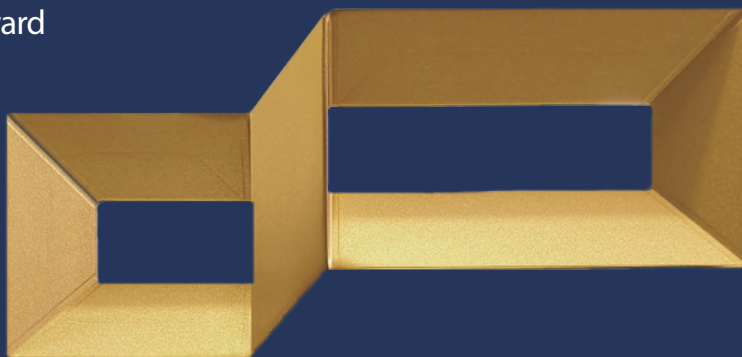


HUMAN CITYDESIGN AWARD
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Human City Design Award
2020



2020

HUMAN CITYDESIGN AWARD
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HUMAN CITYDESIGN AWARD

HUMAN CITY DESIGN AWARD 2020



“The first design award
for sustainable city,
Human City
Design Award 2020,”



How well is your city?





Design that Improves the Quality of Life

Searching for ways to contribute to our return to everyday happiness

With the pandemic situation from COVID-19, mankind is facing the greatest crisis ever encountered. Peacefulness in everyday and energetic city life is being threatened from anxiety, quarantine, and severance.

In this context, Human City Design Award, born out of 'Human City Design Seoul' Declaration that aims for coexistence of human-centric mind, sustainable future, and urban ecosystem, have focused on the concepts of coexistence, environment, and collaboration through creative urban design.

This Award will be a meaningful start in our march towards the recovery of the everyday happiness.



From People to People

People to Society

People to Environment

And from People to Nature

Towards a more Harmoninious

and Sustainable

Relationship

'Human City Design Seoul' Declaration

September 17, 2018, DDP

'Human City Design Seoul' cooperates with Human Network Cities to pursue the common objective of building sustainable urban ecosystems where people and the environment co-exist harmoniously.

'Human City Design Seoul' embraces the problem-solving and healing capacities of design for social issues as a creative way to solve complex issues that plague our cities today.

'Human City Design Seoul' supports people-oriented urban policies through which every individual citizen can become a principal agent of autonomous life based on the city's efforts to secure public use of the urban environment and to improve cultural diversity.

'Human City Design Seoul' will give out the 'Human City Design Award,' an award that combines the concept of social design and global outlook of Asia as an organic entity, starting in 2019.

'Human City Design Seoul' aspires to serve as a communication framework to build an urban ecosystem where people and the environment prosper together under a platform of coexistence that seeks sustainability and wellness for our civilization.

“‘2019 Human City Design Award,’
established after ‘Human City Design
Seoul’ Declaration in 2018-
The international significance of the
award evinced by applications of 75
projects from 25 nations ”



“‘Dunoon Learning and Innovation Project’ from South Africa received the 2019 Grand Prize. Designs for Library and sports facility showed the children the hope for the future”

Dunoon Learning and Innovation Project

Nationality : South Africa

Group: Cape Town's Urban Sustainability Unit

Designer : Liezel Kruger-Fountain, Ashley Hemraj



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Visions for the Human City Design

City is a respect for both the
mankind and nature



In-ho KIM
Seoul Metropolitan Council Chairperson

Expanding the
Creative City Idea



Charles Landry
Head of the Jury Committee



Jung-hyup SEO
Acting Seoul Mayor



KyungRan CHOI
CEO of the Seoul Design Foundation



Soonjong LEE
Head of the Steering Committee

The Way Forward for
the Design Field

Engagement and
Collaboration makes a
Human-Centric City

Proposing a Vision
for the Sustainable
Development

“Design as a tool for enriching the everyday lives of our citizens in our cities”



Jung-hyup SEO
Acting Seoul Mayor

Amid the COVID-19 pandemic, now is the best time to discuss restoring the people-centered characteristic of cities and ensuring a sustainable future for the world, both of which are the basic values that the Human City Design Award upholds. Seoul, a megacity with a population of more than 10 million, has made many efforts to incorporate design, so-called “public design”, in its policies to improve the lives of the citizens.

These efforts were recognized globally several times over the years. In 2010, Seoul was designated as the “World Design Capital” and selected to join the “UNESCO Creative City Network”. And in 2016 and 2018, Seoul received the “Gothenburg Award for Sustainable Development” and the “Lee Kuan Yew World City Prize” respectively. Our efforts did not stop there. We wanted to share our experiences in public design with fellow cities around the world. That is why we announced “Human City Design Seoul” Declaration with 22 other cities in the world in 2018. Now, Seoul is more than just a city that receives awards. It has become a city that gives awards and shares its achievements in public design in the process. Today’s award ceremony is not simply an occasion to celebrate the winners of the prizes. It is more an occasion to share how design can help solve urban problems and how it can contribute to sustainability in cities. “How can design contribute to enriching the lives of our citizens?” This was the question that we asked ourselves. And we focused on design as a tool to restore a sense of connectedness and a tool to solve urban problems. These are the 4 key values of design that we uphold in Seoul. Public-mindedness, Sharing, Participation and cooperation, and Sustainability.

1) Public-mindedness: Creation of “SEOUL community” by K-quarantine

As we speak, the world is still mired in crisis because of COVID-19. The “SEOUL Community” is widely recognized for its suppression of the widespread infection that has affected so many other parts of the world through what is known as “K-quarantine.” Coronamap, a website that shows the contact points of confirmed COVID-19 patients, was developed by a university student, and drive-through testing began with a suggestion made by a civilian doctor. As you can see, the “Seoul Community” is a cooperative system that was created by the public sector’s adoption of citizens’ ideas and developed through the active participation of local residents.

It is an inspiring outcome that was made possible by the uniting of multiple players—citizens, experts, corporations, and local governments—into a single community and a wonderful representation of the public-mindedness of design.

2) Sharing: A shared cultural platform

Seoul is a city that has achieved cultural sophistication just as quickly as it did industrialization and economic development. We must keep in mind that this increase in demand for cultural consumption must include everyone, with no one being alienated from the city’s cultural resources. Therefore, for culture to become deeply engrained in all areas of a city and for these cultural areas to continue developing over the long term, the city’s role as a culture platform that is open to all becomes all the more important.

3) Participation and cooperation: A city built by its citizens

If a design does not have a user, it is not a design; it is a work of art. This means that, it is important for citizens to be active participants in the process of creating a city, because they will be the users of the outcome. Seoul’s goal in terms of design is to explore with citizens, who experience the city’s changes intimately on a daily basis, the issue of how design can make people-centric cities sustainable and how to create a better city together. I cannot emphasize this enough: the most important aspect is the participation of citizens.

4) Sustainability: A city where people want to live

The outcomes of design must have a positive impact on people’s lives. The Human City Design Award is an award that assesses the extent to which design has a positive impact on individuals and communities. More specifically, it is an award that highlights the direction we must take to create people-centric cities that address our environmental problems and the problems of societal and regional gaps and alienation.

The Human City Design Award is rooted in the following questions: What is the direction that design needs to take in order to make our cities more sustainable? What does “a better and happier life” mean?

In 2019, in our first Human City Design Award, the winner of the grand prize was the 'Dunoon Learning and Innovation Project'. What you see here on the screen is the winner of the grand prize in 2019. The "Dunoon Learning and Innovation Project", which began in 2013 and continues today, is a South Africa-based project created by designer Liezel Kruger-Fountain in cooperation with the municipal government and the citizens. Dunoon, a poor township located in Capetown, had been undergoing chaos for several years due to rapid urbanization and the subsequent influx of people. Children living in the slums had little to no access to formal education and spent most of their time alone without parental supervision, which resulted in many of them growing up only to succumb to the temptations of drug dealing and other criminal activities. In 2013, Liezel Kruger-Fountain, together with the municipal government and the citizens, created a local library on an abandoned plot of land using large containers. This was soon followed by a fountain and a gym, which became a space for children to gather, play, read books, wash their hands and face, and so on.

Today, the Dunoon Learning and Innovation Project continues to play a key role in solving the urban problems of the city and reinforcing the sustainability of the community.

Despite the COVID-19 pandemic, we received applications for 99 projects from 31 countries for the 2nd Human City Design Award. This is much more than the number of applications that we received for the 1st Human City Design Award. Taking this opportunity, I would like to thank each and every one of the participants for their commitment during this unprecedented and challenging time. The Human City Design Award is an award which proves that design can genuinely improve the lives of the citizens. This award will continue to acknowledge projects that aim to enrich the lives of the citizens. And the Seoul Metropolitan Government will also continue to support the Human City Design Award so that it can serve as a compass for the future direction of design. Thank you very much.

“2020 Human City Design Award presents a new alternative for the city, while bringing about the recovery and healing in all of us,”



In-ho KIM
Seoul Metropolitan Council Chairperson

I am In-ho Kim, the Chairperson of the Seoul Metropolitan Council. People say that cities assimilate those who live in them. While we hope that cities, should it be our reflection, can be even better-looking and nicer, not all of the city's aspects are beautiful. In fact, the global urbanization is catalyzing environmental pollution, contributing to the acute difference in wealth, and causing many of us to suffer from depression. For someone who aspires for a sustainable future, this is a grim reality. That does not mean we should bring the cities down, as so many of us make these cities our home. We need to make our cities more attuned to its authentic form, more beautifully and harmoniously.

2020 Human City Design Award presents a new alternative for the city while bringing about the recovery and healing in all of us. The submitted works showcased great urban design ideas. I cannot thank enough the applicants from 31 nations. Seoul will continue in its efforts to become a sustainable city. We will redevelop the slums and reuse the wasted to redesign our cities where the nature can breathe once again.

In the end, we must not forget to 'pay respect to both the mankind and nature'. Let's not follow the path to where we cannot return. I would like for all of us to gather wisdom to create cities where everyone is happy, nature included.

Thank you.

“Under the global COVID-19 crisis, the human-centric design values such as public safety, sustainable future, and everyday happiness in urban life will become even more important,,



KyungRan CHOI

CEO, Seoul Design Foundation
Former Dean, Graduate School of Techno
Design at Kookmin University
Former Director, 2015 Gwangju Biennale

Creatively innovative design leading social engagement and collaboration is the vision for the human-centric urban life.

This is KyungRan CHOI, CEO of Seoul Design Foundation. I am delighted to host the ‘2020 Human City Design Award’ where human-centric city and everyday life contribute to the city’s happiness in this new Spring season.

Last year, the COVID-19 Pandemic turned the global socioeconomic paradigm upside down. Despite the situation, our passion for human-centric city never stopped; the Award ceremony, which was originally planned for last year, finally took place.

As the design institution that seeks to better the life for the Seoul citizens, Seoul Design Foundation has sought to enhance the quality of life for the citizens and to raise the city’s design competitiveness to a global level – based on the Dongdaemun Design Plaza (DDP). The foundation has also led citizen engagement and collaboration to propose creative design solutions in order to solve urban issues. I believe that this difficult time is the perfect time for the cities around the world to ask and to search for answers regarding the role of design in this new era in our efforts to create city’s happiness. ‘Human City Design’ is the vision and practice of our community that has blossomed during this process.

Beginning with the ‘Human City Design Seoul’ Declaration in 2018, the inaugural ‘Human City Design Award’ took place in 2019. Human City Design Award is an international award whose goal is to propose a vision for future city where mankind and the environment coexist through the shared values and practices of sustainability, creativity and innovation, publicness and sharing, participation and collaboration, and benevolent influence in life.

This Award has set evaluation criteria focusing on the influence and future-forward vision and performed 13 international online video conferences despite the pandemic. It also went through a vigorous evaluation of the internationally renowned jury committee. Based on these evaluation criteria and process, our design award is rare and unique globally.

This year, despite the pandemic, 99 projects from 31 nations applied for the Award – a 30% increase from the previous year that demonstrates the heightened significance of the award. I wish to thank the Acting Seoul Mayor, Jung-hyup SEO, Seoul Metropolitan Council Chairperson, In-ho KIM, as well as those who have joined us today – ambassador of Indonesia, ambassador of Brazil, ambassador of Italy, ambassador of Columbia, and ambassador of Singapore. I also am thankful to the director of the Public Information and Cultural Center of Japan, the Cultural Counselor of French Embassy in Korea, and the Minister of the Royal Thai Embassy for joining us. I also wish to extend my respect and deep gratitude to those who have demonstrated great passion towards the ‘Human City Design Award’ – Charles Landry, the Head Juror, the jury committee members, Soonjong LEE, the head of the Steering Committee, and the steering committee members, for without their continued efforts, this Award cannot exist.

I also extend my thanks to the opinion leaders in the design fields, KilHyung LEE of the Korean Federation of Design Associations, the directors from design associations, and the global collaboration from UNESCO Creative City Network, Human City Network, The International Council of Societies of Industrial Design, and cumulus.

Finally, I thank the 2nd Human City Design Award recipients and any global citizen who is joining us online globally.

Thank you.

“We found in-depth contemplations towards designs that solve the issues and create opportunities by making conditions which allow people to think, to plan, and to imagine in order to solve.”



Charles Landry

Jury, The European Capital of Innovation Award

Fellow, The Robert Bosch Academy in Berlin

Author, 'The Creative City'

Numerous entries showcasing extensive depth in 'Engagement, Evolution, and Creative Design'

Every period in history has its own focus for creativity. Think back to the early 19th century and how explaining the causes of numerous diseases and creating vaccines required intense imaginative work by scientists and doctors. Fast forward to the end of that century and the invention of psychology helped us understand the human mind. Then over the last 30 years the idea of the creative city emerged. Indeed, some cities have always been creative, but it is only recently that we self-consciously thought of developing strategies, policies, and actions to speed up their creativity. At its core, the notion asked 'how can we in a period of dramatic change create the conditions for people to think, plan and act with imagination to solve problems and create opportunities'. People looked especially at how acknowledging a local culture and artistic creativity can help improve a city's quality of life, strengthen its identity and distinctiveness. Now priorities are changing again as we have realized that so many cities we have created disappoint. Too many are soulless and make you as a human being feel diminished and disempowered.

Not surprisingly more people for more reasons are finding that unless we put people at the centre of city making the cities we design and create will make us feel disillusioned. People who feel disenchanting about where they live will care less and

take less responsibility to make things better. This is why the Human City Design Award (HCDA) is so significant. Importantly it takes the idea of the creative city further by focusing on expanding global values and provide its creativity with an ethical purpose. They include those that promote a focus on our deeper need for togetherness; our desire to have a better relationship to nature and to build places where the idea of beauty is seen as important again. All of that is a cross-cultural phenomenon. HCDA highlights too that when places are imbalanced and where the divisions between rich and poor are too great it will cover up problems that will create resentment and anger. This makes questions of affordable housing, good ways of moving around and opportunities for all so vital. Bringing these priorities together, and they are not easy to solve, reminds us that we need a compelling story of the future city we want to create. Central to this is finding ways through interesting participatory processes to give residents the opportunity shape, make and co-create their evolving city.

What was so stimulating about the 2020 Award process that we had 99 proposal from across the world and so many were of a high quality. This made decision making interesting as at times it was like comparing apples and oranges, but it also showed the diversity of approaches to thinking through what a human focused designed city is. For instance, some projects were concerned with old town renewal. Several focused largely on physical interventions, whilst others incorporated ideas to involve their communities on deciding how to regenerate. Some were extensive and comprehensive, whilst others were delightful smaller one-off interventions. Many involved specific pieces of design and others were extraordinary schemes of impressive scale. Yet design is such a broad, overarching concept – it can be a physical object, an urban design strategy, it can be a designed vision of a place, it can even be a collaborative process, it might be a marketing idea or even a tactical urbanism initiative, which helps you experiment with untested ideas and show a proof of concept. And finally, there were artistic driven projects that can always be inspiring. And there were other differences: Projects that had already happened and are tried and tested and yet others that were speculative; some were from young design teams starting their careers whilst others were from people and organizations with long track records. All these difficult choices led us all to reflect on 'how can one compare' and evaluate the relative merits when the scale and scope differ so much. How do you evaluate, say a one-off exciting arts event versus a complex building project.

So as HCDA moves forward there is much to explore and that exploration is good and refreshing. For instance, do we search out a project that deserves a separate lifetime achievement award or do we give a special award to young contributors. Whatever the decision we are all committed to promoting several projects that are trying to make cities better places to live in for all of us. That is the motto of the Human Cities Design Award. And finally, working with the Seoul Design colleagues was a real pleasure – they are so professional.

“Search for Creative Solutions to Urban Issues; A Platform for Design and Knowledge”



Soonjong LEE

CEO of Korea Future Design Research Institute
Honorary professor at Seoul National University
Former President at Korean Federation of Design Associations

Looking forward to the future of the Human City Design Award as the platform for international design and knowledge

Until recently, most design awards in and outside of Korea have focused on the increase in added value in terms of industrial economy. The Human City Design Award(HCDA), however, which took off in 2019, focuses on the creative solutions to public issues in order to construct a sustainable urban ecosystem with regards to ever-more-complex urban environments and social issues. This award is the first international design award that heralds the macroscopic role of design for forming a harmony among human livelihoods, the city, and the environment. With 75 projects proposed from 25 nations, even in its first installment the award gained international attention. In particular, the ‘Dunoon Learning and Innovation Project’ from a slum nearby Capetown in South Africa, which received the Grand Prize in 2019, was an excellent project that showed the children in the slums hopes for the future by means of design – it received accolades from the jury and the steering committee.

The Human City Design Award Steering Committee oversees organizing and executing the overall award event, from constructing statements of purpose and content, creating announcement, marketing, selecting the jury committee and criteria, and even the award ceremony. In 2020, we increased the committee capacity to a total of 12 people to have proper representation from design fields across the globe, from Americas, Europe, Asia, Africa, to Oceania. Throughout the 12 virtual meetings, we were able to lead the award this year. Already into our second installment, our greatest

challenge was to have as many designers as possible understand the purpose of this award and to apply as candidates. Especially with the pandemic situation throughout 2020, and the award criteria which specifies that the project must have been realized within 5 years, we were concerned.

However, despite the difficult conditions, 99 excellent design projects from 31 nations around the globe that has solved multidimensional issues of regional life and socioenvironmental conditions have applied. This is a 32% increase from 2019, and a nod to how the worldwide design field is viewing the purpose of the award. The jury committee, consisting of world-renowned professionals from urban research and design fields, underwent a strict jury review process in 3 stages, with the review criteria based on the creative solution to everyday life, potential to impact and to expand to other regions, and provision for future-forward vision. Finally, 10 finalists were selected, a 1 to 10 ratio in terms of finalist selection.

The projects selected as finalists showcase most of all the highly creative solutions to issues unique and important to the respectable cities. For example, a project from Italy showcased a small, unknown town to the world via a creative art festival, while a proposal from Japan got our attention through the hotel project that connects the cultural marketing schemes with the local cultures, such as food, history, and nature. Designer from Korea designed a memorial space that allows for and endearing encounter between the living and the dead, expanding the horizon of urban design; a project from Brazil was received excellent reviews by presenting an awesome idea of turning the mussel shell waste into construction materials and resolving the local environmental issues through technology and collaboration. Projects centered around designers, engaged the communities, collaborated with the governments, prioritized resource sharing and environmental harmony for the creation of a better society, and attempted to solve issues of contents, service, and form through integrative approaches. Most of all, the projects demonstrated visions for vitality and sustainable development in both the human lives and the urbanity by means of design.

Already into its second installment, I believe that the Human City Design Award is improving both qualitatively and quantitatively. Behind such developments are strong will by the Seoul Metropolitan Government and the Seoul Design Foundation towards the award and the hard work by the administrative team. Furthermore, strong vision and affection for the award by the steering committee and the jury committee, along with endless meetings and debates to raise the quality of the award, were always there. Now taking its first few steps, I hope that the Human City Design Award continues to grow to become a platform for global design competition and knowledge, leading the future of design that can contribute to making of the urban ecosystem where man and nature coexist and to the creation of a desirable human civilization.

Why are we looking for the Future in Human, City, and Design

Because Sustainable City and Everyday Happiness are the Ultimate Goals of 'Human City Design'

'Human City Design' aims to utilize design in creating a city centered around human.

In order to achieve this, citizen engagement and collaborations among the private, public, academic, and local entities are indispensable.

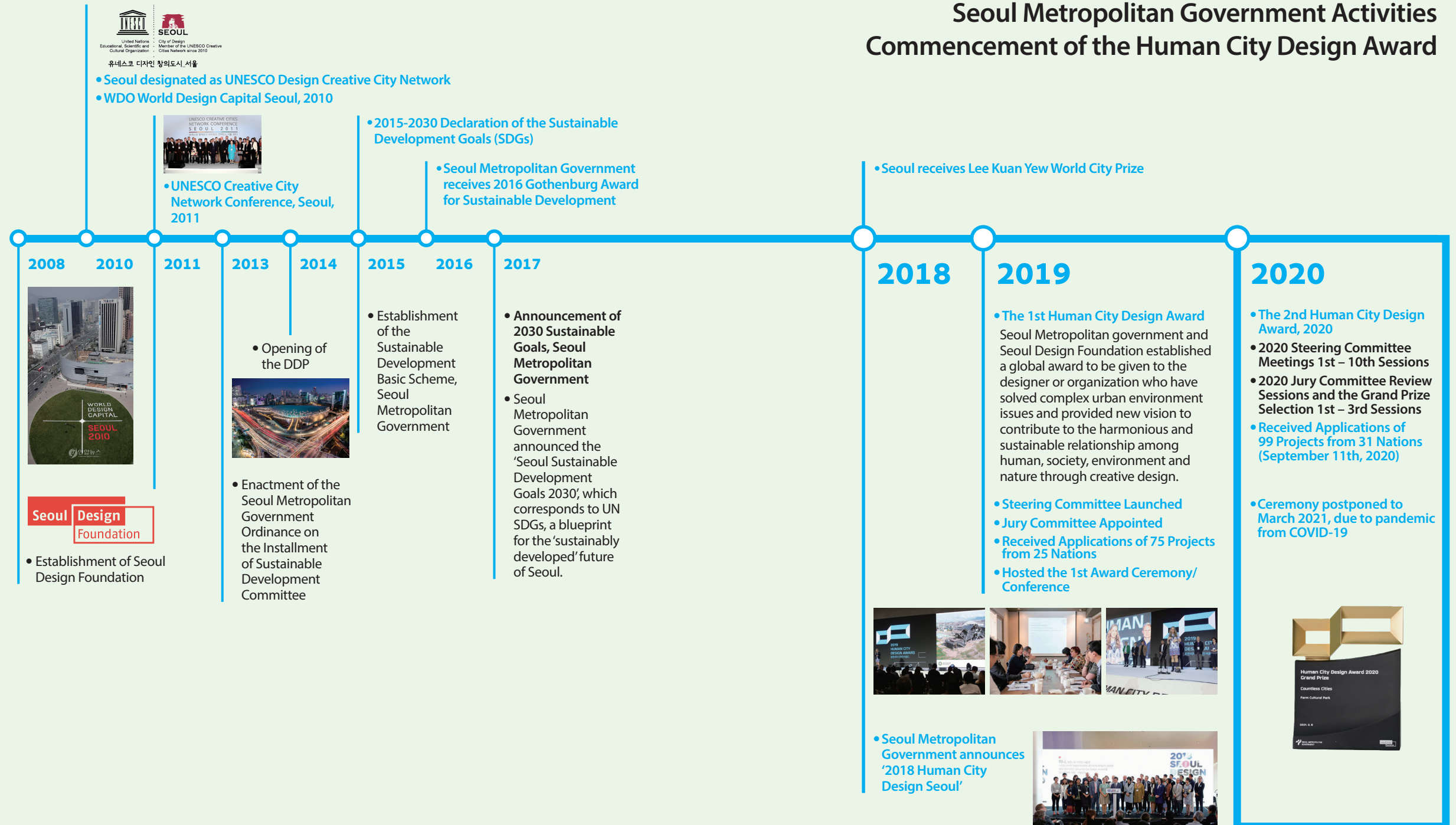
Only through these means can a local community transform and the everyday charged with happiness.

Each and every one of us becomes designers and create changes to our everyday city life.

Ultimately, sustainable city and the everyday is the key to creating a city of happiness.

Such is the spirit of 'Human City Design Seoul' Declaration, and the direction we must take on in our design policy research.

International Agenda, Seoul Metropolitan Government Activities Commencement of the Human City Design Award



‘Human City Design Seoul’ Declaration Gains International Attention through the Award

Seoul, from a city receiving awards to the city presenting the award

Designation of Seoul’s ‘UNESCO Design Creative City’ was the foundation for the Human City Design Award. The designation was followed by the ‘Gothenburg Award for Sustainable Development’ in 2016, and in 2018, the ‘Lee Kwun Yew World City Prize’, often heralded as the Nobel Prize of urban administration – hence, Seoul became a global leader from an international model city. As the significance and role of Seoul has grown, an opportunity to share and discuss the results with the world was proposed: the ‘Human City Design Seoul’ Declaration in 2018, a collective declaration by 21 cities worldwide. Seoul Design Foundation follows up this historical moment through the Human City Design Award, emphasizing the importance of Seoul, which has become a ‘city that presents the award’.

20 cities that accompanied the 2018 'Human City Design Seoul' Declaration in 2018

Gobe, Graz, Nagoya, London, Ljubljana, Milano, Baguio, Bandung, Beijing, Bilbao, Sasayama, Shanghai, Saint-Étienne, Shenzhen, Singapore, Wuhan, Chiang Mai, Cieszyn, Tallinn, Helsinki

2018. 9. 17. DDP



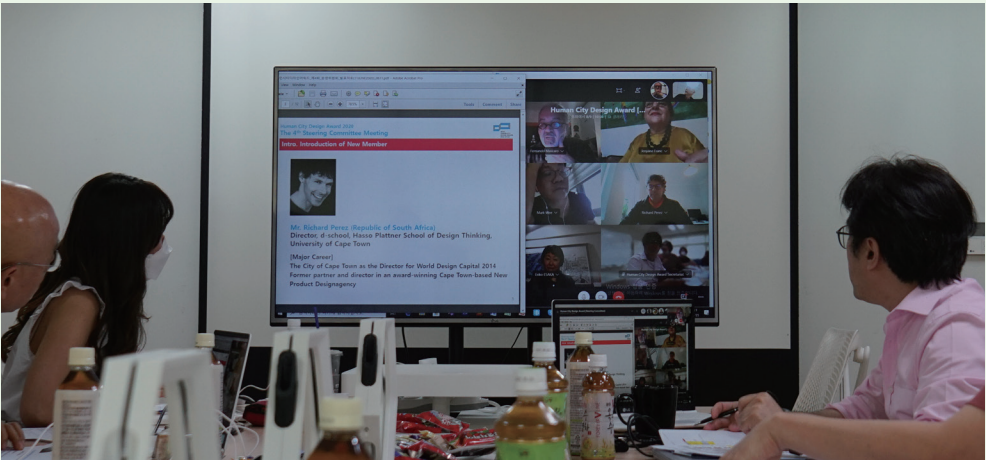
Steering Committee and Jury Committee consisting of Internationally Renowned Professionals

Established and put into effect by the Seoul Metropolitan Government and the Seoul Design Foundation, The Human City Design Award is entering into its second installment in 2020. The Steering Committee of 9 international professionals from design, architecture, and community engagement came together for the award in 2019, and 5 jury members including Charles Landry, the world's leading expert on urban design, were selected. In 2020, the Steering Committee was strengthened further, with 12 professionals in total who participated in 12 extensive meetings. Overall ceremony schedule, plans, and jury selection was decided during these meetings; as a result, 5 jury members were selected and underwent 3 rigorous review sessions.



With the increasing global interest for sustainable urban design, the significance of the 'Human City Design Award' ceremony is intensified.

Despite being the first installment, the 2019 Award demonstrated the international interest in the event as total of 75 projects from 25 nations submitted their applications. The 2nd Award in 2020, despite the difficult situation worldwide from the pandemic crisis, received applications by 99 projects from 31 nations – a significant increase from the previous year that evinces the increasing attention received by the Award. In particular, Charles Landry, the Head Juror, noted with excitement that “the reason why more projects from greater spectrum of backgrounds entered into the Award is because of the increased interest and passion on a better design for a city”.



With the participation and collaboration from the global networks, the meaning and the significance of the Award reaches new heights.

Seoul Design Foundation has strived to achieve collaborations with the global design scene, construction of design ecosystems, provision of solutions to social issues, and the establishment of the DDP identity and the increased significance of its spatial qualities. As a result, a wider global network was created which ultimately led to the success of the Human City Design Award' Seoul Design Foundation will continue to collaborate in solidarity with our global networks to continue our search for a better human-centric design for the city and ultimately enhance the international position of this Award.

The Human City Design Award Identity

In order to imagine a city as a place of coexistence between man and the environment, of communication for urban ecosystem, and as collaborative platform, the design expresses as its essential keyword 'coexistence', 'connection', 'sustainability', and 'platform'. Design features a continuous ribbon; with empty spaces that will be filled with diversity, the ribbon flowing from left to right and bottom to top represents the connections between people to people, people and society, and people and the environment.



2020
HUMAN CITY
DESIGN AWARD
휴먼시티 디자인 어워드

Design: cdr_associates

The Human City Design Award Trophy

At the top of the trophy, the Human City Design logo was shaped by a wide-open window, symbolizing communication between people and people in the city. The overall shape at the bottom was inspired by a statue placed on the eaves of a 'hanok' structure. The design reflects unique Korean imagery that is distinguishable from other symbols around the world.



Design: d'ORIGIN

About the Award

About the Human City Design Award

The Human City Design Award is an award given to the designer or organization who utilize creative design to solve urban environmental issues and provide new visions to contribute towards the formation of harmonious and sustainable relationships among human, society, environment, and nature. Following its inaugural event in 2019, the Award is entering in its second edition in 2020; the Human City Design Award is being recognized as an international design award which contributes to the universal human value of ‘creating sustainable urban ecosystem which aims to formulate harmonious relationships between human, society, environment, and nature.’

2020 Human City Design Award

The Human City Design Award is in its second year in 2020, from the inaugural occasion in 2019. This award is presented to designer(s) or organizations that have contributed towards a more harmonious and sustainable relationship between human and human, human and society, human and environment, and human and nature, by solving complex urban environmental issues and proposing new visions through creative design.

The theme for 2020 was 'Design for Sustainable City towards a harmonious relationship between people and nature'. Submissions were received from July 20th, 2020 until September 11th of the same year. 10 projects were selected as finalists, including one Grand-Prize, who will win 100,000,000 won (approx. 85,000 USD, VAT included).

The purpose of the 2020 Human City Design Award is the following. First, 'creating a sustainable urban ecosystem that fosters a harmonious relationship between people and nature through means of design.' Second, 'expanding the power of design to solve social

issues and heal conflicts through creative resolutions on complex urban issues'. And third, 'allow for design field to contribute towards the human civilization'. Entry was open to any project (product, space/environment, communication, system, service, etc.) that has been realized within the last 5 years which have contributed to creating a more harmonious and sustainable relationship between people and people, people and society, people and the environment, and people and nature.

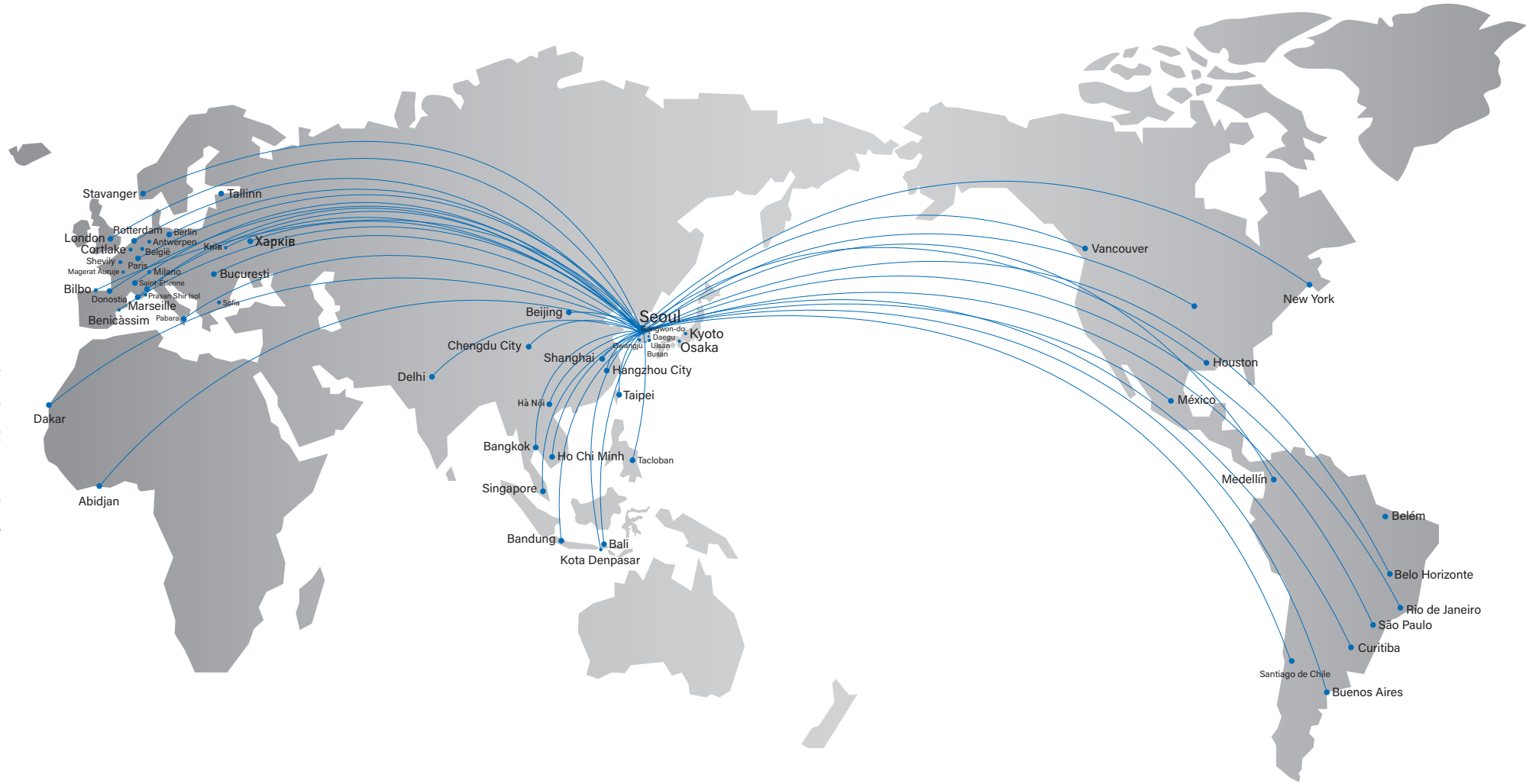
Organized by Seoul Design Foundation, the Human City Design Award is sponsored and/or subjected to cooperation by Human City Network, World Design Organization, Cumulus, UNESCO Creative Design Network, Saint-Étienne UNESCO Creative City, Nagoya UNESCO Creative City, Singapore UNESCO Creative City, Korean Federation of Design Associations, Silk-Road Universities Network, and the Ministry of Foreign Affairs.



2019 코로나 펜데믹으로 시상식은 2021.3월에 진행되었다.

Despite the pandemic situation due to COVID-19, 99 Projects from 31 Nations have Applied

After the announcement on April 1st, the 2020 Human City Design Award received Submissions until September 11th, thereby terminating the 5-month-long registration process. This year, we received 99 projects from 31 nations despite the global pandemic from COVID-19; this is a significant expansion from last year's 75 projects from 25 nations, demonstrating the importance of the Human City Design Award as an internationally renowned event.



Nations represented by the 2019 Projects

South Africa	Netherlands	Republic of Korea	Germany	Lithuania
U.S.A.	Vietnam	Brazil	Spain	Singapore
U.K.	Austria	Italy	India	Indonesia
Japan	China	Canada	Costa Rica	Thailand
Portugal	Poland	France	Finland	Hongkong

Nations represented by the 2020 Projects

Netherlands	Norway	Republic of Korea	Germany	Rumania
Lithuania	Mexico	U.S.A.	Vietnam	Belgium
Bulgaria	Brazil	Senegal	Spain	Singapore
Argentina	Ethiopia	Ukraine	Italy	India
Indonesia	Japan	China	Chile	Canada
Côte d'Ivoire	Colombia	Taiwan	Thailand	France
Philippines				

The 2020 Human City Design Award Jury Committee



Charles Landry

Head of the Jury Committee, U.K.

- Founder of Comedia
- The European Capital of Innovation Award jury
- 『The Creative City』 author
- Fellow of The Robert Bosch Academy in Berlin



Stephano Micelli
Italy

- Professor of Ca' Foscari University of Venice
- Consultant and Curator for Triennale di Milano 2015-2019



Anya Sirota
U.S.A.

- Founding Principal, Architectural Designer and Researcher at Akoaki
- Associate Professor, Associate Dean of Academic Initiatives at Taubman College of Architecture and Urban Planning
- Recipient of SXSW Eco – Place by Design 2015



Lu Xiaobo
China

- Dean, Academy of Arts and Design of Tsinghua University
- Vice President of DA (China Industrial Design Association)
- Visiting Fellow at Microsoft
- Participated in a number of international competitions (i.e. Reddot) as jury member



Seounghoy KIM
Republic of Korea

- Seoul Metropolitan City Architect
- Professor at Seoul National University
- 4-time Recipient of Seoul Architecture Award

Judging Criteria

Solutions to living issues in the city

Does the theme address a design issue involving the city, human's lives, human, the society, the environment, or nature in order to create a harmonious human city?

Expansion of global values

Does the perspective of the design solution show creativity and have a spillover effect that can be expanded on a global level?

Proposal for future vision

Does the design contribute to proposing a vision for future-oriented global culture and civilization for the joint prosperity of the human race and nature?

From the Projects of Diverse Scales, Encountering Improved Levels of Creativity

Charles Landry, Head of the Jury Committee

For the 2020 Human City Design Award, 99 proposals from around the world made it to Award. Of them, many demonstrated excellent quality – which was very exciting. Comparing candidates of vast array of context was not an easy work, but it nonetheless showcased different approaches to what a human-centric designed city may be. Several works featured physical interventions, but some applied communal engagement in determining the revitalization methods. Some were comprehensive and large-scale while others were one-time events. Many projects centered around specific designs matters while some showed extensive schemes.

Yet design is such a broad, overarching concept – it can be a physical object, an urban design strategy, it can be a designed vision of a place, it can even be a collaborative process, it might be a marketing idea or even a tactical urbanism initiative, which helps you experiment with untested ideas and show a proof of concept. And finally, there were artistic driven projects that can always be inspiring.

And there were other differences: Projects that had already happened and are tried and tested and yet others that were speculative; some were from young design teams starting their careers whilst others were from people and organizations with long track records.

All these difficult choices led us all to reflect on 'how can one compare' and evaluate the relative merits when the scale and scope differ so much. How do you evaluate, say a one-off exciting arts event versus a complex building project.

So as HCDA moves forward there is much to explore and that exploration is good and refreshing. For instance, do we search out a project that deserves a separate lifetime achievement award or do we give a special award to young contributors. Whatever the decision we are all committed to promoting several projects that are trying to make cities better places to live in for all of us. That is the motto of the Human Cities Design Award.

The 2020 Human City Design Award Steering Committee

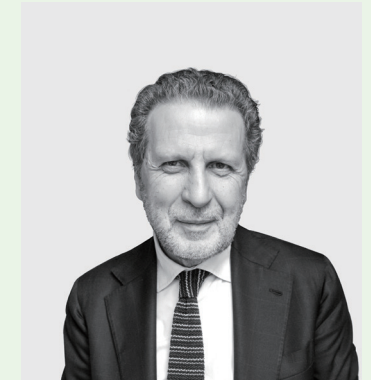
SoonJong LEE
Republic of Korea

- Head of the Steering Committee
- CEO of Korea Future Design Research Institute
- Honorary professor at Seoul National University
- Former President at Korean Federation of Design Associations



Andrea Cancellato
Italy

- Project Manager, Fondazione ADI
- Director, MEET
- Former Director, La Triennale di Milano



Josyane Franc
France

- Director, European Human City Network
- International Relations Advisor, Cité du design Saint-Etienne



Mark Wee
Singapore

- Executive Director, DesignSingapore Council
- Pioneer, Design Thinking Singapore



Eriko Esaka
Japan

- Program director, Nagoya UNESCO City of Design Organizing Committee
- Program director of Cultural Promotion Office, Bureau of Tourism, Culture & Exchange City of Nagoya
- Lecturer, Nagoya University



Fernando Mascaro
Brazil

- Consultant, FM/Strategies for Design
- Curator & Speaker, Human Cities Project
- Former 2012-2017 Biennale Internationale Design Saint-Étienne since 2002



Richard Perez
South Africa

- Director, UCT School of Design Thinking(d. school) at the University of Cape Town
- Design Consultant, World Bank and United Nations Foundation
- Director, World Design Capital 2014



KilHyung RHEE
Republic of Korea

- President, Korean Federation of Design Associations
- Professor, Design Contents at Hongik University Graduate School



Brandon Gien
Australia

- CEO of 『Good Design Australia』
- Chair, Australia's annual Good Design Awards
- Former President, 2013-2015 World Design Organization



KyungRan CHOI
Republic of Korea

- CEO, Seoul Design Foundation
- Former Dean, Graduate school of Techno Design at Kookmin University
- Former Director, 2015 Gwangju Biennale
- World Design Policy Forum Executive Chairman



ChungKee LEE
Republic of Korea

- Director, Seoul Design Foundation
- Professor, Architecture at University of Seoul
- Former Founder, Hanmei Architects



Yeonsik YOO
Republic of Korea

- Director General, Cultural Headquarter, Seoul Metropolitan Government



Due to COVID-19, the Ceremony was Steamed Online, but Nonetheless decorated by Many Important Figures

“The 2nd Human City Design Award Ceremony and some parts of the themed conference event was also streamed online live, unlike the inaugural ceremony, due to the COVID-19 pandemic. Following the COVID-10 Quarantine Protocols, the ceremony employed strict social distancing and hygiene rules – which did not allow large audience to be present in-person. However, many VIPs including the Acting Seoul Mayor, personnel from Seoul Metropolitan Government, ambassadors and diplomats from the winning nations, and directors of design-related institutions, once again expressing large interest and expectations on this ceremony.”

The 2nd Human City Design Award Ceremony took place on March 8th, 2021, in DDP. While the ceremony was in form of online web conference, noteworthy personnel including the Acting Seoul Mayor, the Chairperson of the Seoul Metropolitan Council, Ambassadors and diplomats from the winning nations, and the directors of design-related institutes in Korea. One grand prize winner and nine finalists were announced on the day of the ceremony; the grand prize winner received 100 million won as the prize. This year's grand prize went to "Countless Cities". In this time of shrinking cities, this project recreated an abandoned house in Favara, a small island town in Sicily, Italy, into contemporary exhibition and community space. This project successfully revitalized a city unrecognized by the tourists a decade ago into a city sought after by 100 thousand visitors through design and art revitalization process.

Andrea Bartoli, the designer of the grand prize winning project team, said "A city run down by the mafia became a city for the younger people via communal solidarity, and this small community that has succeeded in its dream is now turning to a new challenge" as "this project continues to this day, and we plan to invest more on public spaces, education for the future generation, and sustainable and efficient housing." The 9 finalist projects also demonstrate cases that have changed our daily lives in order to realize the human-centric cities. Despite the global chaos from the COVID-19 pandemic, 99 projects from 31 nations submitted their projects to the 2nd Human City Design Award. With the astounding 32% increase from the inaugural 2019, this number shows the international interest of the design community on the mission of this award.

Charles Landry, a renowned authority on Creative City and the head juror of the Human City Design Award, commented that "it was interesting to see many projects with different approaches to what a human-centric design city may be," and that "the mission and the guiding principle for the Human City Design Award is to showcase many projects that are trying to make the city a better place for everyone."

KyungRan CHOI, CEO of the Seoul Design Foundation, noted that "COVID-19 is hindering us from seeing face to face; however, now is the urgent moment to discuss the sustainable future in order to recover human-centric urbanity via collaboration and participation-based design," and further stated that "Human City Design Award will grow into an urban design festival that is beloved by the urban design experts, community experts, architects, public officials, education institute and all the residents of the cities around the world."

Andrea Cancellato, former director of the Milano Triennale Design Museum, also emphasized the significance of the award as "Human City Design Award comprises of plural and inclusive fields, thereby demonstrating that we can indeed sensitively respond to the necessary changes in the world."



2020 Human City Design Award Ceremony

Awards Ceremony

“Acting Seoul Mayor Seo, Jeong-hyup presented the 2020 Human City Design Award to the ambassadors from each nation who received the award on behalf of the winner”



Grand Prize: Countless Cities | Farm Cultural Park
Federico Failla, the ambassador of Italy, receiving the award on behalf of the designer



Finalists: Airborne.bdg | Bandung Creative City Forum
H.E. Umar Hadi, the ambassador of Republic of Indonesia, receiving the award on behalf of the designer



Finalists: Design Meets The Corre, Fa.vela Greco | Design and Favela
Luis Henrique Sobreira Lopes, the ambassador of Brazil, receiving the award on behalf of the designer



Finalists: Eden Paradise Memorial | SiYoung CHOI
SiYoung CHOI, receiving the award



Finalists: Fuzhou-Urban Connector | LOOK Architects, Look Boon Gee and Ng Sor Hiang
Eric Teo Boon Hee, the ambassador of Singapore, receiving the award on behalf of the designer



Finalists: Elephant World | Boonserm Premthada
Bancha Yuenyongchongcharoen, the minister of the Royal Thai Embassy in Seoul, receiving the award on behalf of the designer



Finalists: Medellín River Park | Sebastian Monsalve Gomez and Juan David Hoyos
Juan Carlos Caiza Rosero, the ambassador of the Republic of Columbia, receiving the award on behalf of the designer



Finalists: Sekai Hotel
Chuzo, Kazuo, the minister of the Public Information and Cultural Center,
Embassy of Japan, receiving the award on behalf of the designer



Finalists: Sururu Da Mundaú | Marcelo Rosenbaum, Rodrigo Ambrosio and
Adriana Benguela
Luis Henrique Sobreira Lopes, the ambassador of Brazil, receiving the
award on behalf of the designer



Finalists: Water Fountain Garden | Emmanuel Louisgrand and Kër Thioassane
Philippe Lefort, the ambassador of France, receiving the award on behalf of
the designer

Grand Prize

Countless Cities | Farm Cultural Park | Italy

Finalists

Airborne.bdg | Bandung Creative City Forum | Indonesia

Design Meets The Corre, Fa.vela | Greco Design and Favela | Brazil

Eden Paradise Memorial | Si Young CHOI | Republic of Korea

Elephant World | Boonserm Premthada | Thailand

Fuzhou-Urban Connector | LOOK Architects
Look Boon Gee and Ns Sor Hiang | Singapore

Medellín River Park | Sebastian Monsalve Gomez and
Juan David Hoyos | Columbia

Sekai Hotel | Japan

Sururu Da Mundau | Marcelo Rosenbaum, Rodrigo Ambrósio,
Adriana Benguela | Brazil

Water Fountain Garden | Emmanuel Louisgrand and Kër Thioassane | France

congratulatory messages



Umar Hadi
Ambassador of Indonesia

“Congratulations to Tita Larasati, the finalist from Indonesia for 2020 Human City Design Award. Your Airborne.bdg project has brought pride not only to the residents in Bandung, but also to all Indonesians.

This best appreciation to the Seoul Metropolitan Government & Seoul Design Foundation for the organizing of this Award Ceremony.”





Luís Henrique Sobreira Lopes
Ambassador of Brazil

“Thank you. I want to join you in welcoming everyone here to the Human City Design Award.

Today, we celebrate designers whose works live by a spirit of inclusion and humanity. Their creations transform people's lives and deepen their relationship with their living environments.

I want to thank you all and commend all the designers, who made it to the finalist stage of this selection process for this year's award, including my two fellow Brazilians, for their works. Congratulations.”



Award and congratulatory messages



Federico Failla
Ambassador of Italy

“ I would like to congratulate the Seoul Design Foundation on the second edition of the Human City Design Award, which has already become a prestigious opportunity to raise awareness about the strong links between the human being and the environment, including the urban environment, and how to mutually improve such relationship.

This mission is shared and actively supported by Italy, which is a champion of innovative and sustainable design as well as a cutting-edge country in the promotion of green growth and sustainability. 2021 is a very important year in this regard, with Korea hosting the P4G (Partnering for Green Growth and the Global Goals 2030) summit and Italy co-hosting the COP26 on climate change together with the United Kingdom.

I look forward to a successful 2020 edition of the award. My best wishes to the organizers and the finalists! ”



Award and congratulatory messages



Juan Carlos Caiza Rosero
Ambassador of Colombia

“I would like to extend the most sincere congratulations to all the finalists of this outstanding award. These projects highlight the crucial value of urban development with sustainable standards that allow citizens to have a good quality of life while recognizing the importance of natural resources and its conservation for the wellbeing of the current and future generations. Thank you.”



Award and congratulatory messages



Eric Teo Boon Hee
Ambassador of Singapore

“ Warmest congratulations to all finalists of the 2020 Human City Design Award! Singapore is honoured to have Singaporean architect Look Boon Gee as one of the top 10 finalists. Look’s design for the Fuzhou Trans-Urban Connector, a 19-kilometre elevated forest walkway that spans the entire length of Jinniushan, a mountain in the middle of Fuzhou, China, is impressive not only for its beautiful form but also for its people-centred and sustainable design and function. The eco-friendly connector blends in very well with the beautiful mountain surroundings in perfect harmony.

I hope the Human City Design Award will continue to serve as a platform to encourage exchanges on sustainable urban design and celebrate designers whose works have contributed to sustainable ecosystems and a better quality of life for our people. ”





Chujo Kazuo
Public Information and Cultural Center / Director/Minister

“ Congratulations to all finalists including Sekai Hotel from Japan.
I wish Human City Design Award will contribute to the movement towards sustainable cities around the world. ”



Award and congratulatory messages



Bancha Yuenyongchongcharoen
Minister of the Royal Thai Embassy

“ On behalf of the Royal Thai Embassy in Seoul, I would like to show our appreciation to the organizer for hosting such a valuable event today and I would like to congratulate Mr. Boonserm Premthada of Bangkok Project Studio for receiving an important Human City Design Award 2020.

The Elephant World project has been supported by the Royal Thai Government and Surin Province's local administration with aims to design a world class elephant preservation center and learning center. The people of Surin Province are well known for raising elephants for living for centuries. The project has produced an excellent design to serve all the said purposes and it has shown and reflected Mr. Premthada's vision, dedication and hardworking.

As the elephant is Thailand's national animal, Thailand's ambassador flag has got white elephant in the middle for almost a century. Therefore, Thailand has given high important on preservation of the elephant. According the latest survey, Thailand has got around 4,000 wild elephants in the forest. The number of wild elephants has been increased around 7% a year. ”



Award and congratulatory messages



Ludovic Guillot

Cultural Counselor of French Embassy in Korea

“ It is with great pleasure that we receive French designer Emmanuel Louisgrand’s award today, on the occasion of the Second Edition of the Human City Design Award for his project “Jardin et jet d’eau”. Last year, French designer Isabelle Dearon was also presented at the Seoul design week.

The Human City Design Award ambitions to gather designers to create a sustainable urban ecosystem.

Such collaborations are essential today, and we are particularly pleased that French design is present and recognized in South Korea.

On behalf of Emmanuel Louisgrand, I want to thank all of you and the Seoul Design Foundation for this award. ”

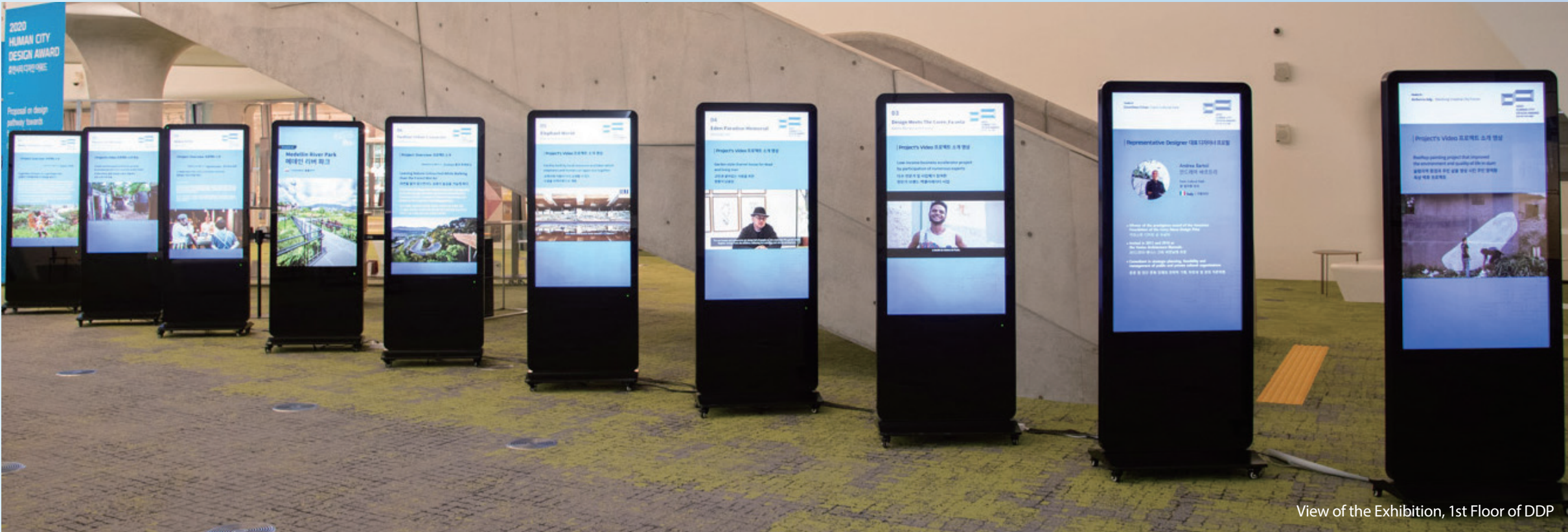




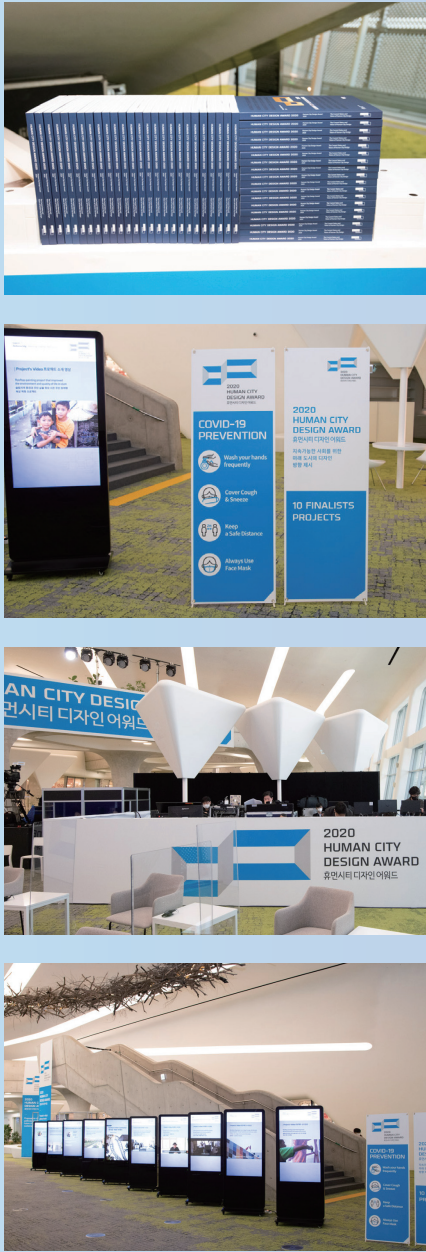
Ambassadors and design officials from each country attending the 2020 Human City Design Awards

Exhibition

“On March 8th, 2021, winning projects of the 2nd Human City Design Award were exhibited. The grand prize winner and 9 finalists were showcased, through which noteworthy human city designs around the world were shared and expanded.”



View of the Exhibition, 1st Floor of DDP



Conference

“Following the ceremony, Human City Design Conference took place on-site. This conference was an opportunity to discuss the values and visions of the human city design with the global authorities from the design fields and the winning designers via online video conference. Explorations to the sustainable future of human city design, where mankind and the environment can coexist in harmony, took place.”



Airborne.bdg	Bandung Creative City Forum
Countless Cities	Farm Cultural Park
Design Meets The Corre, Fa.vela	Greco Design and Favela
Eden Paradise Memorial	SiYoung CHOI
Elephant World	Boonserm Premthada
Fuzhou-Urban Connector	LOOK Architects Look Boon Gee and Ns Sor Hiang
Medellin River Park	Sebastian Monsalve Gomez and Juan David Hoyos
Sekai Hotel	Sekai Hotel
Sururu Da Mundau	Marcelo Rosenbaum, Rodrigo Ambrosio and Adriana Benguela
Water Fountain Garden	Emmanuel Louisgrand and Kër Thiossane
Keynote Presentation (Topic: Design through Participation and Collaboration in the Post-COVID-19 World)	Charles Landry Lu Xiaobo Any Sirota
Discussions	Any Sirota, Lu Xiaobo, ChungKee LEE, Stephano Micelli, Fernando Mascaro
Designing a New Way of Being	John Thackara
Future Human and Creative Cities	Luisa Collina

**Cities as many as the
number of the Stars
Designs brighter than
the Stars**

Once Human becomes the Core of Design, It is filled with Collaboration, Change, and Courage

A girl from Senegal holds textbook in the Fountain Garden. Tiles of new hope are produced among the rubbish heap in Brazil. From a town overrun by Italian mafia, a culture begins to bloom.

After wandering the foreign corners of Thailand, the Kui people and the elephants have returned to their homeland.

In Korea's memorial parks, one finds memory, rest, encounters and seminars. Murals and cultural spaces revitalize the slums in Indonesia. Mid-air walkway connects the cities in China, where nature is preserved and enjoyed. Town separated by a river in Colombia are reconnected via a botanical park. Japanese town previously undergoing shrinkage now busy with new visitors to the hotel. In Brazil's favela, local brands continue to emerge. The rich and poor, conflict and frustration, lagging and inequity can be fought against only by people.

Once human is in the center of our concerns, collaboration, communication, transformation and courage can come forth. Design relays a person to another, nature to environment, and transformation to positivity.

'Human City Design Award' is the solidarity that continues such relay.

Turning abandoned spaces into spaces for exhibitions

Countless Cities

“ This biennale project transformed the ruined town of Favara in Sicily, Italy, into a community and art-centric space. Through participation and engagement with the residents, artists, architects, and the cities worldwide, the entire city was revitalized and expanded the boundaries of borders, languages, and cultures – providing a space for contemplation on the future of our cities. ”

Location: Favara, Italy

Designer Nationality: Italy

Award Recipient and Collaborators: Farm Cultural Park, Andrea Bartoli, Florinda Saieva, Carla Bartoli, Viola Bartoli, Rosario Castellana, Mariacristina Di Carlentini, Annamaria Grasso, Alice Acquaviva, Dario Felice, Antonio Rizzo, Claudia Cosentino, Francesco Lipari, Salvatore Giglia, Lillo Giglia, Linda Minio, Nicola Costanza, Pino Guerrera, Maurizio Carta, American Consulate Naples, Comune di Favara, Culturability, Fondazione Unipolis



Designer: Andrea Bartoli





Old, abandoned house was transformed into art exhibition and community space

It is estimated that the earth is today inhabited by 7.7 billion people. More than half of the world's population lives in urban environments and the process of abandoning the countryside continues to escalate. Climate change, economic upheaval, and global migration towards cities will define the future of humanity.

What is a city? How does it work? Why do we love some cities more than others? Countless Cities is a biennial exhibition, inaugurated in June 2019, at Farm Cultural Park, a contemporary arts center in the midst of the rural town of Favara on the island of Sicily. The Farm is an ambitious urban renewal project that has transformed the run-down and semi-abandoned heart of Favara into a modern art exhibition and community space.

Turning abandoned spaces into spaces for exhibitions: Countless Cities

Favara was a beautiful town in the past, home to several famous people; however, after decades of shrinkage and appropriation by the Mafia, the town was in ruins. In 2010, Farm Cultural Park, a private cultural center, used art, culture and education to turn the abandoned historic area into a tourist destination. In no time, confidence and passion spread across the town and changed Favara into a young town. As a city of art and culture, of experiment, and now urban revitalization, it became the small capital city of the world.

The Countless Cities exhibition includes photographers, artists, architects and creatives who tell us about the innovative practices that contribute to making cities around the world special. These practices intersect the following three themes - governance first, resilient cities and woke youth.

In response to Matteo Salvini's policies, we dedicated this first edition to African cities and we hosted a main exhibition curated by the famous architect David Adjaye. We believe necessary for artists and exhibitions to become nomads and to cross frontiers both physically and mentally.

Farm Cultural Park, that was born in 2010 and was not candidate, is the generating project of the four projects presented through this call. They represent a small part of the Favara ecosystem and they are Sou, the School of Architecture for children, Zighizaghi, Quid Vicolo Luna and Countless Cities which are all less than five years old and then finally there is Favara Società per Azioni BUONE – Social Enterprise which is a project in progress and which will keep us busy in the coming decades.



Old, abandoned house was transformed into art exhibition and community space

The process that we started with Favara, spaB- Social Enterprise is to involve citizens in becoming aware of how important the commitment of each citizen in improving their city. With this tool every citizen of Favara in 10 years will be the owner of a portion of parking lot, of social housing, of a cultural center, of a nursery... We plan to match the investors with those who have resources for strategic development, as well as those who possess necessary techniques for the execution of the projects. The project does not have an end, it would perhaps be more correct to define it as a process of systematizing many experiences already born, flourished and consolidated in the city, such as Farm Cultural Park, Sou the School of Architecture for Children, Quid Vicolo Luna, Palazzo Cafisi, Prime Minister the School of Politics for Young Women, Countless City, the biennial of the cities of the world.

We are planning that in the next 10 years Favara could pass from 32 thousand to 37 thousand inhabitants and then grow by another 5 thousand new citizens every 10 years up to 50 thousand citizens by 2050. We want to invest in public spaces, in the education of future generations, in efficient and sustainable housing complexes. We want to invest in training and the insertion of young people at work, not only avoiding that they move to other cities to find a job, but instead attracting others to come and live in Favara. We intend to focus on three priority factors in order to live well in a city: a rich and varied affordable housing offer, training and job placement and the adoption of projects, strategies and actions to improve the quality of life of citizens.

“A successful case where an entire city was revitalized by means of artistically inspired regeneration project”

-Charles Landry Head of the Jury Committee-

By recreating old and abandoned house located in the center of Favara, a rural town in Sicily, Italy, into an exhibition and community space, this project provides ways through which we can make improvements to the city by ourselves.

Farm Cultural Park is a successful case where an entire city was revitalized by means of artistically inspired regeneration project. There was no tourist to Favara 10 years ago; today, there are 100 thousand. Before, there was only a six-person accommodation, now, there are more than 600. ‘Society for the Common Good’ was established to use a portion of the community fund for investment into the neighborhood – with this, the town continues to turn the buildings eco-friendly and construct pocket parks. This is an internationally renowned model case of revitalization.



Over 100 thousand visitors come to this formerly abandoned town annually.

A City overrun by the Mafia Achieve Dreams of Change through Communal Solidarity

2020 Human City Design Award
Grand Prize: Countless Cities | Farm Cultural Park
Andrea Bartoli

Please explain for us the characteristics of the project site and the background for the project.

Favara was a delightful town in the past, and illustrious people were born here. Then a long period of decline involved the city giving space to mafia, abusiveness and abandonment. In 2010 an independent cultural center named Farm Cultural Park for the first time in town brought art, culture and education transforming an abandoned historical center into a major tourist and cultural attraction.

In no time, confidence and enthusiasm spread throughout the city transforming Favara into a city for young people. A city of experimentation and now a small world capital of urban regeneration.

The most important media in the world talked about Favara and its founders are invited within the most important international cultural events.

Today this small community of dreamers has imagined a new challenge: to dream, design and manage the future of the city.

From the design process to the implementation, what is the main focus of the project and the expected results with regards to the local society?

Farm Cultural Park, that was born in 2010 and was not candidate, is the generating project of the four projects presented through this call. They represent a small part of the Favara ecosystem and they are Sou, the School of Architecture for children, Zighizaghi, Quid

Vicolo Luna and Countelss Cities which are all less than five years old and then finally there is Favara Società per Azioni BUONE – Social Enterprise which is a project in progress and which will keep us busy in the coming decades. The process that we started with Favara, spaB-Social Enterprise is to involve citizens in becoming aware of how important the commitment of each citizen in improving their city.

With this tool every citizen of Favara in 10 years will be the owner of a portion of parking lot, of social housing, of a cultural center, of a nursery, etc. We plan to match the investors with those who have resources for strategic development, as well as those who possess necessary techniques for the execution of the projects.

We would like to know the collaborative relationships you have with the local authorities and the communities, as well as the possibilities for future expansion of the project.

We think that our cities have all the resources they need to be able to emancipate themselves and that all we need is a change of mentality. Do you know how much the bank deposits in Favara amount to? An amount of money no less than 500 million euros has been estimated. Investing only 10% of these sums in the Favara Società per Azioni Buone – Social Enterprise, and we could spend 50 million euros to transform Favara into the most beautiful, welcoming, inclusive, innovative and fun city in southern Italy. We are planning that in the next 10 years Favara could pass from 32 thousand to 37 thousand inhabitants and then grow by another 5 thousand new citizens every 10 years up to 50 thousand citizens by 2050. We want to invest in public spaces, in the education of future generations, in efficient and sustainable housing complexes. We want to invest in training and the insertion of young people at work, not only avoiding that they move to other cities to find a job, but instead attracting others to come and live in Favara. We will create places, activities and services for the elderly, for the disabled and all those who are left behind. Favara Società per Azioni BUONE – Social Enterprise will become a subsidiary organization to the government activity of the territory of the Favara municipality, overburdened by debts and anxious to respond to ordinary needs.

Do you face any budget-related difficulties in your projects?

Here, too, a distinction must be made between Farm Cultural Park and Favara Società per Azioni BUONE- Social Enterprise. As for Farm and its projects, it is enough to do a little research on the web to know its impacts and acknowledgments.

As for Favara Società per Azioni BUONE- Social Enterprise, we started the conception process in mid-2018. Today we are ready for the establishment spaB - Social Enterprise, having already collected a minimum initial share capital of 70 thousand euros, but due to



the coronavirus and the consequent social distancing measures we have not yet been able to draw up the deed of incorporation with the notary.

It is important, however, to point out that it was not at all obvious that seventy people decided to be part of this project from the very beginning. Moreover, many others have expressed an intention to join in the coming months.

Tell us about the start of your project and the accomplishments so far. We would also like for you to share with us any future plans to develop the site further.

Favara Società per Azioni BUONE- Social Enterprise has been intended as a project to direct Favara's future, began taking its first steps in raising awareness in June 2018. In this long period we have first involved citizens but also consultants, architects, urban planners, universities, public and private institutions.

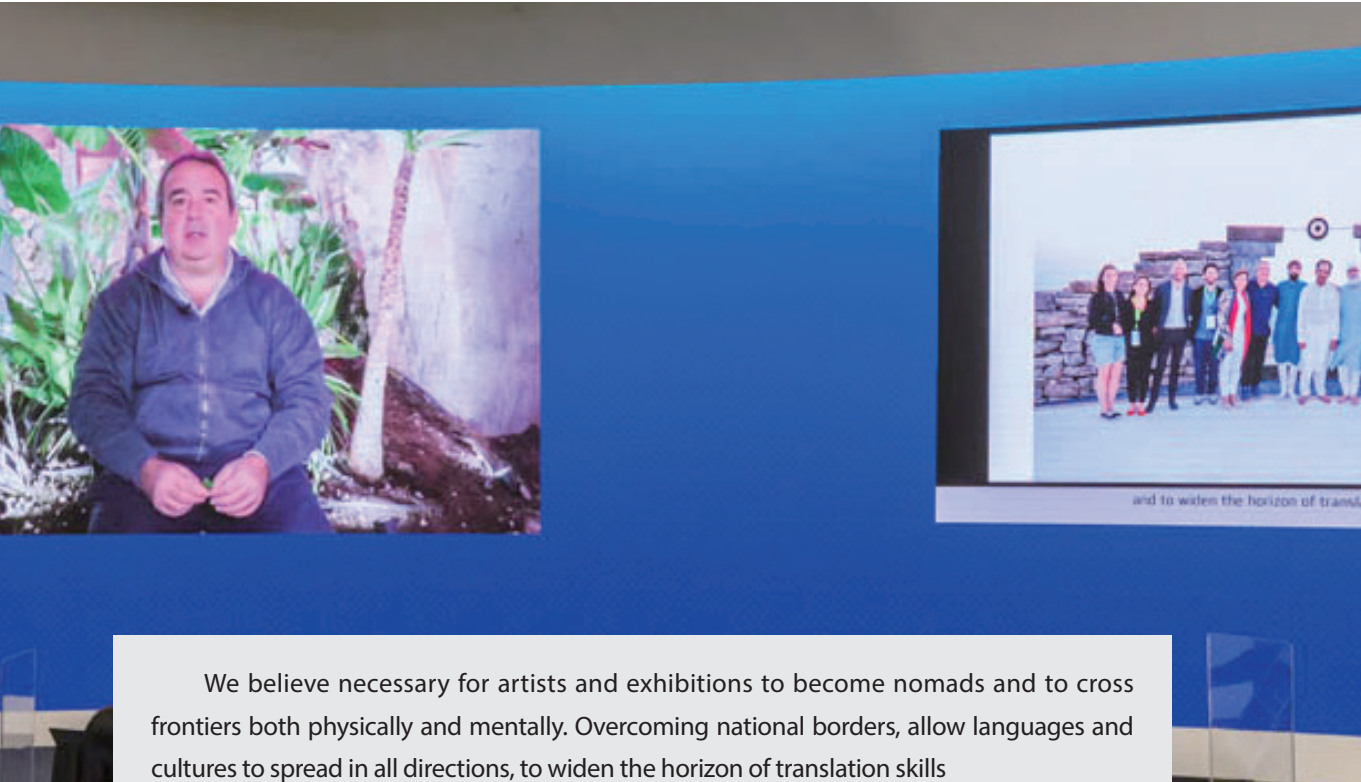
The project does not have an end, it would perhaps be more correct to define it as a process of systematizing many experiences already born, flourished and consolidated in the city, such as Farm Cultural Park, Sou the School of Architecture for Children, Quid Vicolo Luna, Palazzo Cafisi, Prime Minister the School of Politics for Young Women, Countless City, the biennial of the cities of the world.

With Favara Società per Azioni BUONE- Social Enterprise, we intend to increase the citizenship of Favara from 32 thousand to 50 thousand inhabitants in the next 30 years.

We intend to focus on three priority factors in order to live well in a city: a rich and varied affordable housing offer, training and job placement and the adoption of projects, strategies and actions to improve the quality of life of citizens.

Turning abandoned spaces into spaces for exhibitions

“Countless Cities”



We believe necessary for artists and exhibitions to become nomads and to cross frontiers both physically and mentally. Overcoming national borders, allow languages and cultures to spread in all directions, to widen the horizon of translation skills

For this reason in 2019 we hosted the first edition of Countless Cities the Biennial of the City of the World.

Our mission is to inspire and encourage people to improve themselves and the cities in which they live.

You are probably wondering why a biennial dedicated to cities. It is estimated that the earth is today inhabited by 7.7 billion people. More than half of the world’s population lives in urban environments and the process of abandoning the countryside continues to escalate. Climate change, economic upheaval, and global migration towards cities will define the future of humanity.



What is a city? How does it work? why do we love some cities more than others? With the patronage of the American Consulate in Naples we host the first edition in 2019.

The main topics were:

Youth woke, Resilient Cities, Governance First,

We hosted a main exhibition of 53 African Cities curated by David Adjaye and many Pavillions of different cities of the world.

Do you see this skyscraper? It is an unfinished work. We are in the center of Beirut. From here the military fired during the war. That skyscraper was a symbol of war until the artist Jad El Khoury covered all the windows of the Building with colored curtains. Turning that building into the wind tower that wards off bad memories and gives hope.

Here instead we are in a neighborhood of Cairo. Garbage City. About thirty thousand people are dedicated to the collection and disposal of waste. In what apparently looks like hell you find beauty. The adventure camp for children, the sculptures of a Polish artist, the roof terraces above the buildings where teenager raise pigeons.

We also had the honor of hosting a Detroit Pavillion.

In 2018 I was lucky enough to have an extraordinary experience in the United States, hosted by the US State Department. I visited Washington, Pittsburgh and finally Detroit. In my life no city has shaken me like Detroit has; it is difficult to explain the conflicting feelings of sadness and wonder. Detroit destabilizes you but conquers you. You feel a dimension of "space" that is not only physical but also mental. On a small scale, in Favara we are facing the same challenges as Detroit. During the biennial we signed a twinning agreement between Farm and CDAD, Favara and Detroit.

In the coming weeks we will inaugurate the second edition of Countless Cities The main topics this year are:

Housing diversity, Good Business, Parkyifing the Future

We will host Pavillions of San Paolo, Puebla, Hong Kong, Bangkok, Buenos Aires, Nuova Dheli, Pittsburgh, Santiago del Chile, Prato and many other cities.

We will even host a Off Pavillion of Italian Pavillion of Venice Architecture Biennial dedicated to Caracas and all the social work of Alejandro Haiek.

Countless Cities is powered by Farm Cultural Park an independent cultural center one of the most lively projects of rethinking and rebirth of dying cities.

In thanking all of you for your attention, I bring you greetings from Aunt Maria, the Queen of the Seven Courtyards.





Reviving a slum next to an overpass

Airborne.bdg

“ This was a rooftop mural project with purpose of enhancing the welfare of the ‘Linggawastu’ residents, a slum near a highway, their social inclusiveness, and creativity. This project effectively improved the community culture and the urban environment. ”

Location: Bandung, Indonesia

Designer Nationality: Indonesia

Award Recipient and Collaborators: Bandung Creative City Forum

Bandung Creative Economy Committee

Department of Culture and Tourism, Bandung Municipality

Faculty of Art and Design, Institute of Technology Bandung

Bandung Wetan District authorities

Linggawastu Village inhabitants

Sabilulungan Garbage Bank women group

Bandung Wetan Karang Taruna youth group

Aksentral Studio



Designer: Tita Larasati



Background The project is a part of Bandung commitments to UNESCO Creative Cities Network (UCCN), which is to build a city-scale physical appearance of .bdg, the branding of Bandung, promoting its membership as a creative city of design in UCCN. .bdg was created in 2008, representing both the individual characteristics of a community (that can be mentioned before the “dot”) and the collective sense of belonging towards Bandung City (abbreviated as “bdg” after the “dot”). The logo/branding also resonates the “dot com” era, the spirit of connectivity and the dynamics of technology for social innovation. The copyright of this logo has been registered as the official branding for Bandung as a creative city.

Reviving a slum next to an overpass: Airborne.bdg

Considering the limitations of available space and budget/ resources if the branding was to be made as a giant construction, it was decided that the branding should make use of what was already available without compromising its values and meanings. A giant rooftop mural emerged as a result, requiring only paints, tools and equipment.

The location where .bdg is applied, Linggawastu, is a representative of how Bandung perceives and implements “design”, not only as objects with certain aesthetic qualities, but as a way of thinking, practiced by communities to solve local problems, as has been occurring in Linggawastu area in the recent years. The name “Airborne.bdg” represents the final result that can only be seen in its complete form from 40 meters above the ground, and that it spreads the spirit of creativity through the air; hence, “airborne”.

The rooftop mural itself is a solution from years of collaboration between communities and local inhabitants, between citizens and local governments and the municipality, and among all other stakeholders, in an effort to improve the wellbeing of people in Linggawastu. Airborne.bdg rooftop mural can also be seen as a giant “stamp” over an area where design and creativity have proven to be a strategic method to keep experimenting, creating urban prototypes, and finding innovative solutions. Materialising a giant mural on +/- 150 rooftops required comprehensive planning and collaboration from different stakeholders, to make all arrangements, both tangible (technicalities such as painting tools, workforces, areal mapping with drones, etc.) and intangible (permits, schedule, safety measures, etc.).

Airborne.bdg project was carried out as the highlight of a series of projects that were conducted in Linggawastu area within the last 5 years. The length of intensive interactions between communities in BCCF and the local inhabitants have created changes in behaviors





Slums in Linggawastu were transformed into various exhibition, performance, and cultural spaces.

and viewpoints about public space and have increased appreciation towards how creativity can improve social cohesion and urban environment.

Airborne.bdg is physically a painted rooftops area, which is ephemeral; but the activities and efforts behind the initiative become a collective memory that belongs to the local inhabitants, who will be able to revive the experience. The painted surface is directly exposed to weather, therefore the mural is expected to remain only for a certain length of time, and would open a wide opportunity for a new city-scale landmark.

**“Bottom-up development based on craft and reuse of waste.
Promoting local brand and social legitimacy”**

-Stefano Micelli, Head of the Jury Committee-

To improve the welfare of the low-income residents in the Bandung’s high-density urban area, the project conducted prototype grassroots projects in various fields, such as design, creativity, urban greenery, waterways, public art, and collective engagement.

This project showed its success in a strategic design innovation which led to a bottom-up initiative. Dealing with issues in a ‘slum’ can be more than difficult yet urgent, and this one closed up with a satisfying result.

Impressive scale, systems thinking, multi-pronged approach to triple bottom line thinking. A display of potential in local brand and social justice.



Focused interactions of the local society and the communities brought about the shifting perspectives and behaviors to the public space.

Reviving a slum next to an overpass

“Airborne.bdg”

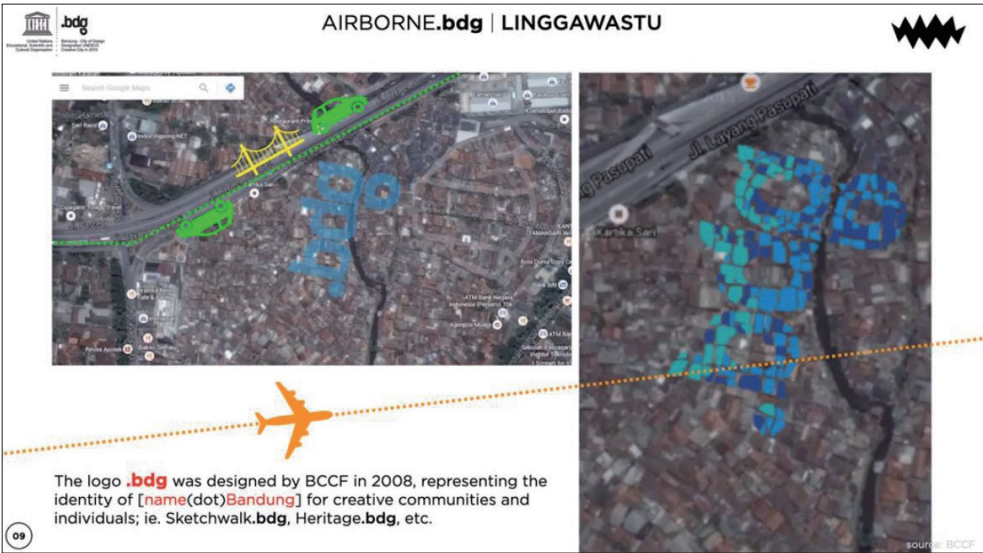
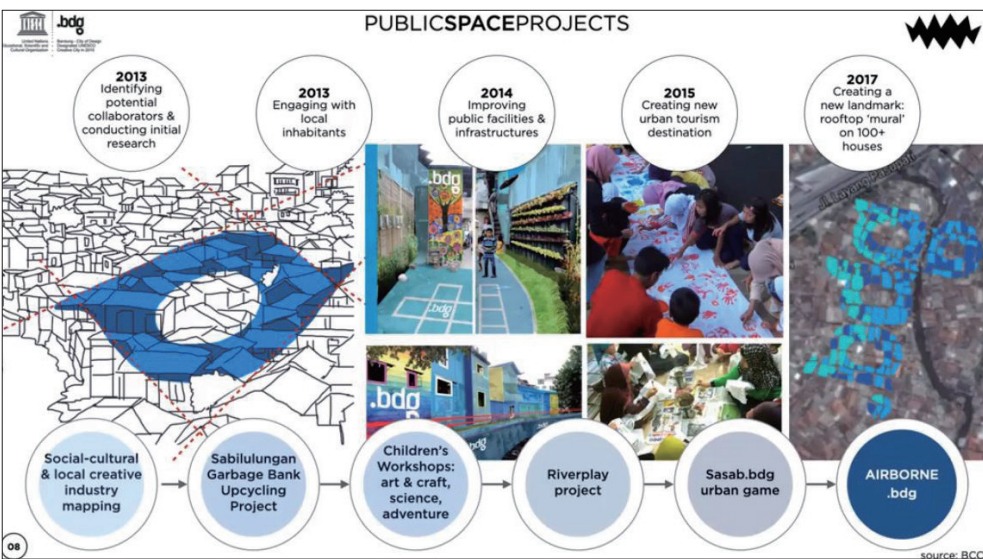


Hello, I am Tita, from Bandung, Indonesia, chairperson of Bandung Creative City Forum. I'm going to present one of our latest projects, Airborne.bdg.

First, a bit of overview about Bandung. It's the capital city of West Java, the most populated province in Indonesia. Its 3 million inhabitants are dominated by youth; almost 70% is below the age of 40.

Bandung is home to more than 120 universities, among which at least 14 offer the degree of art, design, craft, architecture, and culture. Therefore, Bandung is full of young people from all over Indonesia and abroad; whom, in communities, determine the dynamics of the city.

Among them is Bandung Creative City Forum (BCCF), that was established in 2008 by 45 creative individuals and communities from different backgrounds. BCCF started as a form of activism, whose members used their creative potentials to make Bandung a better



place to live, work, and play. Since 2008, BCCF has been conducting more than 300 projects, mostly as experiments and prototypes to show how the city could work better.

By having interventions on public space, urban mobility, heritage issues, environmental awareness, and so on. All BCCF activities are based on the concept of Urban Acupuncture, since a city is not unlike a human body: an organic entity that has memories, with centres for thinking, breathing, and disposing, with veins to distribute energy, nutrients, and waste.

BCCF activities are needles of creativity, pinned at the ailing parts of the city, with the hope to heal it. Small, consistent, and replicable. All BCCF programs follow this working model: by involving the penta helix stakeholders of a city, with the three steps of Connect, Collaborate, and Commerce/Celebrate.

In this project, started in 2013, BCCF collaborated with the local garbage bank to develop upcycled products, while also conducting a research on the social and creative industries potentials in the neighbourhood. As years went by, we worked on several projects in Linggawastu area: Workshop for children, Riverplay urban furniture, and Sasab.bdg urban game. All these projects built up to the plan of having a giant .bdg painted on rooftops of the area. .bdg was designed by BCCF in 2008, and in 2013, it became the official branding of Bandung City.

Linggawastu neighbourhood is located at a strategic point of the city, below a flyover that functions as the main exit/entrance to Bandung City. It's also in the flying path of airplanes that are about to land in Bandung airport.

Moreover, it's where a segment of Cikapundung River that divides Bandung City in half, branches and meets again. It's a perfect spot for our purpose: making .bdg visible from the air, spreading the spirit of creativity and the collaborative efforts of a human-centred development; hence the project's name: Airborne.bdg. Since we've been working closely with the locals for years, the execution of the plan went fairly well. Within 3 weeks in 2017, about 150 rooftops were painted according to the .bdg pattern that was projected with the help of drones. Upon completion of the project, we mapped all the stakeholders and activities on our working model, in order to be able to evaluate and improve for the next ones.

The paint on the rooftops may not last, but we managed to capture a momentum to deliver a statement about what "design" and "creativity" mean for Bandung as a UNESCO creative city. It gives us an opportunity to think of another artefact, which can prove how agile thinking and action could actually build a resilient urban community. In a way, its ephemeral existence conveys a message for us to keep being relevant in our creative endeavours.

Thank you.



Creating a local business environment for the poor

Design Meets The Corre, Fa.vela

“The first favela-based business accelerator project in Brazil. This project revitalized the region by creating brands for the businesses in low-income area.”

Location: Belo Horizonte, Brazil

Designer Nationality: Brazil

Award Recipient and Collaborators: Greco Design and Favela, GRECO's team, Alexandre da Fonseca, Allan Alves, Cristiana dos santos Braz, Débora Colares, Emília Junqueira, Fernanda Monte Mor, Flávia Siqueira, Frederico Quintão, Gustavo Greco, Isabella Pâmella de Leles, Joca Corsino, Tainá Evaristo, Thiago de Oliveira, Tidé Soares, Victor Fernandes, Vitor Garcia, Willian Girundi, Zumberto, Fa.vela's team, João Paulo Oliveira Souza, Tatiana dos Santos Silva, Designers involved in the projec, Andrea Costa Gomes, Bruno Nunes, Fabiana Ferraresi, Filipe Lampejo, Guilherme Jorge, João Emediato, Leo Freitas, Leo Passos, Leo Rosário, Lorena Marinho, Luciano Ferreira, Marcelo Batista, Mariana Gogu, Matheus Viana, Olivia Neves, Patrícia Kamei, Paulo Borges, Pedro Leitin, Rafael Sathler, Rafael Sola, Rafael Teixeira, Renê Duarte, Ricardo Donato, Thiemi Okawara, Vitor Silva (Vitinho)



Designer: Gustavo Greco Lisita

*
**DESIGN
AGAINST
POVERTY
WHEEL**
*



From local café to hydroponics, 90 brands were created here.

The Design Meets Favela project, which began in 2016 with the objective of creating visual identity projects for favela's entrepreneurs, facilitated the birth and growth of their brands. 90 companies have participated in the project and had their logos created by the city's best designers who worked pro bono. Design against poverty wheel.

In the favelas of Belo Horizonte, which is one of the largest Brazilian cities and has the third largest in-town favela, you need to be in the *Corre** to overcome the statistics.

**Corre is a brasilian slang (which means hustle) used in favelas to describe the way they deal with their day by day.*

Creating a local business environment for the poor: Design Meets The Corre, Fa.vela

Fa.vela is the first favela-based business accelerator in Brazil, working in the development of an entrepreneurial, technological and innovative ecosystem for lower income communities, through business acceleration programs and projects focusing on socio-environmental and economic impact. Since 2016 we have done 90 brands for the companies supported by Fa.vela. To make this happen, we went down into the corre and brought to life Jumara's Hair salon, Paulo's music school, Luci's café, Will's hydroponics, Camila's school, as well as 85 more. Literally.

Since we truly believe that good design makes a difference in people's lives and is capable of boosting social changes, we made Fa.vela's corre into our personal corre. Only when they see their logo born do they feel that their company is truly alive.

To do that, we gathered the city's top designers to create logos for all of the ninety Fa.vela accelerated brands. And all the designers came on board pro bono. The entire logo creation process was collaborative. The entrepreneurs from the favela weren't considered merely clients but as co-authors of their logos. It is important to point out here that the symbolic and visual repertory from the favela is very different from what we are used to seeing in central areas of the city.

The Project owes its success to its continuity. We are in the fourth full year of the project's execution and more and more people are being affected. The most important result has been bringing companies into reality in an infertile environment for the development of new opportunities.

Thousands of people have already been directly impacted considering only the members of each family and the number of jobs created.



Business accelerator created 598 jobs in this area.

- 90 new brands created
- 167 entrepreneurs involved
- 2.690 people indirectly impacted
- 598 new jobs created

The project started in September 2016 and is still going on.

It wasn't our intention to apply inappropriate visual aesthetics in the poor favela environment, which would have seemed strange and distant to the owners of these logos. It was fundamentally important for these people to feel like part of what was being born. For logo distribution, simple materials were chosen and many times characteristic Brazilian jury-rigging was utilized in the design solutions. The design here has much more to do with the realization and ownership of dreams than the final repeated production finishing. The essence of design is to transform the world around it.

“Combination of design and marketing making real changes to the favelas”

-Charles Landry, Head of the Jury Committee-

Entrepreneurship incubator successfully created a better social environment in this project. This project is a symbolic case of a combination of design and marketing making real changes to the favelas – energetic project with positive impacts. Favela-based incubator is a very good idea, as the link to design and marketing is important. Using design to address the issue of inequality is a significant task, and this project have shown its success by branding as a lively, beneficial solution.



The designs changed the local society by fulfilling dreams and sharing ownership.

Creating a local business environment for the poor

“Design Meets The Corre, Fa.vela”



Good Afternoon. I am Gustavo Greco, founder and creative Director of Greco and I am also active as an academic teacher. I dedicate myself to design diffusion initiatives throughout Brazilian society as the President of the Brazilian Association of Design Companies - ABEDESIGN.

I also participate as a frequent juror at major design festivals abroad representing Brazil in the international juries. Greco is a design company specialized in visual identity, signage and editorial projects. Greco is recognized as one of the most awarded design companies in Brazil. The Design Meets Favela project, which began in two thousand sixteen with the objective of creating visual identity projects for favela's entrepreneurs, facilitating the birth and growth of their brands.

A hundred companies have participated in the project and had their logos created by the city's best designers who worked pro bono. Design against the poverty wheel. In the favelas of Belo Horizonte, which is one of the largest Brazilian cities and has the third largest



in-town favela, you need to be in the Corre* to overcome the statistics.

Corre is a Brazilian slang (which means hustle) used in favelas to describe the way they deal with their day by day problems. Founded by João de Souza, Fa.vela is the first favela-based business accelerator in Brazil, working in the development of an entrepreneurial, technological and innovative ecosystem for lower income communities, through business acceleration programs and projects focusing on socio-environmental and economic impact. Forty per cent of favela's residents dream of having their own business, among which sixty-three per cent want to undertake in the favelas where they live. Since two thousand sixteen we have done a hundred brands for the companies supported by Fa.vela.

To make this happen, we went down into the corre and brought to life Jumara's Hair salon, Paulo's music school, Luci's café, Will's hydroponics, Camila's school, as well as ninety five more. Literally.

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For logo distribution, simple materials were chosen, and many times characteristic Brazilian jury-rigging was utilized in the design solutions. The design here has much more to do with the realization and ownership of dreams than the final repeated production finishing. The most important result has been bringing companies into reality in an infertile environment for the development of new opportunities. Thousands of people have already been directly impacted considering only the members of each family and the number of jobs created.

More than hundred new brands created More than hundred and fifty entrepreneurs involved. More than two thousand sixty hundred people indirectly impacted. Almost six hundred new jobs created The essence of design is to transform the world around it.

Thank you



The most important result has been bringing companies into reality in an infertile environment for the development of new opportunities.



Rebirth of the charnel house as a space for daily lives

Eden Paradise Memorial

“This memorial garden is complemented with a hotel and teahouse where the living can stay comfortably. This project attempted to improve the negative idea of the memorial and funeral culture in Korea.”

Location: Icheon, Republic of Korea

Designer Nationality: Republic of Korea

Award Recipient and Collaborators: SiYoung CHOI with KwangJun KIM
LIVINGAXIS

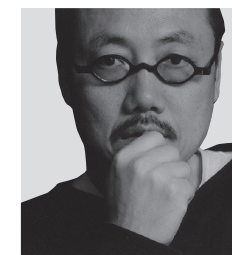
Director and Masterplan: SiYoung CHOI

Supervisor: KwangJun KIM

Designer: OkRyeon LEE

Y.VAN ARCHITECTS

Construction: ChangWoo LEE



Designer: SiYoung CHOI



At the charnel house garden, concerts and garden weddings can take place.

It is still an unfamiliar place even after 10 years of visiting my parents and with this deep regret, I planned to make a place not only for the dead but also for the living. I planned to make memories and go there often. So, there is a kitchen and chef garden for the restaurant. There is also a convention hall and additionally, a Library. The descendants of the deceased can honor their will through the books, in the library, that were donated by their family. Also, we have a family hotel with seven uniquely themed gardens with a tea house in the center. In fact, what made all of this possible was the garden itself. The greatest virtue of a garden is its reflecting and comforting values. Consolation has become a more significant word since the Corona outbreak. A charnel house with a garden concept. That is the theme of our new project.

Rebirth of the charnel house (napgoldang) as a space for daily lives: Eden Paradise Memorial

We proposed numerous events in various sizes such as Jazz concerts, classical concerts and even weddings at the lake garden. At that time, many people commented how we can have such events in parallel with the funeral. I replied, what activities can't I do in the place my loved ones are buried? Those people had no choice but to agree to our judgement. In 2018, it was greatly rewarding for us to hold the World Creative City festival, which consists of 200 cities in 80 countries under UNESCO. Many religious organizations, graduate schools, academic groups, marketing companies, and many more visited our charnel house for our bold and innovative concept. These events in various sizes were possible due to our convention halls made for our seminar rooms.

After its completion, various concerts, weddings, tea & flower arrangement classes, and multiple humanity lectures are held frequently. The tea houses and restaurants are always full of people on the weekends. The garden elicits laughter and joy from the children, reflecting the satisfying and vibrant atmosphere. We believe this place plays a role in connecting people to people, and cities to cities. It is greatly rewarding to see it come to fruition.



Commemoration of the dead and lives of the living co-exist in this space.



This project began by asking ourselves, what activities we can do in this place wherein our loved one are buried.

At the beginning, we were not welcomed by the neighbors and the community. We suspect it might have been rejection caused by stereotypes. The picket protests were never ending. We told them we will create a place completely different from the conventional charnel houses. We kept that promise. We have completed a paradise of joy and created a place that is the pride of our community. We humbly claim that we changed the perception of conventional charnel houses and traditional funeral culture in a positive direction. The general community has shown similar sentiments, and we are glad for this opportunity.

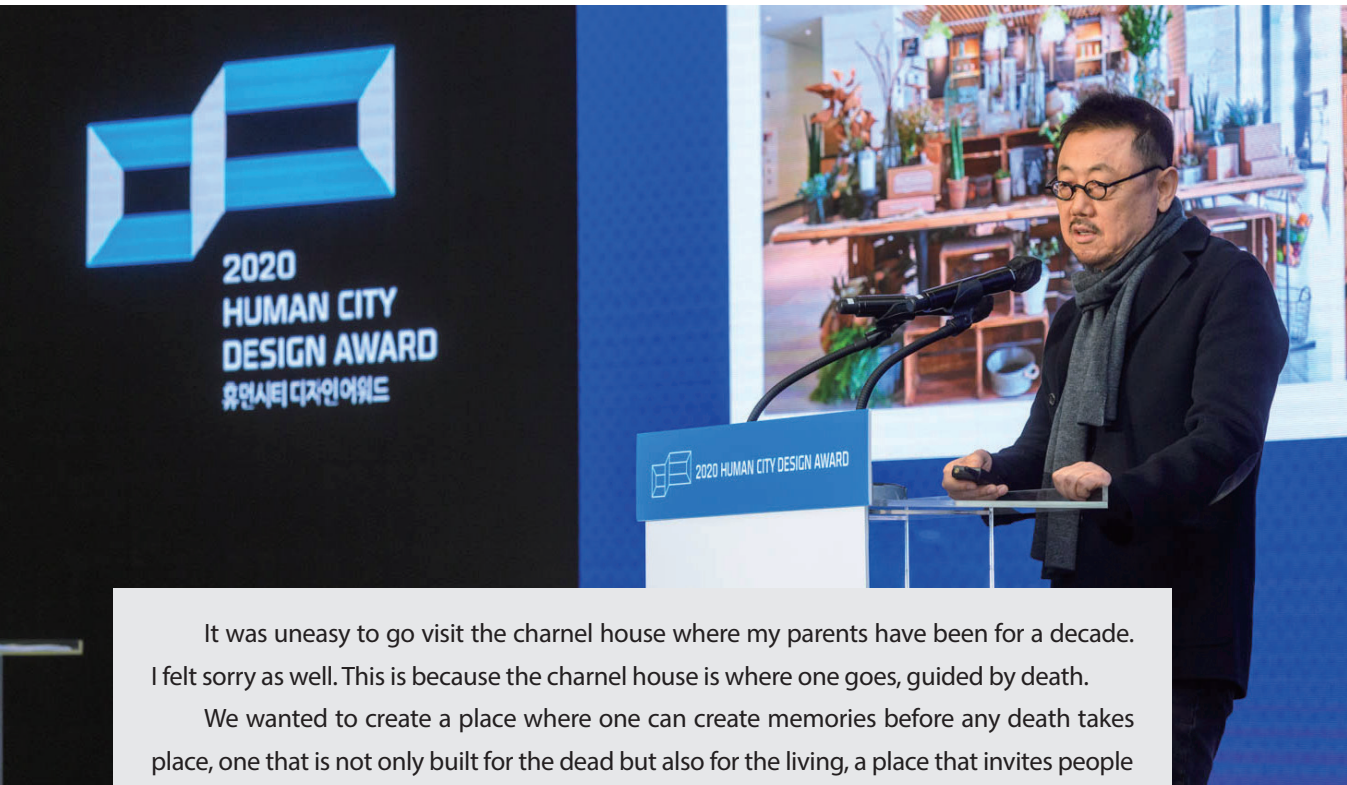
“An original topic and intense new vision of a memorial where a place for the living cultivate memories”

- Stefano Micelli, Head of the Jury Committee-

This project shows a new perspective to understanding the idea of death, through a place where one wishes to make memories before passing on, to relay stories, to make romance, and therefore to visit and to stay. It is a very good project that reconceives the idea of a cemetery into a place for all of us whether dead relative lie there or not. Coping with the fact of losing one family member could be painful and stressful, yet this project delivered a decent and loving scenario where emotions can be empathized and sorrow can be eased. An original topic and intense new vision of a memorial where a place for the living cultivate memories.

Rebirth of the charnel house as a space for daily lives

“Eden Paradise Memorial ”



It was uneasy to go visit the charnel house where my parents have been for a decade. I felt sorry as well. This is because the charnel house is where one goes, guided by death.

We wanted to create a place where one can create memories before any death takes place, one that is not only built for the dead but also for the living, a place that invites people to visit more often and for longer duration.

You are looking at the field map of the Eden Memorial, located in the Dodeuram Mountain.

The hotel sits near the top, with the roof garden, library, and café in the center. There are also convention place, canal, and a large park with a lake. There is a teahouse on the other edge; you can see on the site that at the very top are the chapel and the charnel house.

Because we had to have the nature and the building, and people and the environment come together in a harmony...



The green garden sits in the center of this concept. Green functions as a filter that trims the worldly noise.

There is the Lake Garden and the Blue Angel Garden, followed by the Prayer Garden, the Espalier Garden, the Thinking Garden, Roof Garden, and the Chef Garden – 7 thematic gardens.

In the garden, people contemplate and leave their souls to rest, sometimes running freely, receiving condolence. In the Eden Garden, filled with vitality all season long, occasional weddings and concerts take place. The picture shows a jazz concert. There are farm parties once in a while.

This is where your loved one are asleep; what can't you do? In the Glass House and the Tea House, family gatherings and flower classes take place. You can purchase planters and flowers here. There is the gifting corner at the Tea House – As this place is for making memories, it is the most important corner for us.

Eden Garden is where the memories are made. There is a family hotel for those coming from abroad or afar. You are looking at the hotel view of the gardens.

This is the library where we display the books from the deceased as gifts. The children also come here to have thoughtful moments with the memories that they have. The café sits adjacent to the library, filling the library with the scent of coffee.

The restaurant looks over the garden. The vegetables and herbs tended by the chef is prepared for the tables.

There is the water burial space, above which is the charnel house with the chapel. A petit chapel is surrounded by pearl millet. The charnel house is underneath this structure. The chapel consists mostly of wood. Whoever needs to pray can come for prayer anytime they wish. You can see the interior of the charnel house. Light and nature can be seen from all sides...

Like the truth-seeker's pathway, the ambulatory can be found here. The charnel house, open to the light, is finished with bronze and marble to add dignity. Here, you see the sunken garden – beautifully shown here under a bright sun.

When we first began to plan the Eden, we had endless protests from the neighbors and local communities who detested the idea. We were far from being welcomed. However, this place eventually became a restful place for the surrounding neighborhoods.

This was what made us proud of our work. Our hope for the Eden to be an opportunity to change the image of the charnel houses and funeral culture is surely shared by many.



A tourism resource that allows
humans and elephants to
live together once again

Elephant World

“Based on the special relationship and the shared life of the Kui people and the elephants, facilities and tourist attraction were built in this neighborhood, creating jobs so that the co-existing lifestyle can sustain into the future.”

Location: Surin, Thailand

Designer Nationality: Thailand

Award Recipient and Collaborators: Boonserm Premthada, Boonserm Premthada with Bangkok Project Studio, The provincial administration of Surin, The Kui community leaders, The mahouts, The elephant owners, Chulalongkorn University



Designer: Boonserm Premthada



By talking with the locals, I learned that it is impossible to separate elephants from Kui culture as both species depend on one another.



An empirical research on the shared living environment between humans and elephants had been conducted in the area.

The key objectives of the Elephant World Project are to create a cultural and natural tourist attraction, and to create jobs and generate income for the local people. The project is situated in the previously deforested national reserved forest, a part of which also serves as the site of Baan TaKlang Village, the oldest elephant village of over 400 years. The concept of the project is to translate the stories and lives of the villagers into activities and architecture.

The culture of elephant raising is embodied under the roof of the village's cultural ground that recounts the real lives of the villagers who love their elephants like family members. Happiness, sorrow, hardship from poverty, and impacts from the accusation of elephant abuse are conveyed through the museum, allowing the "voices" of the local people to be heard.

A tourism resource that allows humans and elephants to live together once again: Elephant World

The use of available local resources as the main construction materials, such as bricks made of soil obtained from a pond digging, simultaneously creates new architecture and natural resources. The observation tower was built, taking into consideration the landscape and history of the area, as a resting spot. To create more green space in the area, seeds were thrown from the top of the tower and were carried by wind. Engaging local workforce in the construction is a way to create jobs and income for the villagers, giving more choices of occupation other than raising elephants.

Only 50% of the design was by me: the rest was fulfilled by nature, elephants, and people. For example, the tourists can participate in the reforestation effort by throwing the seeds of Apitong or Asian Mahogany from the top floor of the observation tower and let the wind carry them around the area.

Elephant-centered traditional festivals are organized every year at the cultural ground which is now serving as an activity space for the Kui people and a guest room to welcome visitors. This is an opportunity for the villagers to co-organize activities with the government to promote the local culture and build rapport between each other.

For the museum, the villagers have offered many important items and various pictures from the past as exhibits and for further use as references. Sunlight in the museum is manipulated to communicate the feelings and atmosphere inside the building and the surrounding area. This museum is, therefore, a semi-outdoor building just like the houses of Kui people.



Observatory seems to have arisen from the ground, encouraging the visitor to reach the top floor.

The Elephant World Project belongs to everyone because it was conceived with goodwill of all parties who worked hard to make this project possible. The provincial administration of Surin, the Kui community leaders, the mahouts, and the elephant owners contributed to the construction in terms of labor and took part in problem solving while Chulalongkorn University assisted us in conducting a research until the project was completed. This success, therefore, truly belongs to the people of Surin Province.

The project has been transforming the unknown, rural, and small village of Kui people and the elephants for the better since the first day of the construction until the project was finally launched.

Firstly, the project created jobs for people in the area.

Secondly, the villagers are able to utilize two new large water sources for elephants and for growing crops as elephant food. These ponds were dug to obtain mud to make bricks and the amphitheater.

Thirdly, the architecture, the elephants, and the Kui people attract the press and the public to the area. The Kui people run their own Facebook page, Youtube channel, and other communication channels to share everyday life of humans and elephants with the architecture as the background. This is another income source of the local people. “We’re putting down sickles and holding up selfie sticks,” said a village representative.

Fourthly, the elephants sent to work in elephant camps, in the wild, or in major cities across the country are returning home after the Elephant World Project is open for visitors. The Elephant World Project helps humans realize the importance of interdependence, the concept which will lead to other projects in the future, such as growing a permanent forest as a food source for elephants, digging additional water sources, using elephant dung as construction materials, making elephant dung coffee, growing a forest as an elephant habitat, and so on. These activities strengthen the local economy, are sources of pride of Surin people, signify the strength of the elephants and the Kui people who had been through immense hardship, and amplify their voices. The Elephant World Project helps us see that “sometimes it is animals that make a city.”

Most of the architecture is created for humans. That is why we tend to take a human-centered perspective in everything we think and do. The Elephant World Project exemplifies “humanity” in another way by showing “empathy” for elephants, revealing the 400-year-old culture that gave birth to love and bond on this land. This empathy is extended to the reforestation effort to regrow a food source for elephants, and the digging of water sources which are important to the area. The project also serves as a lesson for humans to understand the detrimental effects of their anthropocentric view which disregards their surroundings. The Elephant World Project, therefore, takes a non-human centered approach, and centers around elephants which teach us humanity.

“Shows an ethical and responsible attitude of human being in staying equally with other species on this planet”

-Lu Xiaobo, Head of the Jury Committee-

Elephant World, located in Surin, Thailand, shows how we as human race can co-exist harmoniously with other species.

This project shows an ethical and responsible attitude of human being in staying equally with other species on this planet. This project demonstrates a good solution – one finds here deep thoughts about how we can recreate the balance between human and animals (elephants). As we can see, in such a well-designed place, elephants too will be respected as members of this planet.



This project creates forests and water source, realizing the interdependency between animals and mankind.

A tourism resource that allows humans and elephants to live together once again

“Elephant World”

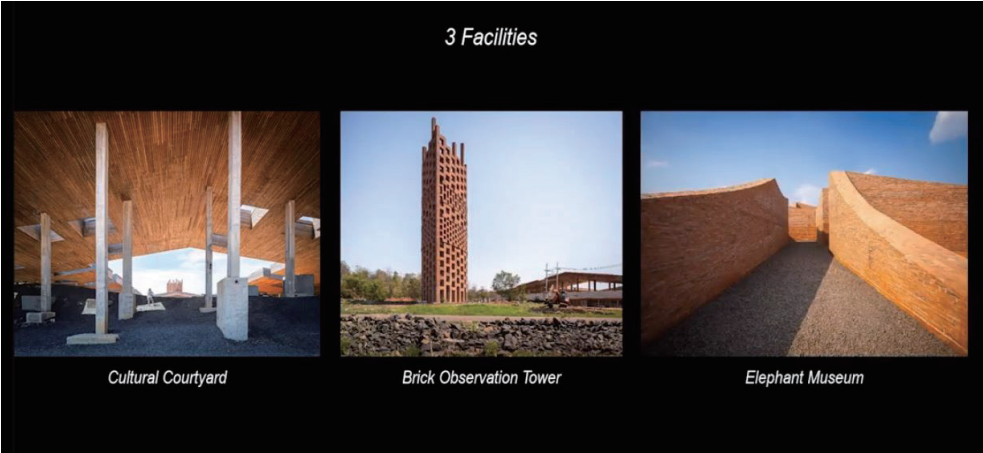


Elephant: Non-Human Centered

Most architecture is created for humans. The Elephant World Project, takes a non-human-centered approach that exemplifies humanity by showing empathy for elephants. The site sits in Ban Ta Klang village, in Surin province, Thailand where Kui people and elephants have formed an unbreakable bond for centuries.

Over time, urbanization has taken away the forest and the traditional way of living, causing difficulties to grow the elephants' food. The elephants and their keepers had no choice, but to wander in tourist cities.

The Elephant World project was commissioned by a local government to create a new home with suitable living conditions for both species; and restore the destroyed forest. Three facilities, the cultural courtyard, the brick observation tower and the elephant museum were integrated into the existing village. I began the project by studying the elephants' lives, the environment and the architecture built by the villagers.



This cultural courtyard is designed to be a large space for recreations, cultural events and religious ceremonies. Next to it, a pond was dug to collect rainwater for the elephants. The excavated soil was then upcycled as a construction material. I then collaborated with the local workforce to make handmade bricks from the soil. These bricks then later became the main material for each of my buildings. This process helps create jobs and income for the community, allowing for more occupation choices.

Restoring the forest takes time, and this project is just the beginning. At this observation tower, people can help restore the forest by dropping the plant seeds which are carried away by the wind.

As you can see, only 50% of the design was done by me. The rest was fulfilled by human, elephants and nature.

My architecture performs three functions, preserving the culture, reviving the forest and building a self-sustained community. The project has transformed the forgotten village from the first day of the construction until the project was finally launched.

Especially during the COVID-19 pandemic, the architecture brought them home. The Kui people put down the sickle and started to hold a selfie stick and broadcasted their own stories to the world.

From this project, I learned that sometimes animals can bring hope and pride to humans. Humanity is not just about human relationships. We address our humanity through our relationship with other living creatures on the planet. The respect and contempt we show towards the animal reflect the value of us as a human race.



A walking trail that connects the city with nature through “slow travel”

Fuzhou-Urban Connector

“The first elevated forest walkway in the world that made use of the natural mountain topography. Using the module system, the project enhanced the accessibility of residents while preserving the existing nature.”

Location: Fuzhou, China

Designer Nationality: Singapore

Award Recipient and Collaborators: LOOK Architects, Look Boon Gee and Ng Sor Hiang



Designer: Look Boon Gee



Site visit to Jin Niu Shan to understand the mountainous terrain.



Traditional construction method of transportation using mules and donkeys to bring building materials through hilly terrain.

The Fuzhou Trans-urban connector or Fudao is the first-of-its kind, a 19km elevated pedestrian walkway system that weaves through the hillside forests of Jinniushan (金牛山) in the city of Fuzhou, China. The walkway reframes the relationship of city dwellers to the natural environment within the Jinniushan Mountain at the center of the city and unlocks the potential of the forested hinterland as a space for active public enjoyment within a dense urban fabric.

A walking trail that connects the city with nature through “slow travel”: Fuzhou-Urban Connector

At an urban scale, the elevated walkway functions as an urban connector that improves public accessibility and connects the waterfront promenade along the Minjiang River in the south of the city through the Jinniushan Mountain to a future commercial hub in the north. It reclaims the rich natural hinterland forests of the city as both an ecological and cultural resource for its citizens and provides a ‘green lung’ and a sense of relief to the rapid urban growth of the city while exemplifying an awakened local consciousness to improve the lives of city dwellers by bringing nature within reach of all.

A network of ten different entrances link the network, each celebrated by a bold urban intervention that augments the urban fabric. These urban amenities variously include viewing platforms, bridges, a cliff walk, tea houses and the conversion of an existing bus depot into an F&B hub and the main entrance to the project.

The walkway itself is sensitively designed to complement and preserve the natural greenery of the mountain. The planning of the walkway follows the topography of the mountain and leverages its undulating character. An adaptive “all-terrain” modular system was developed that comprises 6 basic deck components allowing for the walkway to adapt to the changing topography of the mountain while allowing for easy construction and quality control. The modular system also ensures a constant 1:16 gradient that provides universal barrier free access throughout the walkway.

Steel was used in the construction of the walkway to permit 16m long column to column spans while minimizing the working area around the walkway to preserve as much of the greenery as possible. The use of steel grating for the walkway floors also permits for the rain and sunlight to reach the undergrowth while the porous balustrades dissolve the edge of the walkway to blend in with the greenery as much as possible.



The gently splayed character of the walkway balustrades give a sense of expansiveness and merges with the forest beyond.

The project would not have been possible without a collaborative approach undertaken between the Fuzhou city government, the contractor and the architect in collaboration with the local design institute.

The various urban interventions along the walkway were sensitively tailored to rehabilitate the social and environmental landscapes of the formerly neglected spaces of the Jinniushan mountain. These included the design of a columbarium complex to rehouse the graves exhumed from the mountain side during the construction process as well as the rehabilitation of an abandoned quarry in the landscape into a new visitor's center.

At Meifeng, the entrance to the walkway has been designed around an existing water body, transforming what was originally a village fish pond into a protected bio-retention basin that purifies runoff from the surrounding hills through layers of functional landscapes.

The process of construction also involved close collaboration with the local contractor. An innovative construction method was devised with the input from the contractor for

a launching mechanism for the steel walkway that uses the completed sections of the walkways to launch the steel trusses for the subsequent segments of the walkway. In this way, the original design intention of minimizing the construction footprint of the walkways was realized on site.

The completed design has seen widespread use by local residents who utilize the walkway on a day to day basis for recreational activities and exercise. The completed walkway also enables residents to enjoy a renewed view of the city from an elevated vantage point, and democratizes this experience of the city for all residents not just limited to the privileged few. According to the local city government, at the first Lunar New Year celebration after its opening, the walkway was visited by as many as 30 000 people.

At the same time, the project complements the historical and cultural values of the city. Historically, Fuzhou has been known within China as Rongcheng (榕城) or 'banyan city', and is famed for the numerous banyan trees that line its street. It is one of the greenest cities in southern China. The trans-urban connector contributes to this cultural heritage and identity by extending the 'greening initiative' of Fuzhou. The completed walkway has also garnered local and international recognition.

One of the major challenges of the project was in resolving the contested land rights and land use issues especially for a continuous development of this scale within a dense urban core of Fuzhou. This is especially so given the typical challenges of development within dense urban sites faced with the challenges of high land prices and fragmented land ownership. In this respect, the project team was thankful for the support of the city government which recognized the urban and social value of the project to the city.

"A graceful combination of good function, beautiful aesthetics, and eco-friendly landscape"

-Lu Xiaobo, Head of the Jury Committee-

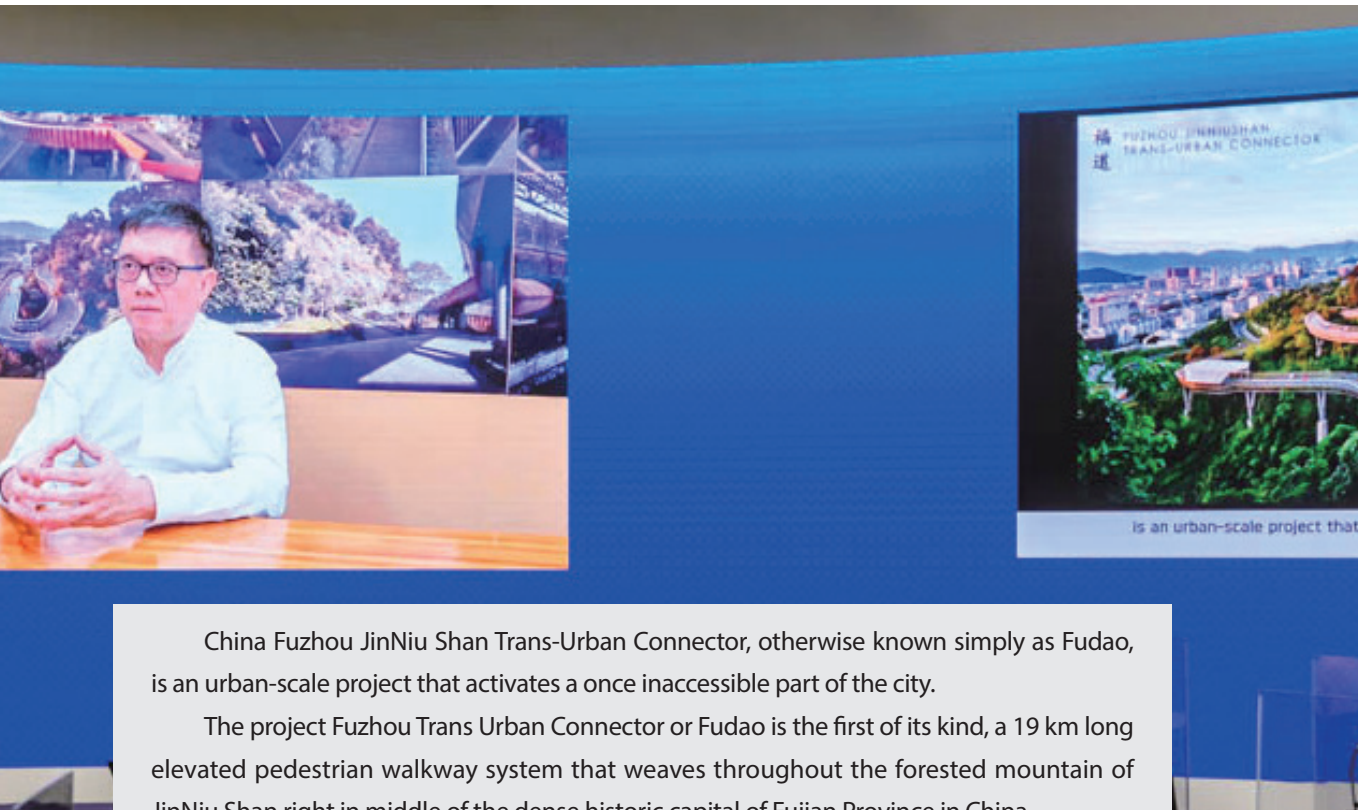
This is a large-scale project that have realized an urban connector network which increases the accessibility of the Fuzhou residents to the nature reserve and form an urban connector that allows for experiencing both the city and the forest. This is a good case where a graceful demonstrating a graceful combination of good function, beautiful aesthetics, and eco-friendly landscape. Being famous as a symbolic landmark, more urbanizing cities can learn from its success. It is a beautiful design project which performs its role as a pedestrian infrastructure.



At sunset, the sinuous quality of the walkway is enhanced by the articulation and color of the balustrades which give off a shimmering golden glow and merges with the forest beyond.

A walking trail that connects the city with nature through “slow travel”

“Fuzhou–Urban Connector”



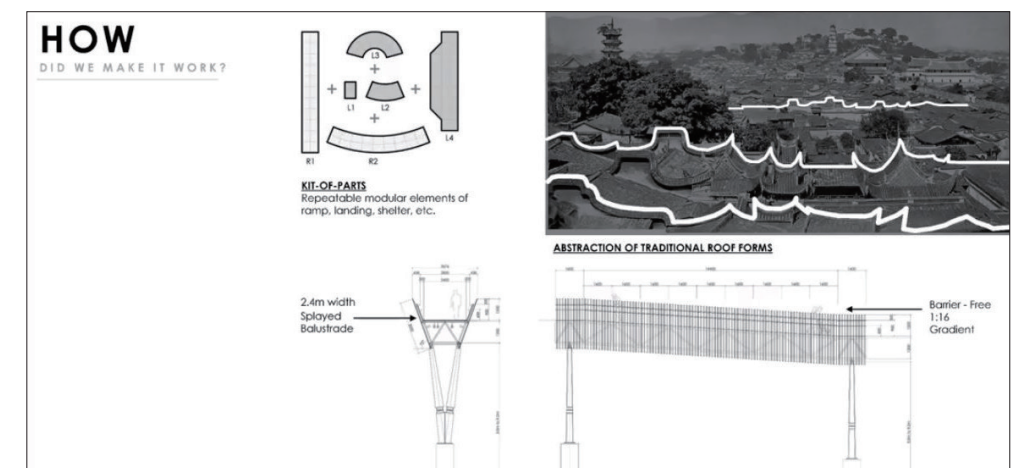
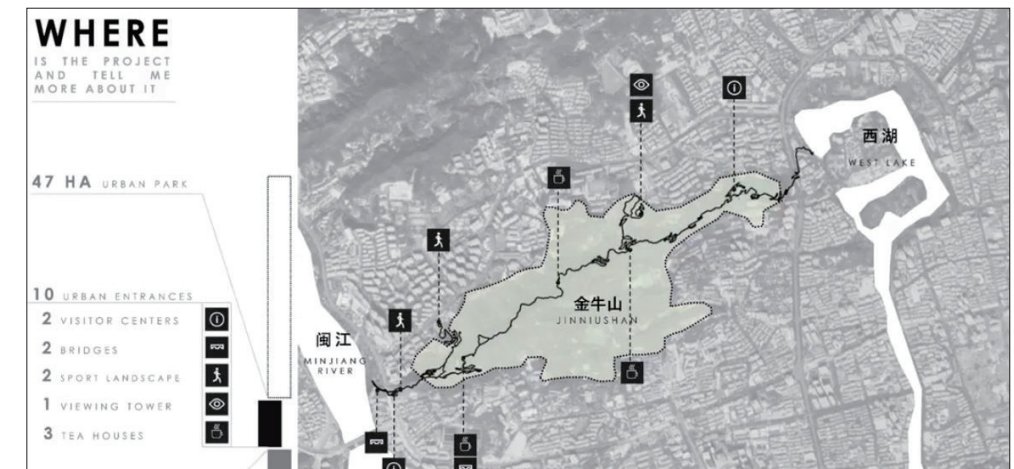
China Fuzhou JinNiu Shan Trans-Urban Connector, otherwise known simply as Fudao, is an urban-scale project that activates a once inaccessible part of the city.

The project Fuzhou Trans Urban Connector or Fudao is the first of its kind, a 19 km long elevated pedestrian walkway system that weaves throughout the forested mountain of JinNiu Shan right in middle of the dense historic capital of Fujian Province in China.

As an antithesis to the rapid development of many Asian cities, Fudao emphasizes the importance of a renewed connection to nature and the creation of a series of interconnected public vibrant spaces that aim for greater human interactions and chance encounters.

It is a gateway to Nature, - an important sustainable human city strategy.

The project came about when the Fuzhou City government had a grand vision to link up the waterfront promenade along the Minjiang River in the South of the City to another waterbody West Lake in the North, through the hinterland of JinNiu Shan Mountain. This project faced many uphill social and ecological challenges.



Being in the middle of the city there were contesting land use issues like high real estate land values, sensitive military zones, villages, temple, hospital, farm, orchards, abandoned quarry and cemeteries.

In fact, we had to build a columbarium for the reinterment of the many old graves that once were dotted on the mountain.

At one of the entrances, we had to relocate an existing village and fish pond to create an eco-retention pond to help to stabilize and purify water flowing down from the mountain. We also redeveloped an existing bus depot into a visitor amenity at one end of the walkway. We also faced ecological challenges of preserving the natural vegetation and minimizing the impact to the natural topography without cutting down many of the existing trees and vegetation.

The elevated walkway system is an embodiment of Design for Manufacturing and Assembly (DFMA). The entire walkway comprises of 6 basic modular components which are designed to suit the hilly and forested terrain of JinNiu Shan. The walkway's 1:16 gradient also makes the trans urban connector friendly to the elderly and wheelchair-bound.

There is a sense of lightness created by the sensuous and repetitive nature of the walkway. The lightweight steel elements retreat into the lush background allowing the surrounding nature to take center stage. The use of steel grating in the walkway decks also permits sunlight and rainwater to reach the ground level and encourages the growth of low-lying plants.

By bringing people to the once inaccessible hinterland – the green lung of the densely populated part of a two thousand year old historic city.

It helps to create collective memories for the people – an important criteria for making a human centric city. It helps to build resilience for city dwellers by improving their physical and mental well-being. It unlocks the potential of a forest for sustainable balanced future City making – and proves that the co-existence of nature and City is highly achievable.



Recovery of the city through a pedestrian bridge and park

Medellín River Park

“A bridge and a botanical park were built over the Medellín River, thereby striving to achieve sharing and co-existence between the nature and human. This project also catalyzed social communications among the citizens and created a place of restoring relationships.”

Location: Medellín, Colombia

Designer Nationality: Colombia

Award Recipient and Collaborators: Sebastian Monsalve Gomez ,
Juan David Hoyos



Designer: Juan David Hoyos Toborda, Sebastian Monsalve Gomez



Medellín River, previously limited to axis of mobility, is now a space of culture and greenery.



Medellín River, previously limited to axis of mobility, is now a space of culture and greenery.

For more than 60 years, the Medellín River underwent several interventions that turned it solely into an axis of mobility. Initially, it was channeled and thus lost its natural curvatures and wildlife; later, it was confined between two tracks and this gave guidelines for the railways first with the Antioquia Railroad and then with the massive public Metro system. The project seeks to recover the lost relationship of the inhabitants of the Aburrá Valley with the river that crosses it and divides it into two sides, fragmented by the roads. The main intention of this project is to bury by sectors the current highway that runs parallel to each side of the Medellín River and to enable the surface at the pedestrian level for a park that integrates the biotic and urban systems of the city. From the designed botanical landscapes, activities and routes are proposed for people, so that the built and the non-built work become a single living piece, generating a symbiosis between the natural and the artificial. The project was consolidated through four city strategies.

Recovery of the city through a pedestrian bridge and park: Medellín River Park

First Strategy is the river as the structuring axis of the urban public space, which seeks to recover the river for the people, for the fauna, and for the vegetation, and in this way to promote the citizen encounter in these sectors that has been degraded by the development of the road infrastructure.

Second Strategy is the transversal integration of the city. The project triggers the transversal integration of both sides of the river, through park bridges; these not only connect and integrate people but also connect vegetation, fauna and help to recover the memory of the river as this great natural element.

Third Strategy – environmental restitution of the territory. The ecological system of the biotic corridor of the river is strengthened, with the implementation of associations of native species throughout the entire corridor of the river, and in this way integrating nature with the road infrastructure, creating a botanical park that articulates natural systems from the city.

Fourth Strategy is to recover the memory of the water. Putting the inhabitants in contact with the city's water systems, forgotten and abandoned, is the key to the development of new cities, looking back at natural systems, creating policies and spaces for the discussion of recovery and housing of these places to have healthier and more livable cities.



The design process was carried out with the participation of different actors, including the local government with the municipal planning office, but also a very important point was the participation of the community through socialization where different questions and problems were raised around this place. In this way, information was collected from the community, which was incorporated into the designs developed, thus generating a project that responds to the problems of the city but also responds to the problems of the immediate environment and its community, generating ownership and identity. Colombia and Medellín have had very difficult times around armed conflicts, this has left a mark of insecurity and fear in the communities, this has been reflecting in the way of inhabiting the spaces, where many of the social dynamics are generate inside the closed ones. Spaces like malls.

The project is a place of reconciliation with the public space with the river and with natural systems, through the generation of meeting places that go beyond the ambit

physical, but rather promote social interaction and dynamics that improve quality. Life of the inhabitants and sense of belonging. This community went from having roads, noise, pollution, and insecurity to having meeting spaces, pedestrian, and ecological connectivity zones that integrate both banks of the river.

The construction of the first stage of this Project was divided into two phases, the first phase began construction in February 2015, and the second phase in February 2016, and ends in December 2019.

Being able to guarantee the continuity of this project is one of the greatest challenges since it depends on the administrations on duty to be able to make the following stages viable. The question is how to change the dynamics of the city so that the projects with high social, urban, and landscape impact that are so important for cities and that need to be built over several years and administrative periods do not depend only on political will, but rather that they are projects with continuity in time. Currently, the project faces this uncertainty and seeks to resolve it through the generation of a public figure that conforms to the society of several public companies in the city in order to guarantee the continuity and execution of the other phases of the project.

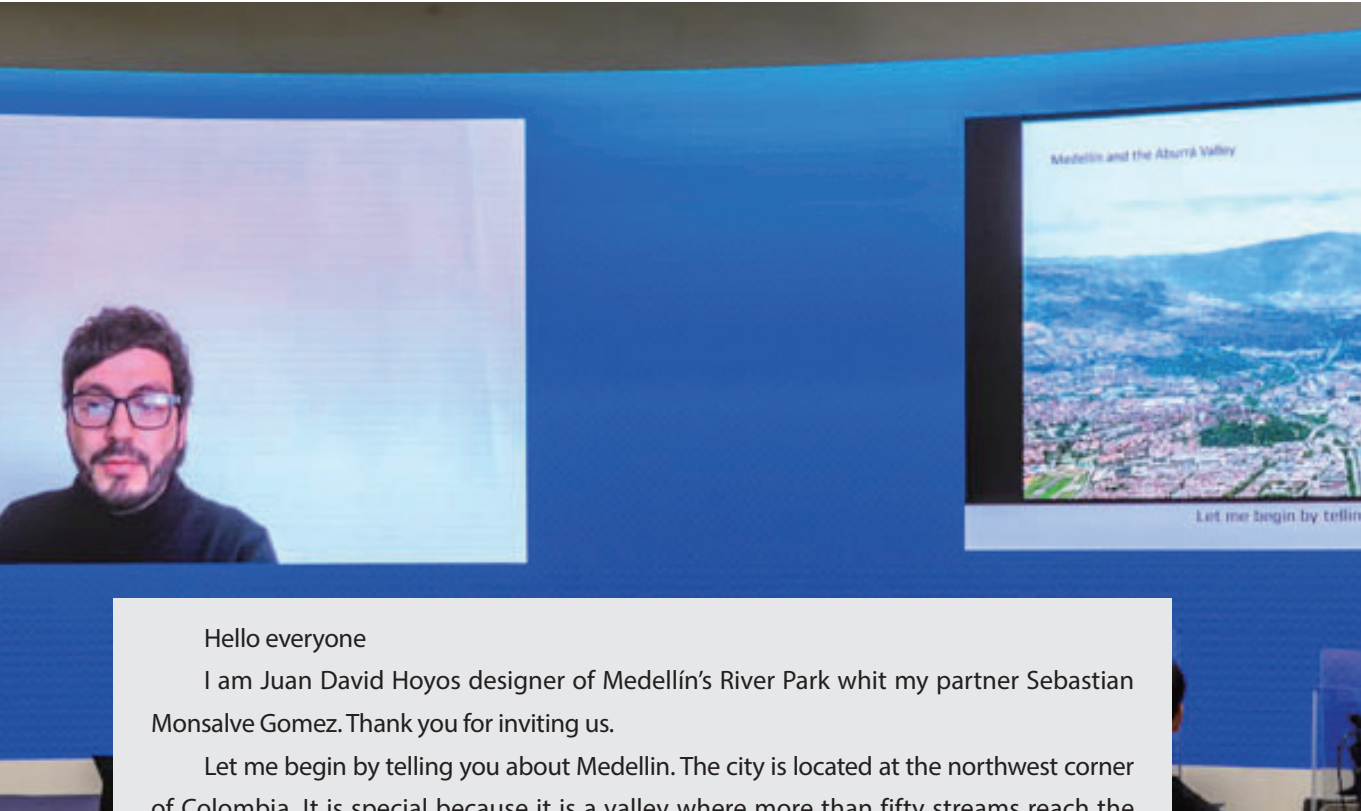
**“A showcase city of urban design...
It integrates river, infrastructure, and buildings”**
-Seounghoy KIM, Head of the Jury Committee-

This project connected a pedestrian-only bridge that connects the neighborhoods previously disconnected by the river, thereby providing an interesting solution to the regional disconnectedness. By creating a public place that recognizes the importance of nature and environment, and the restoration of relationships between people, it once again confirms the importance of human-centric design.

Medellin River Park is not only a new public space that connects the city to the natural environmental harmoniously, but also a dynamic solution to the citizen mobility issue. Medellín is a showcase city for urban design. It will be a model case for other cities to follow. It integrates river, infrastructure, and buildings.

Recovery of the city through a pedestrian bridge and park

“ Medellín River Park ”



Hello everyone

I am Juan David Hoyos designer of Medellín’s River Park whit my partner Sebastian Monsalve Gomez. Thank you for inviting us.

Let me begin by telling you about Medellin. The city is located at the northwest corner of Colombia. It is special because it is a valley where more than fifty streams reach the Medellin river at the center. Our territory is marked by water.

A series of decisions drastically changed the city. Firstly, the river was channeled, eliminating its natural structure and possibility to sustain life. On either side of the channel a road was built and it became the main artery that connected the city’s North and the South. The new artery road shattered our connection to the river, erasing from our landscape the idea that it was the main living organism in our territory.

Finally, with a greater population density, public transportation became a real issue, so the space left in between the river and the road was turned into a metro system. The safety



cage next to the metro was the final wound on a severely damaged relationship with the river.

An opportunity to change this started in the year two thousand thirteen with an international competition.

The main idea of this urban project was creating a public park next to the river with an underground tunnel for the main artery road. Our concept is a botanical park where our biodiversity and ecological balance would be restored by giving each species a role in the valley. We divided the park into eighth sections, each with an individual character, corresponding to its immediate context and urban use. We currently have the first section built. It is located in the heart of the city. On the western side it collides with the municipal buildings and main administrative spaces. On the eastern side it stands immerse in a classic residential neighborhood. Landscape design had to be very strategic in order to respect both uses and still act as a connective urban park.

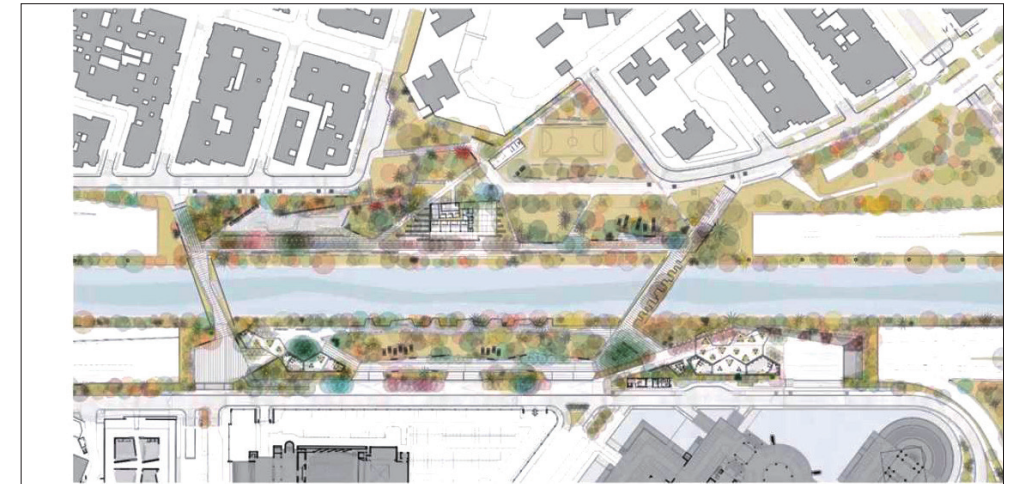
On one side we have plazas for big events, on the other we have a complex forest for walking and shade with different materials such as sand, rocks, metal and grass.

We planted more than one hundred seventy different species (two thousand individuals), some had been extinct from the valley for years. Landscape design was created with an understanding of the association and succession of species. This ultimately lead us to the recreation and establishment of a natural environment where biological exchanges can not only flourish, but integrate over time.

We had to deal with the root system interfering with the city's main service pipes: gas, water, sewage and electricity. The complexity of this project relied in our capacity to connect all engineering needs with ecological desires.

The first stage is currently completed. The trees are growing, we can listen to the river's water, the tunnel works perfectly and many animals have returned to the trees in the park. People have re-encountered the river, and a new generation is forging new relationships with it. They fly kites, ride bicycles and picnic. There is no other place in the city where this is possible next to the river. Our role as landscape architects is to allow all organisms in a territory to be treated as equal, to always make balance a priority. To understand we are not alone as humans, and we must design with this in mind. Design for birds, plants, rocks, children, water and wind.

Thank you



A “whole town” that creates a borderless community

Sekai Hotel

“Empty houses were turned into hotel rooms, and with collaborations with local markets formed whole-town-hotel. Visitors can experience local community culture and the everyday of the town through this project.”

Location: Higashiosaka, Japan

Designer Nationality: Japan

Award Recipient and Collaborators: Sekai Hotel, Koichi Yano, Kota Kobayashi, Koki Mitani, Yuki Kume, Misaki Hayashi, Natsumi Hamato, Mari Kitagawa, Yukiho Ueda



Designer: Koichi Yano

Sekai Hotel founder - Yano has been in the real estate industry for 19 years. What he has witnessed during all these years is that there are unused or undervalued properties in regional areas, although those areas have unique and fascinating cultures and backgrounds that attract tourists.

A “whole town” that creates a borderless community: Sekai Hotel

The design is planned around the concept of a "Whole-Town-Hotel". By renovating vacant houses into hotel rooms and using existing local businesses as hotel facilities e.g. local cafes as hotel restaurant, public baths as baths for guests, it allows travelers and local residents to interact with each other and re-discover new charms of local areas. Through this system, we (1) solve the issue of vacant-houses, which is one of the biggest issues in Japan, (2) support local businesses and promote a more sustainable form of tourism, and (3) create connections that have been lacking between generations and different areas.

From this background, Sekai Hotel's concept "ORDINARY" defines the natural and real face of people's everyday life in Japan, unlike the main tourism sites that were over-created for tourists both from domestic and international. This satisfies the industry's trend and international demand of "travel like a local" and promotes sustainable tourism.

What's unusual about the design is that we at the Sekai Hotel put emphasis on the connections to the local community in different dimensions.

We support local economic and social activities such as creating job opportunities for young generations, using existing resources, i.e. renovate existing vacant houses, collaborate with local businesses as part of the hotel facilities, and creating opportunities for local children to learn and touch different cultures by regularly holding an event called “icoima”. Incidentally, this event is financed by our hotel guests, as 200 Yen of every accommodation fee are donated to the event fund.

Another positive change is that the Sekai Hotel project has been successful in revitalizing the city of Fuse and increasing the number of connections between local communities, Sekai Hotel and guests. The project has been bringing more guests to partner shops and increasing the number of events for local children, having positive effects both economically and socially. One of the biggest challenges is to get understood by local residents. Sekai Hotel has a rather unusual and complicated concept, especially for a hotel, which is why it is hard to understand. Furthermore, for local residents, it feels unsafe to





Existing empty house was renovated into hotel rooms, to make the tourist feel 'like a local'

welcome people from outside of the area, as they are not used to outsiders continuously entering their community. We seriously considered this problem and held regular information sessions for residents to discuss our business style and how it benefits the community. Our efforts were received very well by the residents, but there are still quite a few members of the community who feel unsure about what we do, which is why constant communication and relationship-building is necessary and continuously proves to be a challenge.

Due to Covid-19, Sekai Hotel faces 3 main challenges at the moment. The first one is obviously the decline in the number of guests. Since the governments of nations have announced for people to quarantine themselves, the number of tourists has declined dramatically. This of course affects the travel industry, and more specifically hotels a lot.

Another challenge is that we do not have much reputation either overseas or domestic. Sekai Hotel offers intangible services beyond a normal hotel stay. That is why it is hard for us to describe our concepts and final goals through verbal or written communication. Therefore, we have difficulties with building the relationship between the local community, travelers and Sekai Hotel.

Furthermore, the local Sekai Hotel community is not well established. As noted above, we face the dilemma of how we can clearly demonstrate to our neighbors our mission "To be a hotel that creates a community". Although we deliver intangible services, it is difficult to communicate and therefore hinders community-building.

"A very smart little project, which covers various issues: abandoned houses, tourists, community, and so on"

-Seounghoy KIM, Head of the Jury Committee-

Abandoned house was renovated into hotel rooms and the landscape redesigned in collaboration with the local shop owners – a carefully planned town designing project. Interesting initiative, with the focus on the less known places with 360-degree perspective. Interesting way of renovating space to create a hotel where people experience different cultures and lifestyles. A very smart little project, which covers various issues: abandoned houses, tourist, community, and so on.



Portion of the hotel fee is used for local children's events, youth job growth, and local activity support.

A “whole town” that creates a borderless community

“Sekai Hotel”



Hello Everyone, I am Kouichi Yano, the founder and CEO of Sekai Hotel. inc. I have renovated and re-utilised the vacant properties since my career started. I believe that we need development that care cultures and natureas well as thoughtful for every one in the community rather than building new buildings.

Today, I will talk about Sekai Hotel’s system and design, and what we aim to do. Sekai Hotel, opened in 2017, is a hotel but it is not a normal hotel. It is a hotel creates traveller-local-Sekai Hotel community with No Border.

Sekai Hotel’s rooms, reception, and restaurants are distributed through the town. From this system, traveller can dive naturally into local everyday life. We believe that this travel style enriches travel experiences, and we call it “ORDINARY” experience.

Currently, Sekai Hotel is operating in 2 locations. Today, I will use Sekai Hotel Fuse as a case. is a very flourish downtown area that merchants, and craftsman coexist. It is a just 10



min away Fuse from Do-ton-bori&Namba area by train. Although this accessibility, you can feel very nostalgic atmosphere and there are still strong connections between people.

We design Sekai Hotel's rooms and functions that are distributed. It made traveller naturally explore and immerse themselves into the town. Because we renovate and use the vacant houses as hotel rooms.

Room design is inspired by local history and identity. The use of Fuse's small-factory-made-products makes rooms very industrial and stylish design.

If you step out the room, there is the shopping streets. You can easily touch everyday life of Fuse. From this design features, traveller can get to know their destination's identity.

For locals, Sekai Hotel rooms encourages local industries development and suggest the solutions for vacant house issues. By collaborating with Sekai Hotel, those local businesses can appeal to their "new" customer. For functions, we cooperate with various local shops. Every traveller to Sekai Hotel receives Sekai pass. Sekai pass allows traveller to explore and visit beloved-local shops casually. They can stay like locals live.

Sekai pass system creates communications between traveller and locals who are normally hard to interact. There is a case that a local shop's child and a Sekai Hotel guest's child became friends, and they still send the letters to each other.

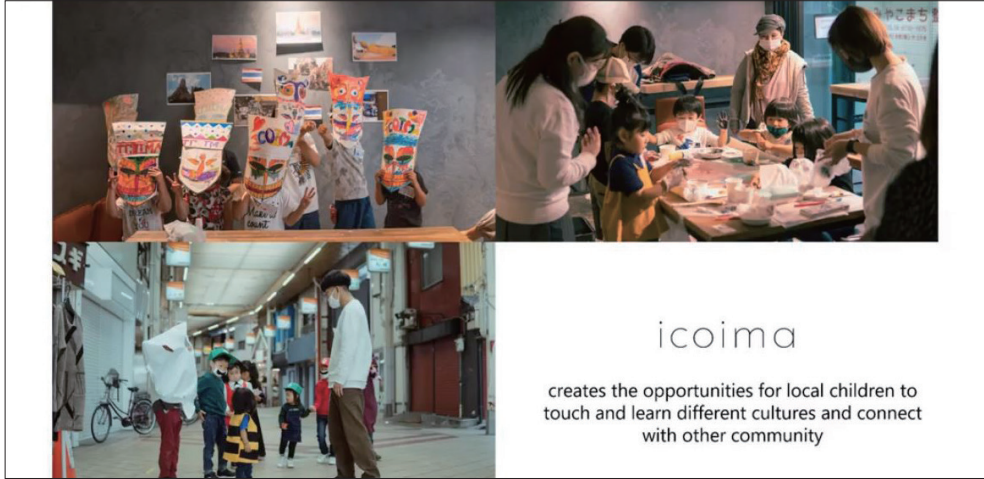
Lastly, we contribute to local community welfare by Social Good 200. Social Good 200 collects ¥200/stay from Sekai Hotel guests for investing for good. It allows traveller to automatically contribute for sustainable development of their destinations.

For example, our icoima event series allow local children to touch and learn about different cultures as well as expand their communities to belong. Children of Sekai Hotel guests join to the event.

We think that it is important to coexist and support each other whether you are a traveller or a local in order to create sustainable tourism style.

From those aspects, Sekai Hotel challenges to solve range of issues by creating the triangle community of Traveller-Local-Sekai Hotel. This business model and design can be applicable for for the world-wide issues. Especially for those face similar issues to Japan.

Through Sekai Hotel's design, we believe that Sekai Hotel bonds individuals, whether one is a local, a businessperson or a traveller, and creates a warm welcoming No Border community where anyone can belong.





Reviving the local economy through upcycling product

Sururu Da Mundaú

“By upcycling mussel shells to develop tile projects, this project created new source of income for the low-income community whose livelihood depended on collecting Sururu mussels.”

Location: Maceió, Barazil

Designer Nationality: Brazil

Award Recipient and Collaborators: Marcelo Rosenbaum, Rodrigo Ambrósio and Adriana Benguela



Designer: Marcelo Rosenbaum



With 300 tons of Sururu mussel shells discarded every month, this waste was a big problem for a long time.

Mundaú is a lagoon situated in the Vergel Neighborhood in Maceió, Alagoas State, on the Northeast side of Brazil. Five slums are located on the shore Mundaú Lagoon, where thousands of people live in extremely poor conditions with no sanitation in houses made of canvas, cardboard and other waste left by the consumer society, with a high child malnutrition rate along with a high incidence of violence, drug trafficking and child prostitution.

Reviving the local economy through a upcycling product: Sururu Da Mundaú

The community lives from the extraction of Sururu. The Sururu fishing comprises many families of the community and the Vergel Community produces alone approximately 300 tons of shelves which are currently dumped outdoors until they are taken to a disposal area at a very high daily cost, causing both environmental and public health problems to the community and the city. The Sururu has also been an intangible heritage of the Alagoas State since 2014, as it is part of the food chain of all social classes. This project aims to develop products from the near 300 tons of Sururu shelves a month that are discarded in order to create an income opportunity, meaning a new model of social development on the Vergel Community which lives in misery.

The project started in 2019 when Rosenbaum and the A Gente Transforma Institute (We Transform Institute) were invited by the project Maceió Mais Inclusiva Através da Economia Circular (Maceio More Inclusive Through the Circular Economy), a BID LAB (the Innovation Laboratory of the BID Group – Inter-American Development Bank) venture in partnership with IABS (Brazilian Institute of Development and Sustainability), the Maceio's City Hall and and allied ventures network, in order to create a design project with a circular economy concept.

The Essential Design, a social technology developed by the A Gente Transforma Institute (We Transform Institute), always starts by getting closer to the community. This is when we perform an investigation concerning the community's feelings, its knowledges, its leaderships and people's talents. This method, especially in this urban context of misery, is rooted on the paramount belief that every human being is capable of achieving knowledge development and intellectual emancipation. During the process of integration with the community, the project A Gente Transforma (We Transform) and Rosenbaum established a partnership with the craftsman Itamácio Alexandre, artisan of cement vases built with a



In collaboration with college research centers and companies, method was devised to turn the shells into construction tiles.

technique that he developed creating a counter shape mold of sand out of tools he makes with recycled material.

We proposed the substitution of sand by crushed Sururu shells on the batter mixture, an experiment supported in a research carried by USP (University of São Paulo), that demonstrates the calcareous properties of Sururu shells, which are basically composed by limestone, as an alternative of using sand on the cement's batter mixture.

Designed by Marcelo Rosenbaum and Rodrigo Ambrósio, Cobogó da Mundaú is manufactured by the community made from crushed Sururu shells collected by the community in substitution of sand on the cement mixture, composed by 62.5% [4.4 pounds] of crushed shells, rich in limestone, and 37.5% [2.6 pounds] of cement for each handcrafted piece.

The tridimensional base design is inspired on the own Sururu's shell outline, product of the Ideas Continued Lab of the project A Gente Transforma (We Transform) along with the community.

The project Maceió Mais Inclusiva Através da Economia Circular (Maceio More Inclusive Through the Circular Economy), a BID LAB (the Innovation Laboratory of the BID Group – Inter-American Development Bank) venture in partnership with IABS (Brazilian Institute of Development and Sustainability), the Maceio's City Hall and allied ventures network, in order to create a design project with a circular economy concept.

Cobogó da Mundaú will be sent by Portobello, a Brazilian company from the Ceramic Tiles industry, considered the largest industrial park on its segment in Latin America. Portobello will be the exclusive representative of Cobogó of Mundaú. This product launch happened in March 2020 at the Revestir Fair, the largest event of the Coating Industry in Latin America. Portobello is not only the exclusive representative of this product, but also a supporter of the project, making an initial investment towards the product's technical development and will start distribution to its 138 points of sale starting February 2021. The sales forecast is 2,400 units per month of the product, generating economic value for the community through the development of a Social Business in the community.

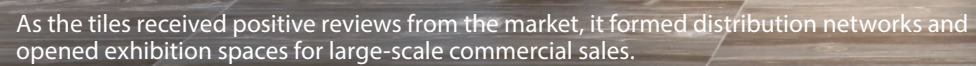
The challenge is to spawn economic opportunities for the community deriving out of the DESIGN-BIOMA tool, which are in essence connected with (and build) a powerful concept of emancipation and identity. The communities have always conformed to the environment to extract food and natural resources to build artifacts, houses and cities. The relationship between people and nature got scattered as they started to consume industrial products that disregard the landscape and the relation between the biome and the way of living, building and generating economic opportunities. The project A Gente Transforma (We Transform) along with Rosenbaum, hold complementary knowledge to relate communities to the biome and engender an economic flow where they are nested, creating processes toward product development out of natural resources. This movement adds up the concept of social development to industries and brands and grants the communities the perspective of work and value recognition regarding their people, talents, and landscape. The outcome is a product with local identity and value shared throughout the entire product development chain, particularly by the community which now has a chance to emancipate itself through a new social business.

“Good example of harnessing local resources to create multiple impacts”

-Charles Landry, Head of the Jury Committee-

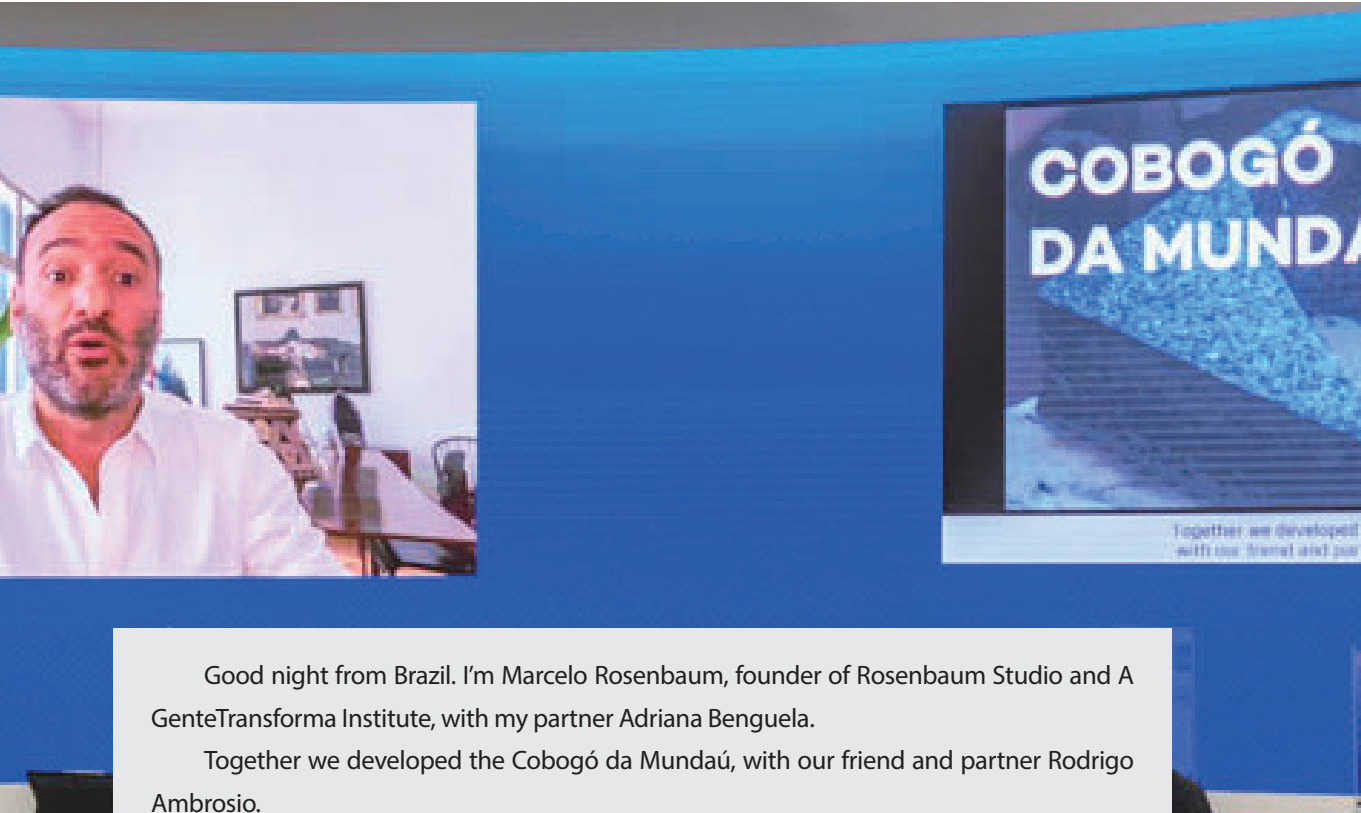
With the circular economic system that combines revenue production with environmental improvements, the project revitalized the poor Vergel neighborhood. A good example of harnessing local resources to create multiple impacts. Very precious perspectives which focuses on slums and the people in need.

The project adapted a new social development model strategy to execute the project with greater precision and effectiveness, resulting in the realization of global values. Interesting way to promote local development. Creation of communities and interest in circular economy is a great prospect.



Reviving the local economy through upcycling product

“ Sururu Da Mundaú ”



Good night from Brazil. I'm Marcelo Rosenbaum, founder of Rosenbaum Studio and A GenteTransforma Institute, with my partner Adriana Benguela.

Together we developed the Cobogó da Mundaú, with our friend and partner Rodrigo Ambrosio.

The project started in 2019 when we were invited to collaborate on project MaceióMore Inclusive Through the Circular Economy, a BID Innovation Laboratory of the Inter-American Development Bank, venture in partnership with Brazilian Institute of Development and Sustainability and the Maceio's City Hall.

We were invited to develop products from the near 300 tons of Sururu shelves a month, that are discarded, in order to create an income opportunity meaning a new model of social development on the Vergel Community which lives in misery.

To develop this social innovation in the community, we applied the Essential Design,



a social technology developed by the A GenteTransforma Institute, that always starts by getting closer to the community, their knowledges and talents.

This method, especially in this urban context of misery, is rooted on the paramount belief that

every human being is capable of achieving knowledge development and intellectual emancipation.

During the process of integration with the community, we established a partnership with the craftsman Itamácio Alexandre, artisan of cement vases who built with a technique that he developed, creating a counter shape mold of sand out of tools he makes with recycled material.

We proposed the substitution of sand by crushed Sururu shells on the batter mixture, an experiment supported in a laboratorial research carried by University of São Paulo, that demonstrates the calcareous properties of Sururu shells, which are basically composed by limestone, as an alternative of using sand on the cement's batter mixture.

The Cobogó da Mundaú is a hollow element designed by me and Rodrigo Ambrósio, and manufactured by Itamacio and the community on Sururu Lab, a small craft design industry in Vergel, made from crushed Sururu shells collected by the community in substitution of sand on the cement mixture.

Sururu Lab is a non-profit social business based in the community, where they collect, produce and sell the Cobogó da Mundaú to Portobello.

Cobogó da Mundaú will be sold by PORTOBELLO, a Brazilian company from the Ceramic Tiles industry, considered the largest industrial park on its segment in Latin America.

The sales forecast is 2,400 units per month of the product, generating economic value for the community.

I want to thank BID Innovation Laboratory of the Inter-American Development Bank, Brazilian Institute of Development and Sustainability and the Maceio's City Hall for the opportunity of being part in this transformation.

Want to thank also my partners Adriana Benguela, Rodrigo Ambrosio e Ludimilla Bueno for making together, step by step, this project happen as an innovative way to think and love.

Itamacio, thank you for teaching us about resilience and trust.

Thanks Portobello's team for the partnership and competence in developing the cobogó technical needs applications, and also for distributing and telling this story for Brazilian market.

And Thank you Human City Design Award for the opportunity to tell this story to the world, and keep the utopia as a design discipline.



A garden of hope on a garbage site

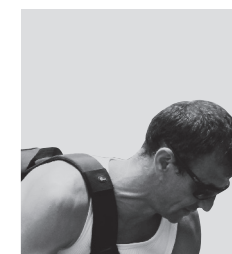
Water Fountain Garden

“This project built a garden in Sicafo district that had lost its nature and turned into ruins. The project enhanced the lives of the local residents by helping them build a garden, learn stewardship, while experiencing ecological and cultural diversity.”

Location: Dakar, Senegal

Designer Nationality: France, Senegal

Award Recipient and Collaborators: Emmanuel Louisgrand and Kër Thioassane, Doen Foundation, Arts Collaboratory, Gertrude Flentge



Designer: Emmanuel Louisgrand



In Dakar, where green space is limited, the green Water Fountain Garden has a strong symbolic significance

This garden is part of a larger project, Ecole des Communs, started in 2014, in the Sicap Liberté neighborhood, with the aim of making possible a space for collective reflection, based on a neighborhood-wide artistic experimentation, free culture and shared knowledge. Through projects and encounters, this school wanted to be a space for research and transdisciplinary experimentation, crossing art, technology, urban ecology, economy, and good neighborhood practices. With the proposed projects and meetings, the aim is to enable art and culture to contribute to sustainable innovation, through the application of the concepts of free culture and exchange of knowledge. In this, the "school of the common", defends an ethic of mutuality, conviviality and living together.

A garden on a garbage site: Water Fountain Garden

In the context of the capital city of Dakar where green spaces are scarce and where every day trees are cut down to the detriment of common buildings, the Jet d'Eau Garden by Emmanuel Louisgrand represents a strong "political" statement. At a time when the last baobab trees in Sicap and the surrounding neighborhoods are being uprooted, replanting two baobabs and trees in the city remains a strong symbolic act. Today, a real ecosystem has settled in the garden with plants, insects, animals, and children. The results speak for themselves.

Before starting the realization of the garden, in 2015, within a year, a whole feasibility study and research work was carried out by Ker Thioissane. Time for identification was organized with the artist Emmanuel Louisgrand but also a whole work of discussion and exchange was carried out with the inhabitants of the buildings bordering the land and the main actors of the district such as the Mayor, the imam of the district, the association of owners and tenants. Agreements in principle were signed by the inhabitants of the four buildings around the land and at the request of certain inhabitants. Due to certain conflicts between inhabitants and the society of owners and tenants, it is between the district town hall and Ker Thioissane that a renewable agreement of occupation for the realization of the garden was signed during a public ceremony on the space dedicated to the garden.

The Sicap town hall has symbolically accompanied the project with some human and material resources especially during the first three years by its presence and participation in the events and cleanings organized by Ker Thioissane. Regular points when necessary are made with the mayor and his municipal team on the evolution of the project. The city of Dakar provided Ker Thioissane with a bulldozer and a truck for a big cleaning of the land with the inhabitants before the realization of the garden.

Finally, a partnership agreement has been established between Ker Thioissane and the Department of Plant Biology of Cheikh Anta Diop University, which has made one of its gardeners available to Ker Thioissane between 2015 and 2019 for the weekly maintenance of the garden. Interesting collaborations and a relationship of trust have been established with the state real estate company SICAP SA (Cape Verdean Society) and its archive service which has made available to Ker Thioissane – the archives of the Sicap which they initiated and managed until the 1980s before the insalubrity set in. Many other partnerships have been created around the garden within the framework of the activities of the Ecole des Communs, with local or international organizations and institutions such as Média Lab Prado in Madrid - Culture Ailleurs, the School of Fine Arts in Annecy in France ; UNIC the network of Foreign Cultural Centers in Dakar ; The French Institute of Dakar, the Dak'Art biennial or independent artistic partner places or organizations in Dakar as well as civil society organizations in a wide variety of sectors such as Alternatiba; the Friends of the Baobabs; Make Senses; the Compagnie du Bien Manger; l'Océanium; Biophilia.



With the Water Fountain Garden, the local women are collaborating and creating community programs for themselves.

The project has resulted in many positive changes. The Jet d'Eau Garden is an exceptional work of art that now constitutes a design work inscribed in the neighborhood, but also on the scale of Dakar. Hundreds of people from Dakar, but also from other parts of Senegal and the world visit the garden every year. The former as well as the new mayor of Dakar, the mayor of Montreal, many curators and other people from the international art world have visited or participated in projects or meetings in the garden.

The Jet d'Eau garden has become a monumental living sculpture and also has a swarming function in Dakar but also in the suburbs as well as in the region. The Jet d'Eau garden has made it possible to sensitize the population to the importance of plants in the city but also to the function of art as a tool for social and solidarity action or to raise awareness of social issues. Several debates on citizenship and ecology were.

The garden is now open daily from Monday to Saturday. It is used daily by the children and students of the Center for Promotion and Social Reintegration for motor classes and relaxation time. Every year the center organizes its end of year party and graduation ceremony in and around the Jet d'Eau garden.

Finally, the activities around the garden have undeniably created vocations among some young boys and girls of the neighborhood who in exchange for remuneration have maintained the garden for more than a year on a daily basis under the supervision of the gardener of the University's Botanical Center. Some continued their training by following a year of vocational training in a center specializing in agriculture. The children of the neighborhood, who have been frequenting the Jet d'Eau garden as soon as they can, which has become their playground and meeting place, have benefited from an awakening of their vocation to the environment and gardening through contact with the artist Emmanuel and the various gardeners.

The concept of "Garden of Resistance" fits this project perfectly. The Jet d'Eau Garden was realized in stages, over time, on a former public park which had become in the 2000s an unhealthy place of dumping and aggression and which today, despite the harshness of the urban environment of Dakar, is a true work of land art, unique in West Africa.

Beyond an area of greenery, the Jet d'Eau garden has become a place for ephemeral creation to reconquer the city, an open-air workshop where audiences are both actors and spectators. This new configuration of the garden has opened up another dialogue with the inhabitants, who are invited to cultivate and participate in the work and the activities that develop there: workshops for children, raising awareness of environmental, food and sustainable development issues, cultural and scientific activities. Today, after several periods of work, the Sicap Jet d'Eau garden is a real plant island, in the quest to regain a quality of life that is beneficial to all. A true utopia made tangible with the long-term work of the artist Emmanuel Louisgrand in collaboration with the team and the ecosystem of Kër Thioissane.

“Education, art and open-technology brought a fresh and vivid experience to children and the community.”

-Lu Xiaobo, Head of the Jury Committee-

A very interesting garden – education, art, and open-technology brought a fresh and vivid experience to children and the community in Dakar, Senegal. Very impressive completeness and meaningful outcome to children in Africa. It used practical and low-technology solution which allows the project to bring merit more than harm to local residents. The commons idea is growing like wildfire; this is a case worth discussing.

A garden of hope on a garbage site

“Water Fountain Garden”



Hello, my name is Emmanuel Louisgrand. I am a designer, artist, and gardener. I live in France, in St Etienne in the Rhone-Alpes region. I want to talk to you about the Jardin Jet d'Eau (Water Fountain Garden) project in Dakar of which I am the creator and which exists and has been produced by the organization Kër Thioissane, a Villa for Art and Multimedia located in the neighborhood of the Sicap Liberté 2 in Dakar.

In May 2014, during the "Garden of Resistance" Festival, I was invited to an event when Kër Thioissane launched l'Ecole des Communs(School of Commons) to reflect on an artistic form based on discussions and concepts. The organization gathered residents who had actually begun to do cleaning and when I arrived, I provided a framework of operations. And by establishing this framework, I thus had redefined a garden.

The Jardin Jet d'Eau is above all a living work of art. It is a manifest work for me. The interesting thing I can tell you is how this space operated and evolved and to learn how it modelled into a sculpture over the years.



The uniqueness of the first step was to come like an archaeologist to dig and scan the bottom of the earth on an approximately fifty centimeters to take out the rubbish that had been buried. I started to work with the Green House team who actually came with me from St Etienne to work on digging, to go search for arable land. Then with the help of a person whom I'd like to thank called Bassirou Wade, a designer and locksmith, I started to work on the entire metallic structure and particularly a dome, and then the benches, and the idea was to further develop this work with time to make it also functional.

I have at several occasions done workshops for children and held a kind of back and forth dialogue between the users, the organization and myself.

I came back in January 2019 with a group of students of Fine Arts of Annecy where I teach today.

I prepared for this Biennale 2021, Biennale of Design in St Etienne, a stage set in the old greenhouse in the school of Fine Arts which will be in fact dedicated to the garden and inside we can find a prospective part that will talk about and show a formal reflection around games for children; derived from sand modeling. Voila, the project continues!



**Proceeding towards
the 2020 Human City Design Award**

Our Steering Committee and Jury Committee have worked tirelessly towards the successful presentation of 2020 Human City Design Award. Here is a short glimpse into their work, from planning the ceremony to selecting the finalists.

World-renowned Design Professionals joined the Steering Committee through the Global Networks of the Seoul Metropolitan Government and the Seoul Design Foundation

“From a city that receives awards to a city that presents awards, Seoul’s heightened status in the global community is made visible through Human City Design Award. Despite the COVID-19 pandemic, design professionals from around the world invited as members of the steering committee, jury committee, and/or consulting committee via Seoul Metropolitan Government and Seoul Design Foundation’s global networks, have shown eagerness in joining the award program. This demonstrates that the award has a stronghold of its place in the world and is receiving much interest around the globe.”



Despite the Pandemic, the Steering Committee carried on in Heated Discussions

The steering committee for the 2nd Human City Design Award in 2020 increased its member capacity by 4, now 12 in total, with aims to gain voices from diverse regions and professionals worldwide. Despite the pandemic situation, the steering committee members participated passionately throughout the 10 meetings, allowing for active discussion regarding the overall award event, including award contents, jury selection, and award ceremony.

Discussions on Important Award Decisions and Uncertainties from COVID-19

From February to December 2020, total of 10 steering committee meetings took place. Due to the COVID-19 that spread rapidly across the globe earlier this year, award schedules were reconfigured accordingly. Amongst the discussions, there were also serious debates regarding the role and the directions for design in the post-coronavirus world.



Josyane Franc

France

- Director, European Human City Network
- International Relations Advisor, Cité du design Saint-Etienne

In the mid of year 2018, within the framework of the cooperation between Seoul, Saint-Etienne and Nagoya, UNESCO cities of design, I was invited by Seoul Design Foundation as co-curator for the Sustainable Human city design conference and exhibition: Designing cities for better lives. First of all, it was a great opportunity to share the result of 4 years of intense and inspiring program of researches and experimentations led by design centres, festivals, universities and design associations gathered around the larger scale european cooperation project Human Cities /Challenging the City Scale 2014-2018. I was the lead manager of this project co- financed by the European

Union's Creative Europe involving 12 european partners. Therefore it was another great opportunity to learn Human city design of East Asia case studies prepared by Seoul and Nagoya. We met in September 2018 in Seoul and sign all together the <Human City Design Seoul Declaration>. This was the starting point of the Human City design Award (HCDA) which was launched in 2019 thanks to Seoul metropolitan government and in September 2019, we met again in Seoul to celebrate the first award ceremony, the winner and 9 selected projects.

Human City design Award (HCDA) is important to demonstrate that design is a discipline, which favours the cooperation between sectors. Since it aimed at experimenting with inhabitants to improve their urban living environment, it relied on the contribution of other disciplines in the research and activities led : Architecture and urban planning ; social sciences (sociology , economics) ;arts (theatre ; street art, performance) ; education (formal and informal) ; technologies (modelization; makers). Through this award, we are giving access to international good practices and expertise for all the participants. We learn about experimentation, creativity, innovation.

Following my story, when I speak about Human design city, I usually say that the world is changing, and cities are faced with new paradigms. Rapid urbanization, economic and cultural globalisation, environmental crisis, inter-city competition to attract investments changed the ways people live, work and spend their leisure time.

In 2020, the world faced a complex situation with the pandemic crisis, which make us understand the world is changing and the concept of human cities. Are we sure now after covid 19 that we need to be in a continuous growth and development which is the concept of modernity and if we continue we will destroy our world. We learnt that people

are interconnected, will work, travel and eat differently. Some of them want to live in the countryside more than in megalopolis, some of them are alone. What are the new issues for society facing climate change and pandemic crisis? We need to rethink the agriculture, production and living systems. We need to reinvent the cities for decades to come with modern governance it means not only with top down decision but involving citizens . Such project needs really to increase the capacity building of all its stakeholders. Designers need to be better facilitators; inhabitants to be innovators and constructors; institutions to adjust planning and experimentation, rules and creativity, legal power and community legitimacy.

We will not travel to attend the award ceremony 2020, it will be a virtual ceremony in March 2021. We never imagine such ceremony one year before!

I'm proud to be involved as steering committee member since the beginning, giving the French and European voice and expertise, sharing knowledge and networking opportunities. For me, HUMAN CITY DESIGN AWARD is the first award, which broke down the disciplinary barriers. This award speaks about PRODUCT, PROCESS, PLACE, and PROMISE and will improve in 2021 to make more understandable the value of design through IMPACT, INNOVATION, and SOCIAL INCLUSIVITY.



Fernando Mascaro

Brazil

- Consultant, FM/Strategies for Design
- Curator & Speaker, Human Cities Project
- Former 2012-2017 Biennale Internationale Design Saint-Etienne since 2002

The Human City Design Award, although still young, has already marked its presence in the universe of creative professionals who care and work to improve the life quality of people and cities. Our cities are living and pulsating organisms, however, over the past few years we have been losing precious spaces to the transportation facilities that ended up making urban settings more arid. I'm talking about living spaces, oases in the middle of asphalt and concrete that provide areas of physical and mental rest, which guarantee the inhabitants moments of relaxation and contact with other people.

At this point, HCDA came to rescue significant projects carried out around the world, making it possible for us to get to know different experiences and expanding the visibility

of the different cultures, uses and habits of occupation of urban spaces in the different participating countries.

From the Steering Committee

The year of 2020 was a difficult year for everyone and led us to change our habits as we had to review our role on the planet, in society and our interpersonal and professional relationships. In this scenario, we architects / designers have a great commitment to society and the places in which we live. More than ever, our work is one of transformation at the most diverse scales and the 99 projects registered at HCDA 2020 showed us very structured examples of how it is possible to make alive and livable the most diverse scenarios of cities, promoting real cohabitation.

As I use to say to the students, design is the most powerful collective tool to demolish impossibilities and provoke social transformations... this is what I am seeing happen in the HCDA actions.

For me it was a great opportunity when I was invited to join the Steering Committee at the 2020 Award ... the coexistence, even if remote, with colleagues from all over the world provided me with a great learning experience and a fantastic exchange of knowledge. It made me expand the list of Brazilian and foreign colleagues who contemplated the focus of the premises made by the Seoul Design Foundation. We have all learned a lot and, without a doubt, we will have an even more competitive and diverse HCDA 2021.



Andrea Cancellato

Italy

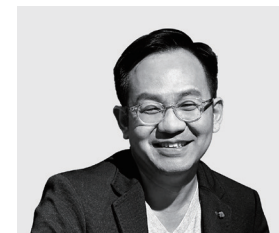
- Project Manager, Fondazione ADI
- Director, MEET
- Former Director, La Triennale di Milano

The world, every part of the world, has changed with the pandemic. A serious health, social, economic, cultural crisis that has irreversibly changed the world we knew until the end of 2019. We will no longer travel as before, we will no longer be tourists or colonizers of the world. We will not discover talents, in every sector of knowledge starting from that of design, because we have met and seen them "in the field", but only after another type of path, of exploration and research. Human City Design Award was a project that invited the world of design to bring out an innovative concept of cities at the service of man.

We have discovered, with the pandemic, that cities are often a "trap" for human relationships and that "unhealthy"

relationships for the future of man can develop in cities. However, we are confident in the intelligence of man, and even more so in that of women, in particular of design that has expanded its boundaries as foreseen by the modern movement: from the spoon to the city. There are, all over the world, positive experiences, good practices of how man can

change the destiny of our cities and improve the social and civil environment in which we will have to live together. HCDA has the advantage of being a competition that offers the discipline of design to be plural and inclusive, open and attentive to the changes that the world and men are asking for, perhaps without being fully aware of it. The first results are comforting but we still have to work hard to root HCDA in the contemporary debate. It will be our commitment for the near future.



Mark Wee

Singapore

- Executive Director, DesignSingapore Council
- Pioneer, Design Thinking Singapore

The Human City Design Award organised by the Seoul Design Foundation showcases and communicates the tangible and intangible value of design, especially to non-designers, on an international scale. Since its inaugural edition in 2019, the award has communicated that design goes beyond the conventional perception of only the development and styling of tangible objects, and into the formulation and design of strategy, services and experiences.

For shortlisted projects, the award nomination is also clear international recognition of the impact and value of their projects. Many of the projects which have been shortlisted

for the awards are in areas which are not traditional design disciplines, such as social innovation, urban planning and community engagement. These projects have also involved many non-designers such as political leaders, public officers, and members of the public. Essentially, this shows us that designed objects and projects must recognise the systems and environment around them, and the ecosystems they live within.

This resonates strongly in the world that we live in today, which has been disrupted and transformed by Covid-19. As a well-known Singapore creative director has noted, "Covid-19 has been a merciless teacher". Indeed, while painful, it has brought forth lessons and new opportunities. The events of 2020 have disrupted our daily lives forever, and importantly, exposed and forced us to confront areas of weakness. The pandemic will inevitably demand a redesign of our systems and how we interact and engage with one another.



ChungKee LEE

Republic of Korea

- Director, Seoul Design Foundation
- Professor, Architecture at University of Seoul
- Former Founder, Hanmei Architects

Human City Design Award expands the communication among the region, the city, and the society through design while emphasizing and utilizing the power of design beyond Seoul and Korea. It is a great privilege to be part of the Seoul Design Foundation, which is at the core of this process.

The core values of the Human City Design Award are publicness, sharing, and engagement. Designs based on these values must be realized and used to have an impact on the residents' life and to promote sustainability. The targeted areas should be public spaces, such as abandoned places and underused spaces, meaningful places, not private spaces. This relates the concept of the public good, where place must be open for access by non-specified personnel. Securing the

values of publicness and sharing requires collaboration beyond a single designer; local residents, program managers, local activists and public officials as well as the designer must come together to form a sustainable structure. In particular, community engagement of the residents is a necessary cornerstone of sustainable practice.

Design has the power to transform the society and the region. This is why the Seoul Design Foundation and the Human City Design Award places significant weight on the practice as much as the meaning of design. First, in order to revitalize the important places or spaces in the area, residents must engage with the project and receive support from the professionals and the public officials to form an excellent plan and to complete a good design. Furthermore, continued engagement by the residents can secure sustainability and enhance the local society as well as the lives of the residents; this is the big picture the Human City Design Award is aiming to achieve. I congratulate everyone in practice who are honored via our Award.



Eriko Esaka

Japan

- Program director, Nagoya UNESCO City of Design Organizing Committee
- Program director of Cultural Promotion Office, Bureau of Tourism, Culture & Exchange City of Nagoya
- Lecturer, Nagoya University

In 2020, our lives changed completely. Everyday life is now subject to numerous restrictions, and work styles and social values have changed significantly. 2020 also marked the second year of the Human City Design Award, which began in 2019. This Award showed that designers and creators are capable of proposing wonderful ideas and guiding us toward solutions to social issues that are occurring in cities around the world. Despite different cultural and historical backgrounds, the ideas of finalists are shared throughout the world and help to create understanding for the power and role of design.

The COVID-19 pandemic struck while we were preparing for the 2nd Human City Design Award in 2020. The pandemic had a significant effect on our lives, and it also made us take notice of urgent issues which we had neglected for too long.

Socially vulnerable people also face great risk from COVID-19. However, this is also an excellent opportunity to use creative methods for changing negative elements.

The Award focuses on the people who live in urban environments. We will continue to use the power of design to shed light on cities with the wisdom and innovation aimed at further improving our lives.



Yeonsik YOO

Republic of Korea

- Director General, Cultural Headquarter, Seoul Metropolitan Government

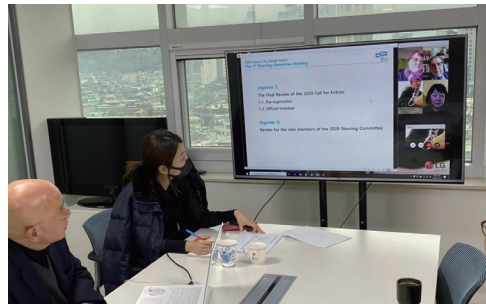
I was deeply touched by everyone involved in the 2020 Human City Design Award, who have showed great interest and participation in the Award in order to solve urban issues and to build sustainable cities through creative ideas – all during the time of COVID-19 pandemic last year.

Every city has different size, location, and characteristics, but we all share the hopes of creating a happier, richer everyday life in our cities.

Reviewing the excellent projects selected for this year, I realized once again that attempts to change the everyday

in a city through design continues not just in Seoul, but also in numerous other cities in the world. I hope that the Human City Design Award will be a positive medium in moving towards a harmonious

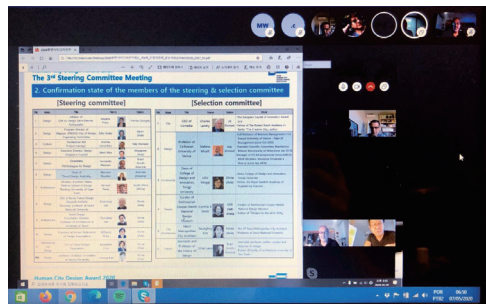
With steering committee's 10 video conference sessions, the 2nd Human City Design Award was prepared systematically



1st Steering Committee Meeting (February 21st, 2020)
• 2020 HCDA Guideline review
• New Steering Committee member recommendations



2nd Steering Committee Meeting (April 11th, 2020)
• Introduction of new members
• 2020 Target number for applications by area, Award agenda changes due to COVID-19



3rd Steering Committee Meeting (May 7th, 2020)
• Foundation & Steering Committee promotion
• Steering committee members per continent



4th Steering Committee Meeting (June 11th, 2020)
• Expert discussionon 'The Role and the -Direction Forward for Design in Post-coronavirus'
• Pre-Application number and statistics shared



5th Steering Committee Meeting (July 7th, 2020)
• Recommendations & discussions for the -Selection (Jury) Committee
• Award schedule changes
• New website opens



6th Steering Committee Meeting (August 11th, 2020)
• Considering the continents – North America and Asia, selection committee finalized
• Judging criteria and marketing strategy



7th Steering Committee Meeting (September 4th, 2020)
• Judging criteria ideas reflecting on COVID-19
• Encouraging designers from Korea's design-related organizations to apply



8th Steering Committee Meeting (October 8th, 2020)
• Submission closed with 99 projects from 31 nations
• Selection committee finalized (5 members)
• Ideas regarding the documentary filming, award ceremony, and the book



9th Steering Committee Meeting (November 9th, 2020)
• 2020 Jury Results
• 2020 ceremony and conference announcements



10th Steering Committee Meeting (December 21st, 2020)
• Discussion regarding the 2021 Award qualification, judging criteria, ceremony, etc.

After three sessions of video conferences, individual evaluations and heated discussions, the finalists and the grand prize winner were selected

The Award submission closed on September 11th, 2020, with 99 projects from 31 nations in total.

On October 12th, submission materials and judging manuals were delivered to the jury committee, as well as pre-review guidelines regarding the jury review sessions. The first video conference review took place the next day, on October 13th. The first day was focused on configuring the judging criteria and selecting the head of the jury. Charles Landry, UK, was selected as the head juror.

The jury committee decided to continue with the video conference but decided to use the decisions from the video conference to conduct individual evaluations on the submitted projects. On the second video conference review, which took place on October 21st, the committee discussed the pros and cons of the submitted projects and came to a conclusion regarding the ten finalists. Finally, in the third video conference review, the Grand Prize winner was selected.



October 13th, 2020 1st Video Conference Review
• Jury Committee Video Conference
• Award summary delivered to the jury committee
• Head juror selection - Judging criteria decision



October 21st, 2020 2nd Video Conference Review
• Jury Committee Video Conference
• Approx. 10 projects selected
• Discussion regarding the pros and cons; finalists selected



October 28th, 2020 3rd Video Conference Review
• Jury Committee Video Conference
• Grand Prize winner selected
• Decided to cancel unnecessary on-site review

Dunoon Learning and Innovation Project

Nationality : South Africa / Group: Cape Town's Urban Sustainability Unit /
Designer : Liezel Kruger-Fountain, Ashley Hemraj

**Creative and innovative design, bringing
positive effect to the local region**



The project took off through public participation on the Dunoon sports center and the connected library(integrated multi-use, multi-ownership 'Learning and Innovation Center'). Early childhood development center, local entrepreneurship, urban agriculture and other services will be provided by an information hub, or NGO Space, which will be included in the next phase.



Big Shelf

Nationality : Thailand, South Korea / Designer : Chanon Wangkachonkai, Jaehong CHUNG

Providing a new system for urban landscape

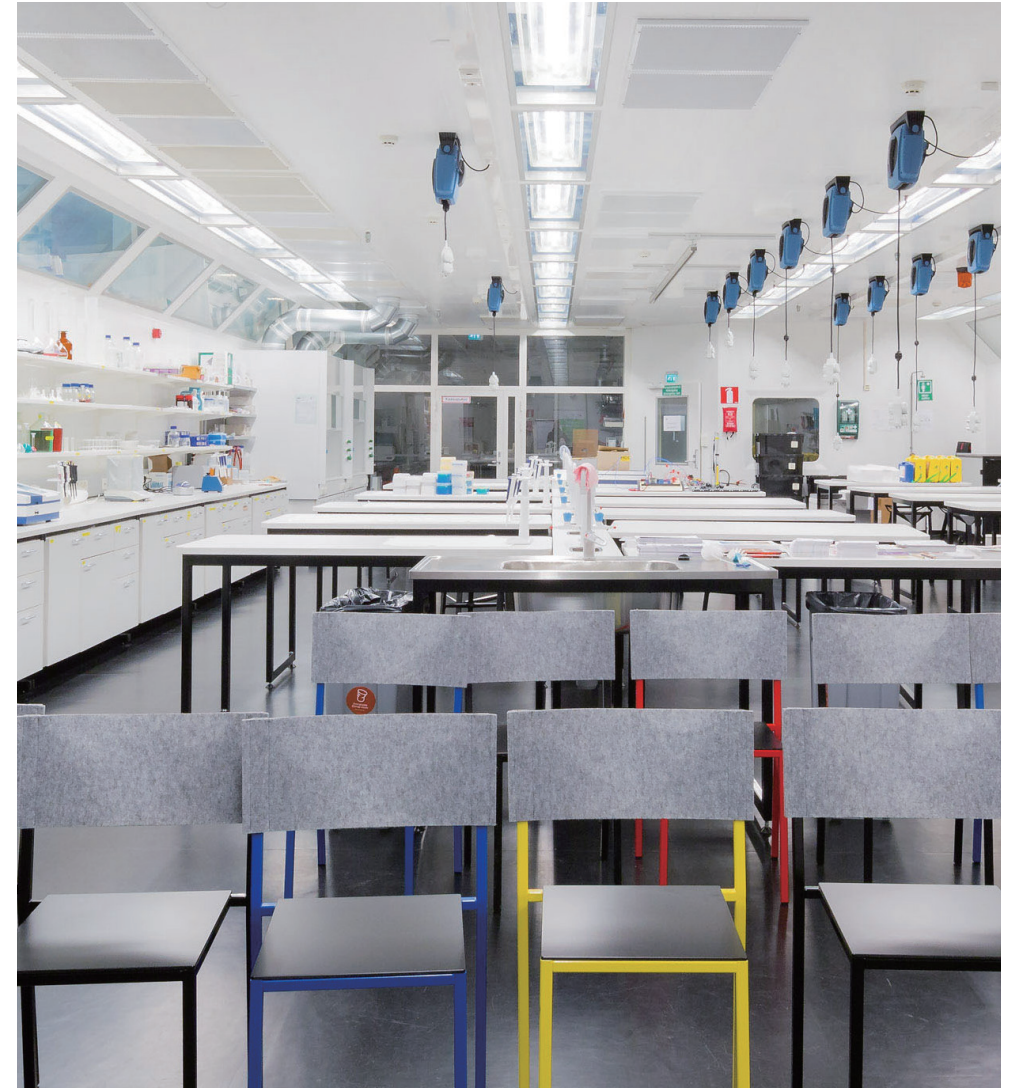


Big Shelf created a hybrid green infrastructure and eco-friendly garden in a public place, thereby revitalizing the central divider in Park Avenue, New York City. This project successfully brought new socioeconomic vitality to the neighborhood.

School as a Service

Nationality : Finland / Group: Aalto University, Department of Architecture / Designer : Antti Ahlava, Fernando Nieto, Jarmo Suominen, Natalia Vladykina

Educational facility for a better symbolic value, community bond, and student relationships



This project, based on a participation platform, is supported by the use of digital tools in learning and teaching. The sustainably created environment of the space allows for interdisciplinary approach to learning.

URBinclusion

Nationality : Italy / Group: City of Torino / Designer : Fabrizio Barbiero

**Responding to the local needs via
collaborative governance**



Along with the 3rd Sector, URBinclusion designs, develops, and manages activities related to citizenship, related environment, entrepreneurship, and creativity. This is necessary to secure adequate level of welfare, and thus the challenge is to turn the proposed criteria into opportunities.

Aero-Seine

Nationality : France / Group: Studio Idae / Designer : Isabelle Daeron

Creating a new use for water



The project is located near the Seine river. The project designed a space where children and the locals can enjoy the outside, discuss, communicate with each other. It also plans to research new uses for the river water that cannot be consumed as is.

Hawker Reload

Nationality : China (Hong Kong) / Group: Groundwork Architects & Associates Ltd. /
Designer : Manfred Yuen

A new design for street vendors



Street vendors are allowed to change the product display according to ergonomic needs. It took 4 years for this project to be realized. Currently, over 4,063 vendors have shifted to the new design.

The Better Living Challenge Design+Build Incubator

Nationality : South Africa / Group: The Craft and Design Institute (CDI) /
Designer : Erica Elk

Human-centric intervention for new opportunities



Incubator designs and constructs a better residential space. It also develops and manages the businesses and become a productive member of the community - thereby fulfilling the proposed results of the participants.

Floating Salawaku

Nationality : Indonesia / Group: FL Architects / Designer : Faris Rajak Kotahatuhaha

Test project for a better future

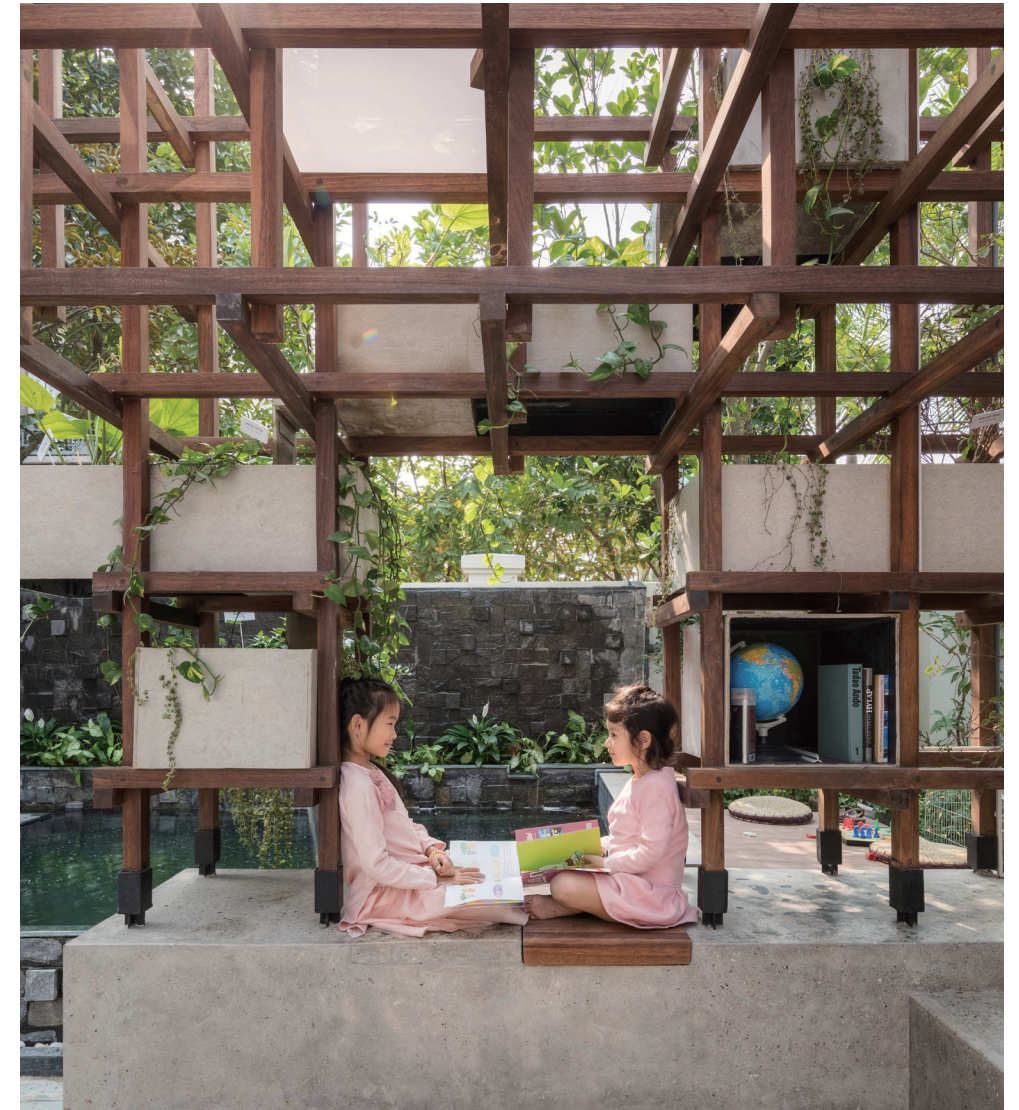


This project resolved the 'conflicting' issue between the two communities, and provided a 'starting point' for Ambon's tourism development. Through this project, the two communities can interact and enhance the relationship.

Wake Spaces Up, ECO Balcony

Nationality : Vietnam / Designer : An Viet Dung

Constructing a way of using the space



This project used air-purifying plants on the exterior (balcony) for air filtration, while reducing the issues of fine dust and noise inside a home.

Wellness Kampung

Nationality : Singapore / Group: Yishun Health / Designer : Wong Sweet Fun, Evon Chua, Tan Liren

Satisfactory community life



Wellness Kampung is supported by several interested parties in the local scene, including storeowners, schools, and art organization, creating more than individual impacts.

A Community Start Up Process model for Social and Affordable Housing

Nationality : Italy / Group: Fondazione Housing Sociale / Designer : Giordana Ferri

Experience that can be repeated voluntarily



SAH Projects is about sharing space and services with the neighbors. Hence, residents can carry out daily chores without having to own all resources at home.

Yesultong project

Nationality : South Korea / Group: Hands BTL Media Group / Designer : Dong Hoon PARK

The only street museum in the world



Yesultong Project, already into its 8th installment, continues to gain depth and scope. With the increasing participation by the local community, one can see the positive and bright future ahead.

“ Established in 2008 to promote the design culture in Seoul and to raise its competitive edge, Seoul Design Foundation has been responsible for running the DDP (Dongdaemun Design Plaza) since 2014, supporting its mission to become a global design hub. Seoul Design Foundation will continue to contribute wholeheartedly to turn Seoul into a sustainable city through design and develop DDP into the first-class international design hub.”

KyungRan Choi
CEO, Seoul Design Foundation



2020

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