and principal architect of Stak Architecture Studio / Known for context-responsive architecture, with extensive experience in architectural work and design within historically significant urban fabrics of southern Iran.

Ali Sodagaran / Architect. Iran



10. Evaluation Criteria

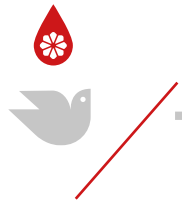
All submitted entries will be evaluated by a jury appointed by the organizer.

The organizer will first conduct a preliminary review of all received entries for compliance with the competition's rules and regulations, and will submit a report of this review to the jury. The jury will then evaluate the qualifying entries according to a set of announced criteria.

The principal **evaluation criteria** are as follows:

- Creativity, innovation, conceptual strength, and clarity of design intent;
- The quality of the design's relationship to the project context, and its sensitivity to the historical and cultural setting of Minab;

- Spatial quality and the experience of space.
- Architectural identity and narrative quality;
- Responsiveness to the competition program and requirements.
- Urban and landscape continuity, including integration with the surrounding urban and landscape context, and the circulation, access, and activity systems of the city.
- Ecology, sustainability, and environmental responsibility.
- Feasibility, buildability, and ease of construction.
- The jury may also consider the proposal's capacity for future development and adaptation.✓



11. Prizes

A total of five designs will receive **prizes** in this competition:

First place: 12 Billion Rials

Second place: 6 Billion Rials

Third place: 3 Billion Rials

Fourth place: 2 Billion Rials

Fifth place: 1.5 Billion Rials

Eight special certificates of recognition will be awarded to eight outstanding designs, at the jury's discretion.

- Prizes will be paid to the individual registrant, or to the group

official representative designated at the time of registration.

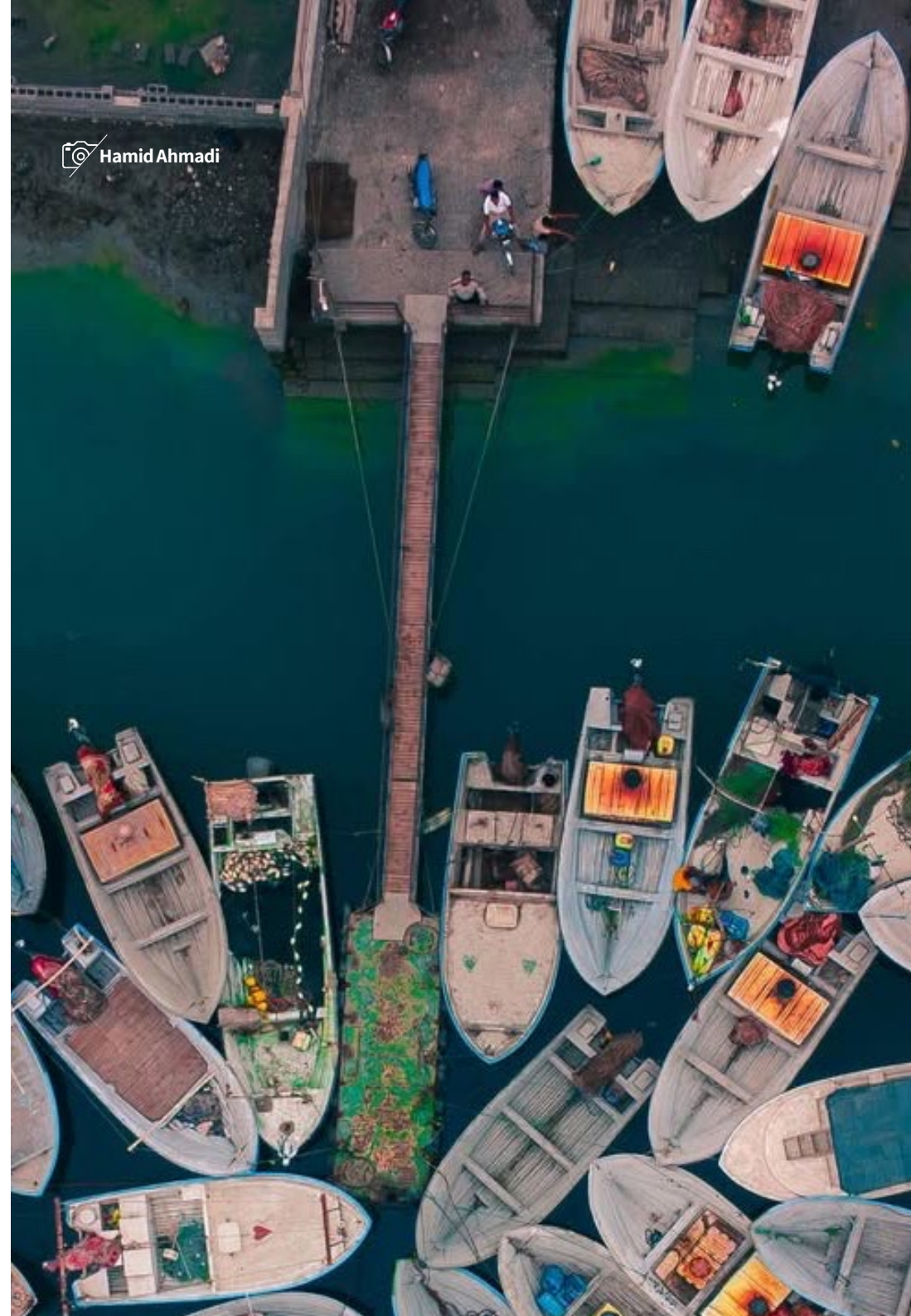
- In the case of group participation, the organizer bears no responsibility for how the prize is divided among team members.
- The jury may not designate two or more designs as joint winners of a single rank.
- Payment of prizes may be contingent on verification of the winners' identities and completion of the information required for payment.
- The amounts stated above are net payment amounts. Any taxes or financial obligations associated with receiving the prize are the responsibility of the recipients and may vary depending on their country of residence and applicable tax regulations.✓

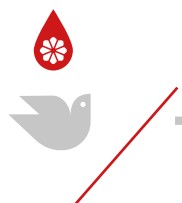


12. Interdisciplinary Perspective

As explained in “**Act I, Minab, Why?,**” this competition holds that the design of the landscape and memorial space of the Minab School Martyrs’ Cemetery cannot be understood solely through architecture or landscape design, but is also shaped by human, social, cultural, artistic, and psychological dimensions. Accordingly, after the jury selects the entries that advance to the final stage, the organizer will invite a group of specialists from fields such as art, cinema, literature, social sciences, psychology, and other related disciplines to offer their professional perspectives on the shortlisted entries.

These perspectives are offered to enrich the professional and interdisciplinary discussion of the entries and to aid in understanding their various dimensions and are **advisory** only. Responsibility for evaluating the entries, making final decisions, and selecting the winners **rests exclusively with the jury.**✓





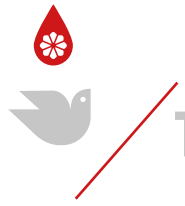
13. Calendar

The competition will be conducted according to the following **official schedule**:

Call for Entries	23 August 2026	* Exact date to be announced
Closing Date for Registration	27 October 2026	
Closing Date for Questions & Clarifications	29 October 2026	
Submission Opens	12 November 2026	
Closing Date for Submission	17 November 2026	
Announcement of the Winners	5 December 2026	
* Prize Distribution	By 11 December 2026	

* All deadlines are at 23:59 Iran time (UTC+3:30)

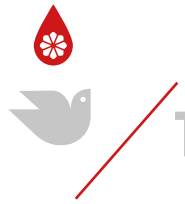
Participants are required to observe the competition's official schedule and to check the official competition website regularly to stay informed of announcements and deadlines.✓



14. Eligibility

- Participation in the competition is open to **individuals holding a bachelor's degree in architecture, urban design, or a related field, as well as to professional architecture and urban design firms and qualified engineering consulting companies.**
- Participation may be either **individual** or as **part of a group.**
- In the case of group participation, each group must designate an **official representative** who holds a bachelor's degree or higher in architecture, urban design, or a related field. The official representative will be responsible for registration, official correspondence, document submission, and all communications with the organizer.
- Participants who do not meet the eligibility requirements for individual participation—including students in architecture, urban design, and related fields, as well as artists, designers, and specialists from other disciplines—are encouraged to participate as members of interdisciplinary teams. Each such team must designate an official representative who holds a bachelor's degree or higher in architecture, urban design, or a related field.
- Given the cultural, social, and human dimensions of this competition, interdisciplinary collaboration is strongly encouraged.
- Each participant or team may submit only **one design.**

- All members of a team are considered co-authors of the submitted design, unless otherwise agreed in the team's internal arrangements. The organizer bears no responsibility for the team members' internal agreements regarding ownership of the work, responsibilities, or the division of prizes.
- Participants are required to ensure that no actual or potential conflict of interest exists between themselves and members of the jury, the organizer, the competition manager, the competition manager's consultants and assistants, or any other individuals involved in the evaluation process
- Participation by the organizer, the competition manager, the competition manager's consultants and assistants, jury members, and other individuals involved in organizing and evaluating the competition is prohibited.
- Participation by institutions, companies, or professional firms in which any of the individuals listed above serves as a partner, board member, shareholder, managing director, or employee is not permitted.
- Participation is not permitted for individuals who, at the time of the competition, have an ongoing professional collaboration, employment relationship, business partnership, or any other relationship that could compromise the independence or impartiality of the judging process. Close family members of the jury, the organizer, the competition manager, the competition manager's consultants and assistants are likewise not eligible to participate.✓



15. Registration

- Participation in the competition is **free of charge**, and registration is mandatory; each participant must obtain a unique Registration Code.
- Registration must be completed exclusively through the official competition website, **<https://minabmemorial.ir>**.
- To register, participants must select their type of participation (individual, team, or corporate entity) and provide the required information for the individual participant, the official team representative, or the responsible designer designated by the corporate entity, as applicable.
- To ensure user security, all confirmations are carried out through a two-step verification process.
- Once the participant's email address is confirmed, a unique four-digit Registration Code (#1234) will be sent to the email address provided. Receipt of this code confirms that the registration has been successfully completed and verified. Participants are responsible for the accuracy of the email address provided, as well as for checking their inbox and spam folder. (Sample confirmation shown below)
- Each registrant will receive a registration confirmation as a PDF file attached to the email above. This confirmation is one of the required submission documents and must be uploaded, unchanged, to the participant's personal dashboard. (Sample confirmation shown below)
- By completing the registration process, participants acknowledge and accept the competition rules and conditions set out in this brief and on the official competition website.✓



میناب

معماری؛ فراتر از تسلی، برای صلح و زندگی
مسابقه بین‌المللی طراحی منظر و فضای یادمانی گلزار شهدای مدرسه میناب

Architecture: Beyond Consolation — For Peace and Life

Minab

International Design Competition for the Landscape and Memorial Space of the Minab School Martyrs' Cemetery

✓

REGISTRATION CONFIRMED

Thank you for registering for the Minab International Design Competition for the Landscape and Memorial Space of School Martyrs' Cemetery.

YOUR REGISTRATION CODE

####



Please keep this code safe.
It will be used to identify your registration throughout the competition.

REGISTRATION DETAILS

 DATE	 EMAIL	 TYPE
12 August 2026	name@example.com	Individual/Team/Company

تأییدیه ثبت نام ✓

از اینکه در مسابقه بین‌المللی طراحی منظر و فضای یادمانی گلزار شهدای مدرسه میناب ثبت نام کردید، سپاسگزاریم.

لطفاً شناسه اختصاصی و این ایمیل را حفظ کنید. این شناسه در تمام مراحل مسابقه برای شناسایی شما استفاده خواهد شد.



IMPORTANT
Please retain this email for future reference. Your Registration Code (####) is your primary identifier in the competition.

 <https://minabmemorial.ir/>

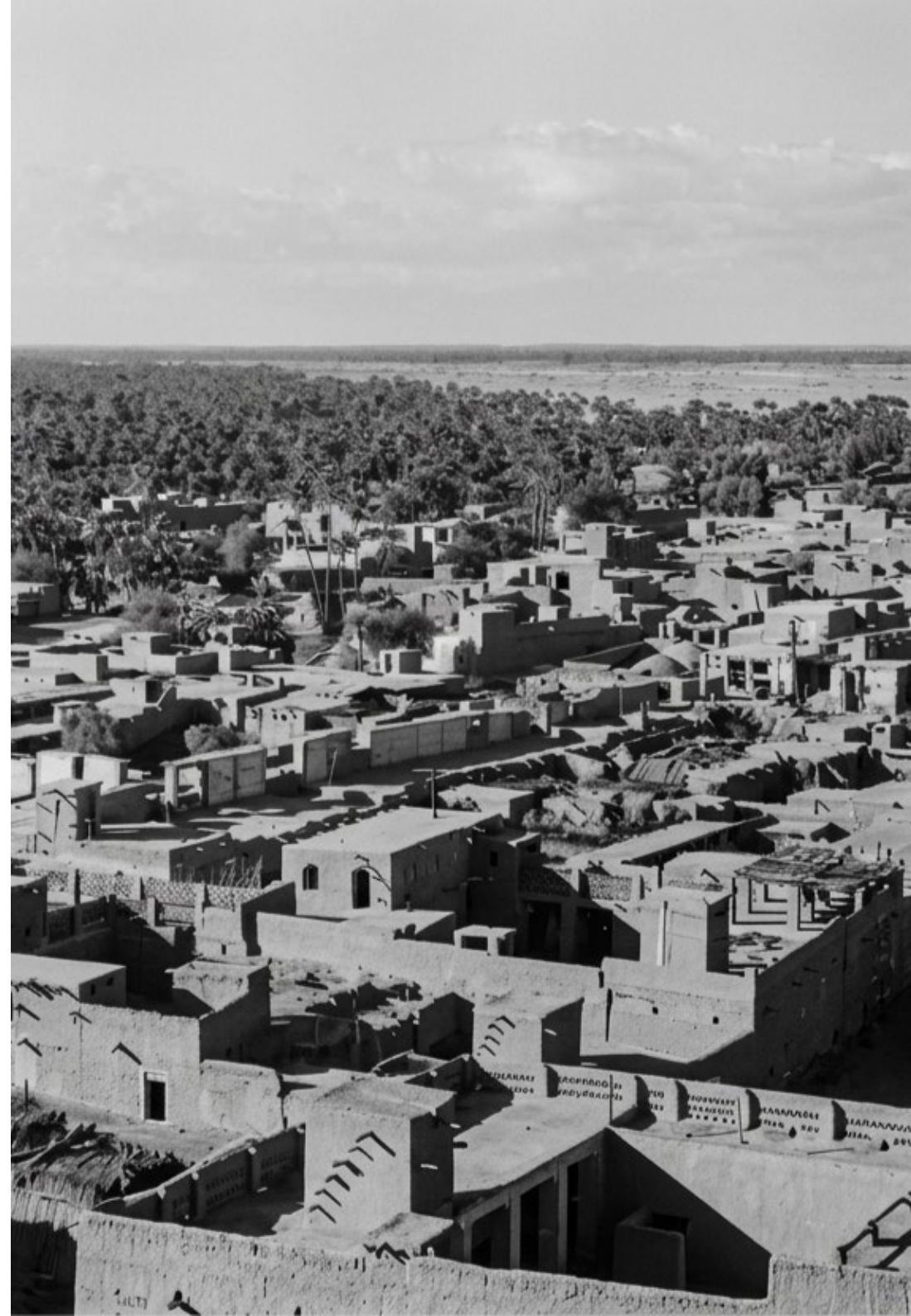
 contact@minabmemorial.ir

Confirmation Sample



16. Competition Materials

- All official competition materials are available through the official competition website and will be provided to participants.
- These Materials include the competition brief, the competition rules and regulations, submission guidelines, technical drawings, site boundaries, photographs and video of the intervention area, FAQ, and certain reference materials.
- To help participants better understand the project context, the official competition website also includes background information on the Minab School Martyrs and the events that gave rise to the competition.
- Participants must treat these official documents as the primary reference for preparing and developing their proposal.
- The design, functional, and technical guidance provided in the competition brief and other official documents should normally be followed. Alternative approaches are acceptable where they are clearly justified and demonstrably consistent with the objectives of the competition.✓





17. Presentation and Submission Requirements

Presentation is the means by which a design communicates its concept, logic, quality, and potential. It is not merely a matter of display, but an essential part of the architectural proposal itself. Drawings, diagrams, renderings, narratives, and visualizations should work together to communicate the project clearly and convincingly. Participants are encouraged to prepare a balanced combination of technical, visual, and descriptive materials that clearly convey the design concept, its relationship to the site and context, its response to the competition objectives, and the memorial character of the project. A clear narrative, logical organization of information, strong visual hierarchy, appropriate scale and level of detail, and legible presentation are strongly recommended. Unnecessary complexity and overcrowded presentation boards should be avoided.

The required submission materials, intended to communicate the design proposal and support its technical and conceptual evaluation, are listed below.

17.1 Required Materials

Drawings and technical details:

- Site plan at 1:500 scale
- Plans, sections, and elevations of the design at 1:200 scale

- Plans, sections, and elevations of buildings at 1:100 scale
- Enlarged details of specific areas of the landscape, at the participant's discretion, at 1:50 scale or larger
- Proposed materials and construction methods
- Construction details and technical strategies

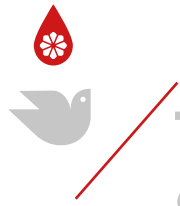
Analytical and technical representations:

- Diagrams, sketches, or conceptual drawings expressing the design approach, concept, and so on
- Axonometric drawings expressing key concepts, spatial relationships, or qualities of spatial experience
- Lighting and landscape design concepts
- Integration of the design with the surrounding urban fabric and landscape
- Access routes and internal circulation

Visualization:

- Perspective renderings or other three-dimensional visualizations, at the participant's discretion, that clearly convey and represent the design and its components

A design statement, as a text file, of no more than 300 words, in the format specified.✓

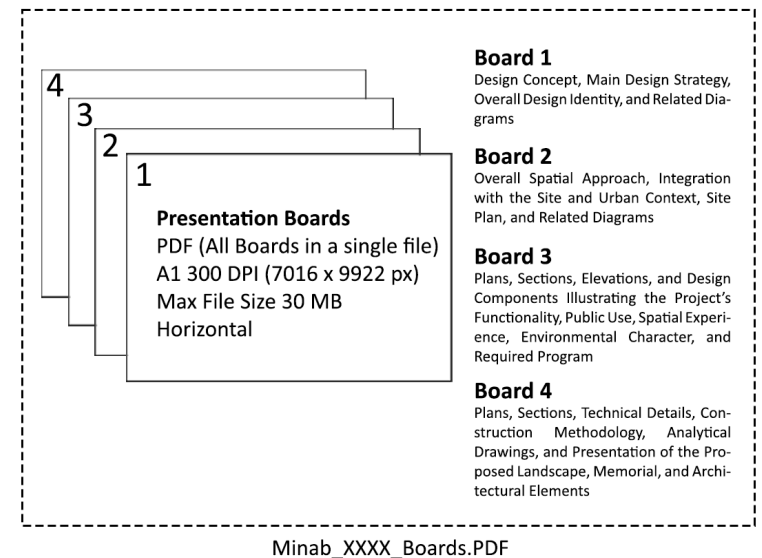
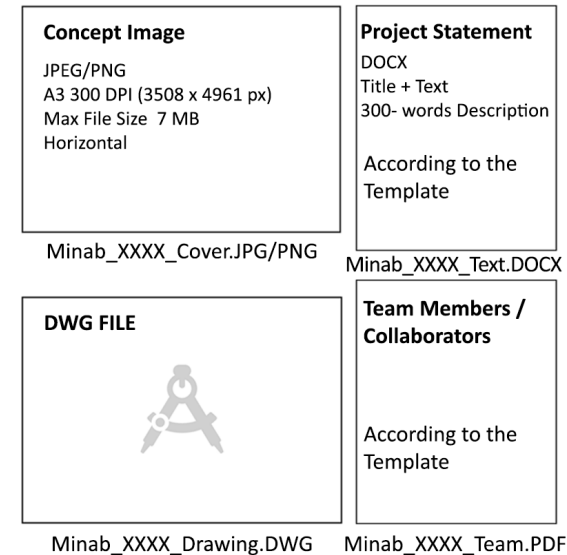


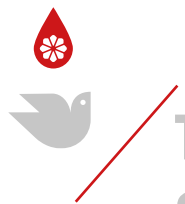
17. Presentation and Submission Requirements

17.2 Submission Guidelines

Participants must prepare and upload their files according to the guidelines below:

- Four boards in A1 landscape format (841 × 594 mm), as a single PDF file, maximum size 30 MB, named Minab_XXXX_Boards.PDF
- One A3 landscape-format sheet (420 × 297 mm) as a cover sheet, featuring one representative visualization, in PNG or JPG format, 300 DPI resolution, maximum size 7 MB, named Minab_XXXX_Cover.JPG/PNG
- One A4 text page, in DOC format, following the provided template, as the design statement, maximum 300 words, named Minab_XXXX_Text.DOC
- One A4 text page, in PDF format, following the provided template, introducing the design's team members in the case of team or corporate participation, named Minab_XXXX_Team.PDF
- One file containing the design's technical drawings in AutoCAD 2018 format, for technical review or possible enlargement, named Minab_XXXX_Drawing.DWG
- XXXX is the Registration Code assigned to each participant at the time of registration.
- It is recommended that, before submission, participants confirm that all files are correct and can be properly opened and read.✓





17. Presentation and Submission Requirements

17.3 Upload and Final Submission

- To participate in the competition, participants must upload all of their files to their **Personal Dashboard**, in accordance with these guidelines, by the stated deadline. Any submission that is incomplete, does not comply with the described specifications, or is sent through any other platform may be excluded from evaluation.

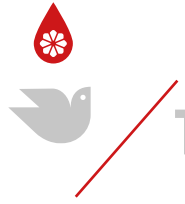
- A **Personal Dashboard** is provided to each participant for uploading their files. At the close of the registration period, an email containing a unique link to the personal dashboard will be sent to the email address provided by each registrant, and all files must be uploaded through that dashboard. Participants are required to check their inbox and spam folder.

- Before final submission, files can be freely uploaded, removed, and replaced as many times as needed. Once the participant clicks **“Confirm & Submit,”** the submission becomes final and can no longer be modified, replaced, or withdrawn. Participants are advised to verify that all files are correct, complete, and readable before confirming.

- Participants are strongly encouraged to upload their files well before the submission deadline in order to avoid possible technical difficulties.

- Participants are encouraged to give their project a distinctive title reflecting the design concept. This title may be included in the presentation materials.✓





18. Anonymity

- All entries will be evaluated anonymously. To preserve the integrity of the competition, submitted materials must not contain any information that could reveal the identity of the participant or the team.

- Submitted materials **must not include:**

- The participant's first or last name;
- Their Registration Code.
- Any organizational logo or emblem.
- Any personal information or reference.
- The name of an architecture firm, company, or university.
- Social media accounts.

- QR codes.

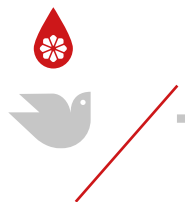
- Watermarks.

- Or Any other information that could identify the participant or the team.

- Participants' identities will remain confidential until the completion of the judging process.

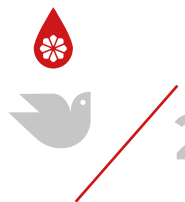
- Participants must not contact jury members regarding the competition before the official announcement of results.

- Participants must not publish or otherwise disclose, in whole or in part, their submitted proposal before the official announcement of the competition results.✓



19. Questions and FAQ

- Participants may submit questions seeking clarification about the competition or its subject exclusively by email to **contact@minabmemorial.ir** no later than 29 October 2026.
- Responses to submitted questions will be sent to the participant by email within three days of receipt.
- All questions and answers that may be of use to other participants will be compiled into the official FAQ document and published on the official competition website.
- The FAQ document forms part of the competition's official documents and must be treated as a supplement to, and an aid to interpreting, the competition brief and rules.
- The organizer may decline to answer questions that are unclear, irrelevant, personal, repetitive, or outside the scope of the competition.
- No individual response or private correspondence shall supersede or override the official competition documents or the published FAQ.
- This procedure is intended to ensure equal access to information for all participants. Questions submitted through any other channel, including social media, will not receive a response.✓



20. Competition Regulations

20.1 General Provisions

- This competition is governed by the Comprehensive Regulations for the “Holding of Architecture and Urban Design Competitions” of Iran, approved at the 513th session of the Iran Supreme Council of the Cultural Revolution on March 11, 2003, and by the Executive Directive for the Establishment of the Iran Permanent Secretariat of Architecture and Urban Design Competitions, approved by the Supreme Council of Urban Planning and Architecture of Iran on April 20, 2015.

- These regulations take effect upon registration through the official competition website. They remain valid and binding throughout the evaluation process, the announcement of the competition results, and all subsequent activities relating to the communication, publication, or further development of the submitted entries.

- By registering for the competition, each participant declares that they have read, fully understood, and accepted these regulations, the competition brief, the submission requirements, the schedule, the privacy policy, and all official documents published in connection with the competition.

- This competition does not constitute a public tender or the direct award of consulting services. Any possible development or implementation of one of the selected designs will take place as an independent phase, following the conclusion of the competition, and will be subject to a separate process.

20.2 Language

- All submitted documents and materials must be either bilingual, **in Persian and English**, or **in English only**.

20.3 Use of Artificial Intelligence

- The use of artificial intelligence tools is permitted to support research, visualization, the organization of information, text development, and the exploration of creative ideas; however, such tools must not replace the participant's responsibility for the architectural concept, design decisions, interpretation of the project context, and intellectual ownership of the work.

- AI-generated output, on its own, does not constitute an architectural project.

- To ensure transparency, authorial accountability, and fairness in the evaluation process, where artificial intelligence has been used in the design or presentation of a project, the AI tools used, along with the purpose and extent of their use, must be disclosed in the submitted materials.

- In all cases, full responsibility for any content generated or assisted by artificial intelligence remains with the participant.

20.4 Possible Development and Implementation

- Among the top-ranked entries, with priority given to the winning proposal, the organizer may select one project for further development and the preparation of detailed design and construction documents. For this purpose, the organizer may enter into a separate agreement with the selected designer, defining the scope of services, responsibilities, schedule, and agreed remuneration.

- This possibility does not, under any circumstances, constitute an automatic right for the winner or winners to receive a design contract, a construction contract, or any compensation beyond the competition prize.

- Should the selected designer lack the technical capacity to complete the



20. Competition Regulations

project, the organizer may, by agreement with the selected designer, engage a qualified consulting firm to complete the design and prepare the executive drawings and documents.

- The organizer may, while respecting the moral and economic rights of the authors of other entries and within the framework of any necessary agreements, draw upon valuable approaches or proposals from other entries in the process of developing and completing the project.

- The final implementation of any project will be contingent upon the availability of the necessary technical, economic, administrative, legal, and operational conditions.

20.5 Intellectual Property

- Ownership of the moral and economic rights to all submitted designs shall remain with the participants, unless otherwise agreed in writing.

- By participating in the competition, participants declare that they are the author or co-author of all submitted documents and materials.

- Participants warrant that their submissions does not infringe any third party's economic or moral rights, privacy rights, or other rights.

- Participants are responsible for obtaining all permissions necessary for the use of any images, texts, drawings, sketches, research sources, datasets, AI-generated content, or any other material used in their submission.

- The organizer bears no responsibility for any claims, disputes, or damages arising from a participant's unauthorized use of works or content belonging to third parties.

- In the case of team participation, all team members shall be jointly and severally responsible for the originality, legitimacy, and legality of the submitted design.

- By accepting these regulations, participants authorize the organizer to use the submitted entries in exhibitions, in physical and digital publications, in print, and in presentations at festivals and events, with the names of the credited authors.

20.6 Grounds for Exclusion from Evaluation

- A participant will be excluded from the evaluation process, upon the report of the competition manager and the decision of the jury, if any of the following occurs:

- a) The design is submitted after the specified deadline;
- b) The submitted materials are incomplete;
- c) Files are unreadable, damaged, or inaccessible;
- d) Materials are submitted in a format other than those specified;
- e) Materials do not comply with the language requirements set out in Section 20.2;
- f) The principle of anonymity, as set out in Section 18, is violated;
- g) An attempt is made to contact or influence members of the jury;
- h) A conflict of interest exists with members of the jury or the organizer;
- i) The design is published or publicly disclosed before the official announcement of the winners;
- j) The submitted work is not original, or infringes the rights of third parties;
- k) False or misleading information is provided at the time of registration;



20. Competition Regulations

l) The submission contains offensive, discriminatory, inappropriate, or unlawful content;

m) The provisions of the competition brief, these regulations, or the official submission guidelines are not observed.

- The organizer reserves the right to exclude a participant from the evaluation process at any stage of the competition where a violation of these regulations is established, upon the report of the competition manager and the decision of the jury.

20.7 Judging and Evaluation

- The jury's decisions regarding the evaluation and ranking of entries are final and not subject to appeal.

- Should a documented complaint or claim be submitted alleging a violation of the competition regulations, plagiarism, a conflict of interest, or a material error in the administrative process, the organizer is required to investigate the matter. Such objections will be accepted and reviewed only in written form, submitted with supporting documentation to the official email address of the competition secretariat, within seven calendar days of the official announcement of the results.

- Should a violation or a material error affecting the integrity of the competition be established, the organizer will take appropriate action in accordance with the competition regulations. The matter will ultimately be referred to the jury for a decision, and the jury's ruling will be final.

20.8 Amendment, Suspension, or Cancellation

- The organizer is committed to conducting the competition in accordance with the published schedule.

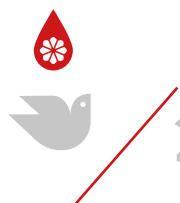
- The schedule will not be changed except in the event of force majeure, exceptional national or international circumstances, serious technical problems, legal obstacles, or any other situation that renders the proper continuation of the competition impossible. In such cases, the competition may be suspended, postponed, or cancelled upon the recommendation of the competition manager, with the approval of the jury and the organizer. Such changes will be announced, in accordance with clause 5 of Section 8, through the official competition website (<https://minabmemorial.ir>) and other official channels.

- The organizer bears no responsibility for expenses incurred by participants, or for any direct or indirect damages resulting from the postponement, suspension, or cancellation of the competition.

20.9 Privacy

- Participants' personal information will be processed and used solely for purposes such as registration, competition administration, communication with participants, the judging process, the awarding of prizes, the publication of results, and other matters necessary to the management of the competition.

- The organizer is committed to safeguarding all personal information in accordance with the organizer's privacy policy. ✓



21. Secretariat

Competition Manager: Saeed Mehrpouya

Competition Advisors: Maryam Arab-Ahmadi, Alireza Oraei

Assistants: Mohammad Ansari, Milad Momeni Moghaddam

Logo Design: Marjan Jalali

Layout: Marjan Jalali, Amin Kosari

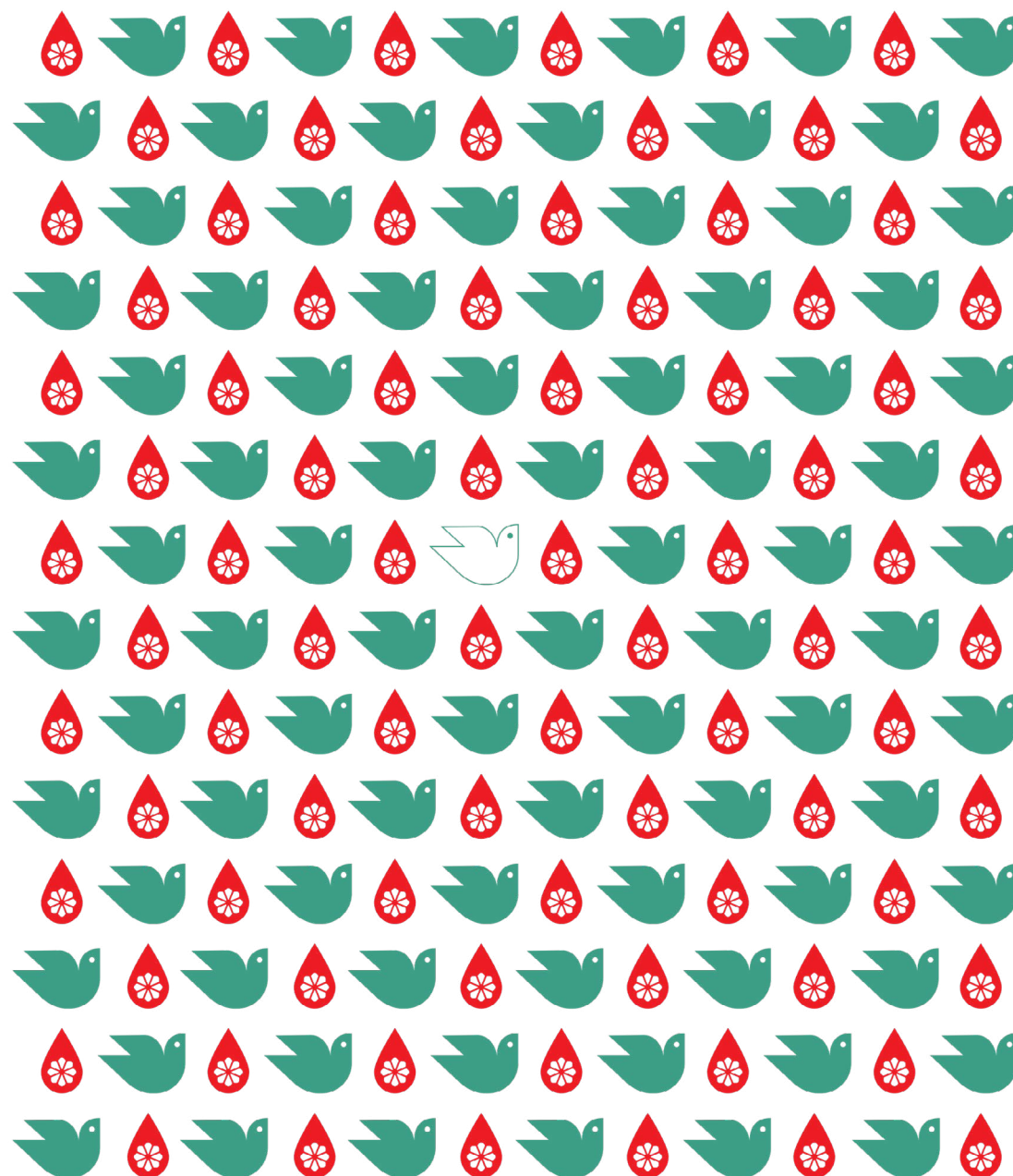
Secretariat Address: Bab al-Javad, Shahid Andarzgoo Street, Mashhad, Iran

Secretariat Phone: +98-51-31305109

Email Address: contact@minabmemorial.ir

Secretariat Hours: Saturday to Wednesday, 8:00 a.m.–1:00 p.m. (Iran Standard Time)

The competition secretariat will remain operational until two months after the announcement of the competition results and the payment of prizes.





22. Beyond the Competition



The competition for the design of the landscape and memorial space of the Minab Martyrs' Cemetery is more than a conventional architecture competition or a purely professional design event. It represents a shared moral commitment by the organizer, the executive team, the jury, and the participants to draw upon their professional knowledge and creative capacities to keep alive the memory of the martyrs of this catastrophe, to bear witness to their innocence and the injustice they suffered, to take a step toward easing the suffering of the bereaved and offering them consolation, and, by raising public awareness, fostering empathy, and encouraging resilience, to stand against the recurrence of such crimes.

This competition forms part of a broader series of initiatives that began approximately forty days after the catastrophe and will continue until its first anniversary. The competition is therefore not the end of this journey, but the beginning of a longer process—one that starts with remembrance and dialogue and continues toward the realization of the memorial. Following the conclusion of the competition, the organizer intends to continue the design development process with one of the leading teams and, subject to the necessary technical, administrative, legal, managerial, and financial conditions, to prepare the selected project for implementation.

The achievements of this competition, however, extend far beyond the realization of a single project. Its enduring value lies in the ideas, narratives, and creative responses offered by architects and designers from around the world in confronting this human catastrophe. The organizer is committed to preserving and archiving the intellectual, professional, and cultural outcomes of the competition, together with its documentation, as part of the lasting legacy of this project, ensuring that they remain accessible for future research, education, and professional dialogue.

Accordingly, the selected and shortlisted entries, together with the jury's statement and a record of the competition process, are planned for publication in an official competition book. Exhibitions of selected works will also be organized to encourage public dialogue and participation around the themes of remembrance, architecture, peace, and life. In addition, the competition results will be presented through specialized media, the official competition website, and other professional platforms at both the national and international levels, enabling the ideas and reflections generated through this competition to reach the wider architecture and urban design community, as well as the interested public, beyond geographical borders.✓





**This competition is not about designing
a memorial. It is about discovering what
architecture can do after catastrophe.**

