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<th>City</th>
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<td>Madrid</td>
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Library, Senior Citizens’ Centre & Interior Courtyard

RCR Arquitectes

Rafael Aranda; Ramon Vilalta; Carme Piguem

Carrer del Conto Borrell, 34. Barcelona

This project forms part of a municipal plan recuperating urban spaces that have fallen into disuse. The programme aimed to invigorate the Sant Antoni neighbourhood by providing different services for a variety of user groups. The project is a contemporary reinterpretation of some essential elements of traditional Mediterranean architecture: the patio, the porch and the screen.

The library filter’s light through the reading rooms and its passage way is much like a patio; with its trees, earthen paving, seating and play areas, this urban patio accommodates different types of activities involving both the children and retired people.

A metal-screened gallery wraps around the façade of the library, connecting with a social space between the senior citizens’ centre and the patio. The centre is organized on two floors, all spaces allowing abundant natural light to enter.

The library includes four stories plus a basement with functions defined by the metal furniture elements designed by the architects. A large bi-like structure between the second and third floor creates an area for diverse informal uses.
Shaped like an open hand, the Forum esplanade covers a 1.4 ha. extension of Avenida Diagonal, concealing most of the water treatment plant.

The roof was thought of as a cloth, as was the pavement, which forms a multi-colour patchwork. It is actually a complex technical floor that holds power lines, water pipes, telephone lines and drainage systems. The asphalt permits repairs that will enrich the chromatic range as the original colours are changed.

Upon the asphalt surface, chimneys have been reused and dedicated to uses such as the meteorological information point. Two concrete canopies have been built to provide shades using half of the 13,000 m2 of roof for photovoltaic panels.

The “fingers” of the esplanade form a series of hills over the new marina that houses ramps and stairs, allowing a descent to the port. Three of the fingers house grass areas for sunbathing, and a ha-ha forms the perimeter of the esplanade providing an uninterrupted view of the horizon.

The Forum esplanade, shaped like an open hand or delta, acts as a support for the Forum building and the new Convention Centre (CCIB). As an extension of Avenida Diagonal, it covers a large part of the water treatment plant. This allows for a complex technical floor housing a dense network of power lines and water pipes.

The roof can be seen as a cloth, an image mirrored in the asphalt pavement. The asphalt permits repair work that, by unexpectedly changing the original colours, will enrich the chromatic range. On the asphalt surface there can be seen multipurpose chimneys, services for the water treatment plant, shadowing canopies, and 2 hypostyle halls that reflect the structure of the underlying water tanks can be found.

These two large canopies hold a metallic shed structure of photovoltaic panels that provides an ample roof for the esplanade.

The “fingers”, sunbather-friendly, form cliffs over the new marina and also provide ramps allowing people to descend to port. A ha-ha with stairs allow for a clear horizon void of handrails or parapets.
Collective housing
Commerce
Culture
Education
Ephemeral
Food & Accommodation
Funerary
Government & Civic
Health
Industrial
Infrastructure
Landscape
Mixed use
Office
Religion
Single house
Social welfare
Sport & Leisure
Urban planning
Collective housing

- Commerce
- Culture
- Education
- Ephemeral
- Food & Accommodation
- Funerary
- Government & Civic
- Health
- Industrial
- Infrastructure
- Landscape
- Mixed use
- Office
- Religion

Single house

- Social welfare
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Collective housing

Single house

Ephemeral
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Urban planning

Commerce
Food & Accommodation
Industrial
Office

Collective housing
Single house

Ephemeral
Mixed Use
Taxonomy of the projects
Placing things in order
ATLAS

European Union Prize for Contemporary Architecture
Mies van der Rohe Award
1988-2015

2,081 projects
19 programs
143 labels
1,724 studios
90 countries
1,185 sites
The site is surrounded by the unique hills of Chianti, covered with vineyards, halfway between Florence and Siena.

The design centers on the geo-morphological experimentation of a building understood as the expression of the symbiosis between the work environment and the natural environment. The construction plot on the deep-rooted line with the land, making the architectural landscape in and out of it. The roof has been turned into a plot of land with vine rows, interrupted by two horizontal steps that light into the interior and provide a view of the landscape from the inside through an imaginary construction of the vineyard.

The secluded heart of the winery, where the wine mixtures in barrels, conveys, by its dynamic sequence of terraces and walls, the second dimension of a space that is included to give the idea of the hydrographic conditions for the slow maturing of the wine.

The section of the building follows the production process of the grapes that descend, at the point of arrival to the fermentation tanks in the underground barrel cell. On the contrary, the visitors ascend from the parking area to the winery and the vineyards.
The city of Strasbourg has been developing a series of new tram lines to combat increasing congestion and pollution, encouraging people to leave their cars outside the city in especially designed car parks, and then take the tram to the city center. Zaha Hadid designed the tram station and car park at the northern apex of the line II. The overall concept of the car park and the station is the overlapping fields and hills that sit together to form a constantly shifting entity. These fields are the patterns of movement generated by cars, trains, bicycles, and pedestrians, each with its own trajectory and flow. The transition between the landscape modes is realized in the material and spatial transitions of the station, the landscaping, and the context. The sense of three-dimensional vectors is enhanced in the treatment of space: the play of lines continues as light lines on the floor, furniture pieces or strip lights in the ceiling.
Religion
70 projects
56 nominees
14 shortlisted

Beliefs held in common constitute one of the main elements on which social structures are founded. On this occasion, the RELIGION category embraces all religious projects (including cemeteries). In this case, for classification purposes we have differentiated between the kinds of worship the projects address.

Although in ancient times this kind of programme was the "crown jewel" in architectural terms (as today it is by buildings), among the projects nominated not one has ever reached the final stage, despite the fact that in many cases they provide an opportunity for daring approaches to both the structural and the spatial and for experimentation with formal solutions.

Germany is the country with the most Religion projects (14), accounting for 6% of the category's total. Germany has two mosques and two synagogues project nominated, as well as even a church on a motorway.

France has no projects nominated in the Religion category, although the country comes third in the ranking of total projects (11).
The COLLECTIVE HOUSING programme comprises all dwellings grouped together vertically, typical of high-density urban solutions. We have categorized this programme initially on the basis of formal proposals, which we have arranged from the most compact to the most open, and subsequently on the basis of building aggregation and master plans. In this way, the COLLECTIVE HOUSING projects as a whole may be interpreted as a set of formal solutions that respond to a series of classical typologies: the linear block, the tower, the parapet, the stepped building, etc.

Although emphasis is invariably laid on the importance of the role of COLLECTIVE HOUSING as something characteristic of European cities as a motor for social change and for ways to understand family structures, only one out of the 214 nominated projects in this category (which comes fourth in the total number of projects) has hitherto managed to reach the final stage.

The country with most projects nominated is The Netherlands, with 28 works, accounting for 16.5% of the total.

Paris is the city with most Collective Housing projects nominated (14), followed by Amsterdam and Copenhagen (13).
ATLAS

European Union Prize for Contemporary Architecture
Mies van der Rohe Award
1988-2015

2,681 projects
19 programs
143 labels
1,724 studios
98 countries
1,186 sites
Emerging Architect Prize Winners
since 2001

BasketBar
NL Architects, 2005
page ???

Collage House
Bosh Capdevila Arquitectes, 2011
page ???

Red Bull Music Academy / Nave de Música Metedero / Madrid
Lacaton & Vassal Architects, 2013
page ???

Luz House
Arquitectura G, 2015
page ???
The baths are located on a sloping site of an existing hotel complex. The solitary new building resists formal integration in order to achieve a role of greater importance: the establishment of a special relationship with the mountain landscape. A continuous internal space meanders like a cave system through the structure of large stone blocks that grow in size the closer they approach daylight. The external world penetrates through large openings and merges into the carved-out system of caverns. The building resembles a large porous stone, and the precisely cut cavern structure projecting out of the slope becomes a façade.

The stone layering appears to be almost literally monolithic. Everything is created from the same layering principle. Transitions from floor to wall to ceiling are detailed as stones placed on top of each other. Technical decisions have been designed to reinforce the monolithic and homogenous presence of the structure, either following the pattern of layering and joining stone masses or incorporated within the composite construction of stone and concrete.
This is the last and most important of François Mitterand’s Grand Projets. The library is the seed of a new Parisian quartier, and acts as its foundation stone located at its heart. A vast pedestrian promenade forms a terrace with a view over the Seine, looking past the streets, avenues, and squares of its surroundings. It has defined a new place in the capital with its own landscape by becoming a wall-less architectural monument.

The garden, a genuine fragment of forest, offers a private space for readers and forms the center of the library. This natural space organizes the entire facility: trees softly and gently separate the busy promenade from the serenity of the reading rooms, and the vast smoky pieces of wood and interwoven metal form a ring like a cloister. In the words of former president François Mitterand, the library “burrows into the soil as if seeking silence and peace and in a rival gesture, it confidently raises its towers and affirms its presence in the heart of the city.”
“Between the Lines” is a project about organization and relationship. The first aspect of the project is to plot an irrational matrix in reference to a distorted star, like the yellow star worn before on the site, from the connections that everyone formed between Jewish tradition and German culture.

The second aspect addresses the absence of the Word, of the Deed that Schönberg’s music portrays. The third aspect stems from the Gedenkbuch volumes, which list names, dates of birth, dates of deportations and presumed places of murder. The fourth aspect represents the “Stations of the Star” described in Benjamin’s “One Way Street.”

The entrance leads into a dramatic void: a stairway that descends beneath the foundations and criss-crosses underground. Of the three underground “roads” the first and longest leads to the continuation of Berlin’s history, the exhibition space; the second leads outdoors to the exile of Jews, the E.T.A. Hoffmann Garden; and the third leads to the Holocaust Void, a dead end. The work is a museum for all Berliners, it gives a voice to a common fate, and stands as an emblem of hope.
The opera building is the first step towards the transformation of the Bjørvika neighborhood, a run-down harbor area, into a modern part of Oslo. It is a combination of three elements: a "wave wall," a "factory," and a "carpet."

The wooden "wave wall" is a reference to the harbor, where the threshold between land and sea can be seen, and stands as a threshold between art and everyday life. The "factory" is composed so that the work, such as rehearsal or construction of stage sets, is visible to passers-by. The "carpet" of sloping surfaces forms part of the new landscape and marks monumentality, understood as an expression of togetherness, civic identity, and open access for all.

The horseshoe shape of the main auditorium, designed for opera and ballet with up to 1,400 audience members, responds to the needs of close proximity between performers and public and superb acoustics.

The stonework, metal cladding on the roof, stage curtain, and illuminated wardrobes in the foyer were designed in collaboration with numerous artists.
Metropol Parasol

Jürgen Mayer H.; Marta Ramírez Iglesias; André Santer

Plaza de la Encarnacion s/n., Seville

Metropol Parasol is an open contemporary urban space in the historic centre of Seville combining all aspects of everyday life, including social and cultural events. The design resulted from an open international competition in 2004 with the participation of the citizens in various public presentations and discussions, with the aim to activate and upgrade the adjoining areas and form a counterpart to the tourist zone using a network of cultural highlights.

The design follows the shape of the small annexed parts of the plaza and is based on four permeable continuously interwoven levels. The lowest level is the archaeological museum; the market is at street level; the nest level serves as an urban salon for diverse events; and finally the Parasol is an urban viewing platform, with references to traditional elements found in the city centre. Metropol Parasol might be the largest timber construction in the world and the first one to use bonding technology on this scale.
Not All the Nice Projects Are in Big Cities

Distribution of nominated projects according to city population

- 29.5% of projects are in cities with one project nominated
- 21.3% of projects are in cities with 2 to 4 projects nominated
- 17.7% of projects are in cities with more than 30 projects nominated

- 10.7% of projects are in cities with 20 to 29 projects nominated
- 10.6% of projects are in cities with 30 to 39 projects nominated
- 9.5% of projects are in cities with 40 to 49 projects nominated

- 509 projects: 11 sites with more than 30 projects nominated
- 309 projects: 12 sites with 20 to 29 projects nominated
- 306 projects: 21 sites with 10 to 19 projects nominated
- 275 projects: 44 sites with 5 to 9 projects nominated
- 851 projects: 846 sites with one project nominated

- 1199 sites

what is the relationship between sites and works?
What kinds of cities have generated most projects nominated for the Award? By having recourse to variables such as size of population and more or less representative programmes, it is possible to put forward an in-depth analysis of the urban presence in the Mies van der Rohe Award.

Thus, up to 40% of the projects nominated for the Award are located in cities with ten or more projects on their own territory; indeed, almost 25% of these are located in the eleven cities that account for over thirty. We may therefore speak of a high degree of award-winning architecture concentration in a limited number of major urban centres. London and Paris cross the threshold of over sixty projects, the former with seventy-four and the latter with sixty-eight, so that together they account for 143, which represents almost 30% of all the projects located in these eleven most important urban centres and up to 5% of the total number of award entries. For their part, Copenhagen, Athens, Barcelona, Berlin and Dublin have between forty and fifty projects each, while locally Prague, Amsterdam, Vienna and Madrid have between thirty and forty. Nonetheless, a number of interesting details must be stressed that establish differences in the common programme pattern, such as the fact that collective housing programmes have invariably surpassed their single-family housing counterparts, except in the cases of Athens and Madrid; or that civic and governmental uses explicitly prevail in Berlin, while cultural ones do so in London and, to a lesser extent, in Barcelona. There can be no doubt that in the first case the political context, with all its construction linked to the city’s becoming capital of the entire country after the reunification of Germany, and in the case of the other two cities financial investment in new urban models, account for these variations.

On the other hand, the concentration of a highly substantial number of projects in only a few urban centres coincides with the presence of nominated projects in other, medium-sized, cities. For example, up to 30% of the total. In other words, while the urban centres at the top of the European hierarchy clearly prevail, at the same time many projects are located in areas of new urban centrality whose population figures are far more discreet.

In a Europe where studies and statistics reveal how processes of decentralisation have undeniably characterised the evolution of cities over the past thirty years, it is certainly interesting to note how the award entries reflect this phenomenon. Indeed, a glance at the programmes that inform the projects built in the biggest cities on the one hand and in smaller ones on the other reveals a differentiating factor that provides us with clues as to what effect the different demands of different urban territories have had on processes of urban transformation in some places, and on new construction in others. Thus, while in cities with over 100,000 inhabitants the programmes informing the projects executed there clearly address cultural and educational uses, collective housing and offices, in the medium-sized and smaller cities, beneath the above population threshold, the role of those programmes is less prominent and on a par with single-family housing and restaurant and hotel projects.
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Shaping European Cities
Distribution of programmes according to urban fabric and city population