



Shortlist Announcement Prix de Rome 2022 Architecture

12 April 2022

The international jury of the Prix de Rome has selected four entries for the shortlist of Prix de Rome Architecture: Healing Sites from 53 anonymous entries. The shortlist candidates are: Arna Mačkić, Dividual (Andrea Bit and Maciej Wieczorkowski), Lesia Topolnyk, and Studio KIWI (Kim Kool and Willemijn van Manen).

For the final round the four candidates are asked to further develop their positioning and propose spatial interventions for their selected Healing Sites. Each will be given the opportunity, supported by a work budget, to develop their design proposals during a four-month working period. Their designs will be exhibited at Het Nieuwe Instituut in Rotterdam from November. Based on the new proposals, the jury will announce the winner at the start of December. The winning candidate will receive 40,000 euros and a residency abroad.

In addition to the nominees, the jury has nominated the following six candidates to receive honourable mentions for their proposals: **Bram van Ooijen** – DISPLACED CITY, **dérive** (Kevin Westerveld and Hedwig van der Linden) – Ground for Dialogue, **Estelle Barriol** – Cultivating the Metropolis, Georges Taminiau – Architect of the Natural Kingdom, **Gianna Bottema** – Cooperative Resistance: Spatial Protocols for Collective Action, and **Sophia Holst**.

Jury

The jury made its selection from a list of 53 architects, urban planners, interior architects, and landscape architects who submitted their proposal in response to the Open Call: Healing Sites. The four shortlisted candidates each came up with a current, relevant, artistic and strongly cohesive spatial statement, which makes the jury curious about the further elaboration of the formulated assignment. The jury nominated six entries for an honorable mention, because they play an exemplary role based on subject, positioning or artistic quality.

The jury was impressed by the quality of the spatial statements and the accompanying writings, which, as a whole, gave a wide cross-section of the current preoccupations of a young generation of Dutch spatial practitioners, whilst at the same time critically evaluating on their own position and responsibility, both in relation to the architectural discipline and the broader current social issues.

For a full reflection on the Open Call by the jury, please find the jury report [here](#).

For the Prix de Rome 2022 Architecture the jury consists of:

- Afaina de Jong (founder and director AFARAI)
- Alessandra Covini (co-founder and co-director Studio Ossidiana, winner of Prix de Rome 2018)
- Carson Chan (director Emilio Ambasz Institute at MoMA)
- Dirk Sijmons (founder H+N+S Landschapsarchitecten)
- Jan Jongert (founding partner Superuse Studios)
- Syb Groeneveld (executive director Stimuleringsfonds Creatieve Industrie, technical chairman)

Second Assignment: Healing Sites

Where the Open Call of the first round asked candidates to frame their spatial practices, the second round will ask the shortlist to further develop their proposals and position their practices. The jury asks them to specifically seek answers to how their proposals can become spatially performative in addressing the contemporary issues their statements pointed to. Going beyond revealing past trauma and merely reflecting on the past, addressing the healing that needs to happen through the architectural devices connected to their sites. Additionally, the jury is curious to understand how the candidates address the role of architects, urbanists, and landscape architects in these processes.

The Prix de Rome is the oldest and most generous award in the Netherlands for visual artists under the age of 40 and architects under the age of 35. This year the Prix de Rome Architecture is organized by the Mondriaan Fund in collaboration with the Creative Industries Fund NL and on behalf of the Ministry of Education, Culture and Science. The presentation is organized in collaboration with Het Nieuwe Instituut. The companion publication will be published by Jap Sam Books.

Shortlist



Arna Mačkić (1988, co-founder Studio L A)

'International Centre for Architectural Disaster' calls on the responsibility of architects to heal the wounds of architectural disasters. The building of the International Criminal Tribunal for the former Yugoslavia in The Hague is redesigned to host a new institution that will heal through restorative justice, a process that focuses on mediation instead of trial. This is done in order to expose the systems behind architectural disasters, to give voice to those affected, to repair the damage, and to generate spatial knowledge resulting in a new architectural movement. The jury praised the original approach where

multiple sites could be dealt with through the redesign of a symbolic building. A site that also calls into question what we do with our obsolete institutions. The spatial statement provided a clear proposition and the text was, in the opinion of the jury, beautifully composed, giving a serious critique of where we stand as a profession. The jury reflects that all disasters could potentially be seen as ‘architectural’ disasters. What would be needed to establish this new healing legal structure and how does this translate in an architectural intervention that dynamically engages different stakeholders?



Lesia Topolnyk (1989, founder StudioSpaceStation and works at Fabrications)

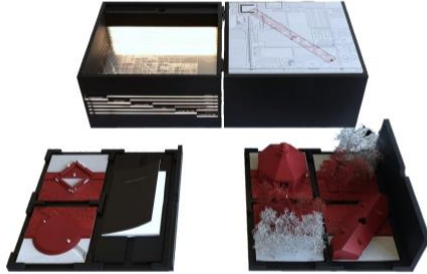
‘No Innocent Landscape’ states that the current man-made struggle is inevitably embedded in the landscape. The small mining village of Hrabove is a very apparent site for this, which all of a sudden became of national importance to the Dutch, irrespective of geographical borders, due to the MH17 tragedy. The jury was very much impressed by the choice of a site that holds extreme relevance to the central topic of ‘guilty landscapes’ and how it is gathering traces and fragments of the different forces at play: from the downing of the aeroplane to the illegal mining activities in the region. This strong conceptual approach is reflected in the spatial statement, that shows equally artistic quality, through layered use of audio and video, and a sensitivity to historical events. The jury underlines that design can act as a spatial language revealing invisible processes and questioning a healing way forward. How can the proposal go beyond an autonomous artistic intervention and activate the forensic research to heal all those connected to the site?



Studio KIWI: Kim Kool (1989, works at Strootman Landschapsarchitecten) and Willemijn van Manen (1989, works at ZUS)

‘Grounds of [In]justice’ addresses the mistrust by the people of the Dutch government in the aftermath of the toeslagenaffaire. In the face of climate change, which can only be tackled if “we stand together”, the project identifies the need for a restoration of trust. As a gesture of reconciliation by the government, Studio KIWI proposes to start a healing

process by reconsidering the design of the twenty-one counters of the Belastingdienst. The jury appreciated the layered approach in which social issues were carefully connected to physical architecture and where the healing is sought on both a material and systematic level. In addition, the jury praised the imaginary expression of the proposal in the images and the spatial statement, showing the artistic capabilities of the candidates. How can the proposed sites become part of a healing process beyond being spaces of contemplation, but as spatially performative and activating in restoring trust in our fiscal services?



Dividual: Andrea Bit (1992, co-founder Dividual and works at MLA+) and Maciej Wiczorkowski (1990, co-founder Dividual and works at KCAP)

‘Colonies of Benevolence’ focuses on the topic of colonialism on our home turf centred specifically around Veenhuizen. Its complex history provides a current day reflection on the relation between labour and nature, showing that healing is not always an innocent process. The jury praises the analytic premise that led to the choice for a location filled with historical tensions. The spatial statement showed an artistic precision that carried through in the written work tying Dutch colonialism, the beginnings of Dutch welfare, and a celebration of the unproductive. How can the historical significance of the site become actively healing in our times?

For further information:

Contact Anneloes van der Leun (communication advisor Creative Industries Fund NL),
a.vanderleun@stimuleringsfonds.nl, tel: 010-4361600.

For images please visit: www.prixderome.nl/press