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PHOTOBBE

PHOTOOTO

AWARDS

2020 Edition

CitiesToBe Photo Award

An urban photography contest
powered by Anteverti

anteverti

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FOREWORD
BY THE DIRECTOR

The book that you have in front of you is the culmination of a truly inspiring and special project for us at Anteverti.

First of all, because it is the outcome of the first edition of the CitiesToBe Photo Award, the urban photography competition that we launched in 2019 as a consequence of our admiration and love for the beautiful complexity of cities. Second, because we believe that it offers a valuable and rich visual journey through the contemporary urban world, featuring almost fifty images that we received from all corners of the world. Third, because it seals our strong and determined commitment to artistic creation, which we consider a key, fundamental engine of our society and our cities. And finally, because we are launching this publication in the year when Anteverti turns 10 years old, hoping to continue helping cities, governments and companies to think forward for many decades to come.

I would also like to take this opportunity to personally thank the 533 participants from more than 60 countries who submitted their images to the competition, as well as the community who regularly visit CitiesToBe — Anteverti's blog and knowledge-sharing platform — to explore the present and the future of what we share, excites us and motivates us all: the urban world.

We hope this book inspires you as much as the competition has inspired us.

Pilar Conesa
President of CitiesToBe
& Founder CEO of Anteverti

The Urban Sublime

Roger Grasas. Photographer

Landscape is not strictly speaking the place, but the aesthetic way of appreciating it and of relating to it. Regardless of its typology, it originates in the eye of the beholder. Likewise, landscape has not always existed, since the origins of the history of humanity. In our western culture, for example, it did not fully appear until the Renaissance, when its fundamental features coincided, namely: a term to designate it, literary creations that described it, and lastly, its visual representations, which came in pictorial form after the invention of the geometric perspective. During the majority of the history of art, the aesthetic category associated with landscape painting has been beauty: that which provides pleasure linked to taste and the senses. But with the arrival of Romanticism, and due especially to the philosophical theories of thinkers such as Kant, landscape introduced a new category in the theory of taste: the sublime. Finally separating the entities of good and beautiful, the sentiment of the sublime entailed an extasy beyond what was rational, fusing pleasure with a certain degree of “terror” caused by the immensity of the infinite natural landscape compared to the human limitation.

A century later photography would arrive to exponentially broaden our relationship with landscape. Given its referential essence, which from the outset afforded it an elevated status of truthfulness, photography became established as a medium capable of representing the planet in all its diversity and expanse.

Moreover, photography presented itself ontologically as a fully western device since, due to its optical construction, it automatically provided Renaissance geometric perspectives. Geography became the target of thousands and thousands of cameras which, at the service of different sciences or of the established powers, set out to explore, document, conquer and control the world.

In 1993, the French anthropologist Marc Augé coined a key term in contemporary landscape theory: the “non-place”. Under this concept, Augé analysed a new type of landscape that was widespread in postmodernity and was characterised by having drastically reduced its social or identity-related nature in relation to the human being inhabiting it. In the prelude to the new millennium, this loss of anthropological character of certain spaces transformed them into places of another undiscovered nature and a new distinguished group of landscapes such as mobility infrastructures (motorways, airports, stations...), large shopping centres, leisure centres, tourist resorts, health cities, university complexes and future financial districts seemed to share an essence that revolved around three elements: the circulation of humans, functionality and impersonalisation.

The arrival of the 21st century has confirmed that we live in an increasingly urban world, defined by acceleration. On the

one hand, acceleration of space, since the world is increasingly smaller: the revolution of transport alongside globalisation and new technologies in the digital era situate us in a more one on one dialogue with a planet which in earlier times was immeasurable. Secondly, acceleration of time, the other fundamental dimension of human existence: changes are increasingly quicker and history seems to be on our heels. What’s more, there is a growing opacity in predictions even of the most immediate future: before the industrial revolution human beings rarely witnessed fundamental changes in their culture and ways of life during their lifetime. Today, the changes are intense, sudden and often unforeseeable. The recent Coronavirus pandemic is a clear example of this.

Witnesses of the verification of the powerful binomial between technology and capitalism, which now seems irrefutable, we clearly observe how the social structure resulting from such an engagement has a fully urban appearance. Certainly, the world is showing an increasingly complex, sophisticated and at times strange and concerning composure. Landscape no longer consists of an idealised view of nature, that of the idyllic Arcadia sung by Virgil, but it has become a term as widespread as it is convoluted. And this is another of the many paradoxes that define the present: the city, the social structure apparently most removed from nature is perhaps the most sustainable and thus the only one that can save us from the grave environmental problem creeping up on us.

But precisely, in a world run by technology and organised around the information society, what is the role of photographic images in relation to the contemporary city landscape? If we go over the history of photography we see a change from documenting the natural landscape to documenting the archaeological, historical, rural, urban, architectural, industrial and environmental landscape.

At the end of the last century, the photographic medium found itself immersed in a dilemma about its aesthetic attitude towards landscape. And photography became a reflection on the land. The increasing urbanisation of the world and the awareness of the environmental problem have turned photography into an aesthetic but also ethical radar of our relationship with the planet. Photographic missions such as DATAR in France, movements such as New Topographics and schools such as that of Düsseldorf have unceasingly borne witness to a radical transformation of sensitivity towards the land, consolidating a genre saturated with criticism. Following a seemingly apathetic or inexpressive perspective —that of the established deadpan photography—, the urban photography of today conceals a reflection-filled analysis. And taking the ordinary or banal as

protagonist rather than the extravagant or exceptional, photography is becoming one of the media that contributes most knowledge in our traumatic relationship with the world we are building.

The proposal of the works presented in the first call of the CitiesToBe Photo Award reaffirms this conceptual turn from the sublime (romantic) to a new aesthetic condition, that of the urban sublime of hypermodernity, bearing witness to an unusual but acute dichotomy between attraction and unease, between fascination and sweet panic. In this change of direction from nature to politics, a new epistemological and communicative form emerges with force thanks to photography, unblocking emotions and contributing intensity. Perhaps we are seeing that the redundant and preconceived images of tourism, which pile up on top of each other in repetition, do not move us as much as those born from free will and urban progression. Indeed, to stop producing photographs of a landless map, the new urban documentary photography, rather than seeking to be beautiful, must act as a trigger for situations in the hands of people in a state of receptive sensitivity and with a critical awareness of the world they are shaping.

Congratulations to Anteverti for this first decade of activity and best wishes in their fight to build a sustainable, creative and fair urban future. Human beings are animals who turn places into landscapes, make them their own and cannot help but love them. If we respect the landscapes we design, the anonymous “non-places” described by Augé will perhaps slowly return to recover their human meaning and identification.

In the intricate context of the current visual massification in which communication is at times replaced by noise, may the CitiesToBe Photo Award become established as a space for creativity and talent. By defending the photographic act as an honest ritual between the observing human being and the observed world, the result will be the appearance of both knowledge and emotion.

“To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge - and therefore, like power”

Susan Sontag

An Urban, Challenging, but Inspiring World

Cristina Garrido &
Sergio Garcia i Rodríguez

If there's something that defines the last century in the world, that is the progressive concentration of people in cities. Whether fleeing from war and conflict; pursuing a better future; or simply following the inertia of progress, cities have been giving shelter and birth to more and more people without restraint. **Today, the world is more urban than ever before, and this is increasing every year.**

According to the United Nations, in 1920, only 19% of the population lived in cities. In 2007, a halfway point was reached: on the planet, there were the same amount of people living in urban areas and in rural environments. In 2050 –in a matter of 30 years-, it is expected that 75% of people will call a city their home. The numbers speak for themselves — and they are telling us that the future of society in the 21st Century is directly linked to the future of cities.

Today, cities have acquired a fundamental role in contemporary global reality and they concentrate a huge social, political and economic burden. Urban areas are dynamic and living organisms where everything that makes human progress possible happens, and where wealth and well-being are created more rapidly than anywhere else. In the DNA of cities, there is collectivity, cultural diversity, creativity, innovation, entrepreneurship, inspiration, collaboration. At the same time, **cities concentrate the manifestation of our world's main challenges:** they contribute the most to polluting the planet; they are the places where more energy is consumed; where social differences and segregation are most evident; where cultural and identity conflicts converge.

Both inspiring and challenging, cities are **highly complex ecosystems that concentrate multiplicity of layers**, becoming the canvas where our future will be created.

Anteverti: 10 Years Thinking Forward

Helping to understand urban complexity, and turn it into opportunities through innovation. This has been the driving force behind Anteverti since it was founded in 2011 by **Pilar Conesa**, a global leader in smart cities and urban innovation, Curator of the Smart City Expo World Congress and former CIO of Barcelona City Council. Since then, and with a holistic and integrated approach to the city, we have worked in more than 20 countries around the world, providing strategic and operational support to cities, companies, governments and international organisations and guiding them towards a more efficient and sustainable future.

Along this path, our multidisciplinary team and our connection with a global network of leading experts on urban affairs have been key. To harness all this knowledge and inspiration and make them available to other urbanites, in 2014 Anteverti launched **CitiesToBe**, a digital platform for critical thinking on the present and future of cities. Since it started, it has welcomed the contribution of more than 70 leading global personalities with a vast array of expertise and disciplines.

In response to the multifaceted, complex scenario that cities represent — so sharply nuanced and often contradictory —, there is a common denominator: creativity. Cities are, doubtlessly, one of the loftiest expressions of humanity's capacity for collective creation. And this can be seen in the power of their aesthetics.

Encouraged by the perspective of Anteverti's 10th anniversary, in 2019 we decided to organise an urban photography competition. That is how the CitiesToBe Photo Award was born, an international photography contest calling for 'images that portray cities and their complexity'. The aim of the competition is to start Anteverti's private collection of urban photography — and thus to support creators that use the city as their main theme.

The CitiesToBe Photo Award

Why did we choose urban photography from all the existing artistic media? First of all, probably, because photographs can be a mirror of reality, and their power to document is something we love. However, the very exercise of turning reality into an

image also creates a decontextualisation that brings the opportunity to analyse reality in an unprecedented way. Following this premise, **urban photography can open doors to dimensions, nuances and layers of cities that might normally go undetected** by the human eye, leading us to new scrutiny and interpretations. Also, photography can use urban environments to deliberately play with them, carefully creating fictional scenarios through reality. This can also inspire new reflections on the challenges that face us and even help us understand them better. All these are the aspects that make us interested in the high potential of urban photography.

With the intention of stimulating creative photography, the 1st edition of the CitiesToBe Photo Award opened its call for entries for two months in December 2019. A total of **533 photographs from more than 60 countries were received**. The panel of judges was composed of the management teams of Anteverti and CitiesToBe, and we had the pleasure of having **Roger Grasas**, the renowned Barcelona-based photographer and visual artist, who led the panel's discussion. Finally, a first prize and ten special mentions were selected, and the result of the competition was announced on 4th March 2020.

This book is a visual tour through 44 of the images that were submitted to the competition. Together, they constitute a global portrait of cities in our contemporary world; a compendium of images featuring testimonies of coexisting but sometimes conflicting urban scenes that are connected by a common thread of challenges with diverse local settings.

Winning Image: 'Vorkuta', the Life Cycle of Cities

All cities are born for a reason. Prosperity makes them grow, and some of them end up falling into decline and, in extreme cases, they witness a process of abandonment. **Vorkuta** (Russia) is the city portrayed by photographer **Roman Demyanenko**, winner of the 1st Prize of the CitiesToBe Photo Award in its first year. Through a very powerful image, the author creates a metaphor on the life cycle of cities.

In the 1930s, the extreme north of European Russia was rich in coal deposits. Around 1932, what soon became a forced labour camp for the dreaded Gulag was established in today's Vorkuta. In the 1950s, the labour camps were closed down, but the city reached 200,000 inhabitants towards the end of the 1980s. However, the collapse of the USSR brought with it doubts

about the profitability of the Vorkuta mines. The city gradually languished: today, fewer than 50,000 people still reside there. In winter, with temperatures as low as -50°C, everything is submerged under the snow’s white silence.

Roman Demyanenko’s photograph shows us how the snow — under its harmless and almost immaculate appearance — covers decades of life in inhuman conditions. Only the concrete, even colder than the snow, survives. Is the red star in the middle of the image the remains of a party? Is it an ornament — opposed to extreme Soviet functionality? Is it the symbol of a regime that disappeared as Vorkuta is doing today? The city seems already inert in the harsh winter, stuck in time, like the abandoned stages of Detroit’s cinemas or the amusement park that one day stopped working in Chernobyl.

Stages of Everyday Life

Just as some cities die, others burst with vitality, serving as a framework for the series of routines, traditions and habits that define urban life. As Erving Goffman theorises in ‘The Presentation of Self in Everyday Life’, cities can be seen as the stage where human interactions take place, just as this happens in theatre. This metaphor is present in many of the images sent by authors from all over the world. **Sandipani Chattopadhyay**, for instance, shows in his work how a sudden praying group can challenge — and stop — Dhaka’s overwhelming traffic. **Liz Hingley** portrays a religious offering at Shanghai’s harbour, a performance representing traditional ceremonies from the past, in a city that embraces the future at supersonic speed. On a smaller scale, **Camilo José Peña Pérez** shows us how a parade kicks off the big day of a village’s festival in Galicia, northern Spain.

Collective mobility plays a major role in urban life, and images can capture this in a very powerful way. For example, through the explosion of colour unleashed by the massive gathering of families trying to catch their trains back home after spending a national holiday in Bangladesh’s capital, as **Tanveer Hassan Rohan** shows. Or through the windows of an overcrowded carriage where the passengers wait for their trip to begin, as we see in **Suvro Paul**’s work. Even through the fatigue of those who return home at night after a long, exhausting day’s work, as we can see in **Antonio Emanuele Alterio**’s work, or, through the subtle but brilliant glow that the subway train leaves behind when leaving a station, starting and ending so many journeys at the same time, as seen in **Kevin Krautgartner**’s image.

It is clear that photography has the exceptional ability to generate new scenarios, treading the fine line between reality and fiction, and making us see our world from new perspectives. **Olesia Kim**’s image does this by showing us the paradoxical example of the Choi Hung Estate, a housing estate built by the Hong Kong Housing Authority in the 60s that has become the hottest spot in town for instagrammers, turning the aesthetics of urban poverty into “cool”, and into a source of likes on social media. **Ralph Gräf** and **Olya Pegova** also play with this contrast between reality and fiction in their work. By portraying monuments and creating uncanny situations around them, both authors invite us to think about how these iconographies shape urban identities over time, and what would happen if they were resignified.

Featuring this connection between fiction and reality and also portraying the city as a stage, we also have the works by **Alexandr Bormotin**, who shows us a new metro station in Moscow. It is so neat and new that it does not look like a city infrastructure to be used by people, but like a dreamlike landscape where something is just about to happen. **Dana Taylor** uses daily elements to create mandalas. In this case, she is using an element as familiar as the car in urban life, inviting us to think about the meaning of these machines, the need for them and the frustration they can make us feel in everyday life. **Edo Zollo** captures the phantasmagorical atmospheres of streets at dawn, when fatigue and drowsiness can blur the line between reality and illusion. In contrast, **Sujit Saha** highlights a colourful, vivid street lost in the immensity of Kolkata to frame one of most valuable things in life: friendship.

Finally, **Ihar Hancharuk** shows us an aerial image that looks like a city, with its urban structure and planning. Paradoxically, it is not a city but a cemetery. As much as we like to think of cities as places full of life, cities also involve death. And that is actually part of their beauty: they encompass the whole cycle of life, over and over again.

The Urban Dream: Prosperity & Growth

The economy has been — and still is today — the essential engine of cities. The foundation of the first cities we know about — which date from circa 3,000 B.C —, was built around economic activity (agricultural, commercial, manufacturing, etc.). It comes as no surprise, therefore, that the economic dimension of cities appears in many of the images submitted to the CitiesToBe Photo Award.

Ben Parker, for example, shows an industrial landscape in Ludwigshafen, full of shipping containers and factories with chimneys in the background. A scenery we are very familiar with. In contrast, **Marlon Villaverde** relates to the new models of urban economy by portraying the landscape of Shenzhen, the current economic engine of Hong Kong; the world’s epicentre of high-tech design and manufacturing, and the so-called “instant city”. Whereas the first picture breathes heaviness and logistical complexity, the second one displays a much lighter city rising under the sun; a metaphorical portrait of today’s urban economy.

Since the late 19th and throughout all the 20th Century, skyscrapers have been seen as a sign of economic prosperity in cities. The more skyscrapers a city has, the more powerful it is, or so it seems. This premise is problematised by **Natalia Oreshina**’s work, where she documents how in Saint Petersburg, a city with no tradition of skyscrapers, a large gas company has decided to display its economic power by building the first one, significantly affecting the city’s landscape, its history and its character. **Shridarshan Shukla** and **Cetywa Powell**’s images also show very heavy infrastructures placed in natural or residential environments, which change the landscape dramatically, impose new uses on the area and often dehumanise it. It is paradoxical how, in 2021, we find ourselves having the same discussions urban planners used to have more than 50 years ago: large vs small local development, big infrastructures vs placemaking... in other words, Moses vs Jacobs.

Since their foundation, cities have always been magnets for all those wishing to prosper economically. That is why they have been receivers of massive migrations from rural areas, undergoing the growth they have reached nowadays. In the coming years, it is predicted that this growth will be concentrated mainly in Africa and Asia, and many of the images we have received reflect on this. For example, **Ana Nance**’s image, which shows us how in Addis Ababa, the capital of Ethiopia and one of the fastest growing metropolises on the planet, the sudden expansion of the city oversaturates the physical environment in which it finds itself. Even the fog is forced to dodge a satellite neighbourhood under construction, which a few months earlier did not even exist. In another example, in Iran demographic pressure triggers fast, cheap construction, accelerating the conquest of the desert by the human footprint. Pardis, on the outskirts of Tehran, stands as a symbol of this imperious growth, and the images of **Farnaz Damnabi**, **Manuel Álvarez Diestro** and **Reza Rohani** invite us to witness this phenomenon. But if there is a place where urban growth has been exponential for decades, that is the south-eastern half of China. **Alessandro**

Zanoni shows this by portraying Wuhan, a — nowadays internationally famous — city that never stops growing — both vertically and horizontally — and that sees the path to progress as a maelstrom that systematically replaces land with cement, rural life with skyscrapers, rivers with streets.

Indeed, becoming aware of the dimensions of the infrastructural changes resulting from global urban growth can be overwhelming, and as we can see, many of the submitted works make us become aware of this. As a last note to this section, we have the work by **Adrián Markis**, who uses a more surreal perspective. By creating a fictional landscape that simulates the entrance of an airport where sizes are inverted (escalators are huge and cars and people are tiny), the author creates a metaphor highlighting the absurd side of large urban infrastructures.

Cities, Inequality & Conflict

Despite all the positive things city life has to offer — such as economic prosperity, multicultural diversity, freedom, etc. —, cities are also spaces for inequality and conflict.

Cities are the places where wealth lives side by side with extreme poverty. The rich and the poor inhabit the same spaces, but live totally separate lives. Some images submitted to the CitiesToBe Photo Award show this very well. For instance, the image by **Debarshi Mukherjee**, taken in Kolkata (India), where a man is transporting a woman — who is sitting comfortably — in his rickshaw. He is pulling the vehicle under a massive storm, while they are both mirrored by a sacred figure. We can also appreciate this contrast in **Mariano Sayno**’s photography, which shows a neighbourhood in Manila (The Philippines) where hundreds of families live in an environment built using waste (plastic, wood, metals, clothes...), whereas their neighbours, in the background, enjoy their concrete-built homes, including air conditioning. Similarly, we find the image by **Muhammad Amdad Hossain**, which shows a woman who, as many others, has moved from the suburbs to Dhaka (Bangladesh) searching for a better life, but who is now paradoxically sleeping on a pile of garbage.

Cities have historically also been a synonym of conflict. Having such a large amount of people living together in the same space brings, unavoidably, clashes and all kinds of problems (cultural, social, political, economic, behavioural, etc.). Conflict is a very important part of the DNA of every city and, rather than ignoring it, we should embrace it if we really wish to tackle it.

Conflict is also heavily represented in many of the photographs we received for the CitiesToBe Photo Award 2019. **Azim Khan Ronnie**, for example, shows a beautiful and colourful landscape, which could be an organically grown city. However, what seems like something beautiful in appearance is, in reality, something quite disturbing. The image is an aerial shot of Kutupalong Rohingya, the largest refugee camp in the world, located in Bangladesh. **Guillermo Astiaso Llamazares** shows us a very similar situation, although in a different location: a group of refugees living in abandoned warehouses in Belgrade, trying to cross the border to Europe during the winter of 2017. **Mouneb Taim Taim** shows an image of Easter Ghouta, in Syria, where the landscape of everyday life is the desolate scenario of a city in ruins, because of bombings.

Conflict in cities is commonly displayed through demonstrations and riots. That is the way many people show their collective anger in urban contexts. We see clear examples of this in the image by **Giovanna Wilson Morello**, for example, who portrays a supermarket that has been burnt down during the riots in Santiago de Chile in 2019. As she describes herself, an “anti-postcard image that shows the dissatisfaction of the consumer society”. The same anger, but in different locations and for different reasons, can be found in the images by **Juan Manuel Gómez Sandoval**, who shows a man chanting a battle cry, in the middle of the social protests connected to the national strike that took place in Bogotá (Colombia) in 2019, or **Pablo Izaguerri**, who shows a garbage container on fire during the riots in Barcelona (Catalonia, Spain) in support of Catalanian independence (2019), in front of a man who seems extremely calm.

Finally, an image that is most representative of conflict in cities — although it does not show it literally — is the one by **Diego López Calvín**. This shows a poetic image of the wall at Caritas Street, in Bethlehem, separating the states of Palestine and Israel. Using an 8-hour exposure, the photographer shows how the sun moves freely from one side of the wall to the other — that is, from one territory to another — inviting us to think about the arbitrariness of conflict, land, politics and identity.

The Urgency of Climate Change

The CitiesToBe Photo Award has encouraged authors from all over the world to submit images that show evidence of some of the current consequences of climate change. Images that make

it clear that, if we want to make the world a sustainable place to live in in the medium/long term, we need to rethink and change how we live.

In the last few years some popular figures have appeared to call for action. This is the case of Greta Thunberg, a young, forthright girl who can mobilise crowds, as shown in the speech she gave for the Montreal Climate Strike, in 2019 — one of the many marches within the School Strikes for Climate that took place globally — where she attracted more than 500,000 people. This momentum and its power is vividly captured in the image by **Ben Etienne**.

For their part, the shocking images sent by **Sanghamitra Sarkar** — who shows the living conditions of thousands of people in Kolkata, in the sole landfill of Dhapa —, or by **Mpumelelo Buthelezi** — who portrays a garbage dump in South Africa, where it is estimated that around 85,000 people make their living as waste collectors and recyclers —, are work as visual evidence of the climate emergency in different parts of the world.

Approaching this topic from a more artistic perspective, we find the images by **Inés García Ruiz**, who has composed a city industrial landscape made of plastic bottles, or by **Elizabeth Vinck Monroy**, who shows the resulting image of a cyanotype process, made of garbage she has collected from the rivers of Mexico City. Finally, we have the work of **Jordi Jon Pardo Acebedo**, who in his project “Árida”, documents Spanish lands currently at risk of desertification. A process exacerbated by the effects of climate change.

Look Into the Future

The tour these 44 images offers around very different global contemporary cities inevitably makes us think about the future: how are we going to face the challenges of urbanisation in the coming years? What is the role of governments and civil society? And most importantly: what kind of cities do we want?

This feeling of uncertainty is illustrated in a final image with which we would like to close this introduction. It is the photograph by **Jorge López Muñoz**, where we can identify with the gaze of a child who is looking at a building, probably his own house. What the spectator might not know is that the building is in El Cabanyal, in Valencia, a very traditional old fishermen’s neighbourhood with a strong local identity that has been under threat of demolition for the last 20 years.

This powerful closing image invites us to look into the future and think what kind of world we want.

That is the question we at Anteverti ask ourselves every day. And the answer drives the work we do: helping to build better cities for everyone, and creating a more sustainable urban world. Projects like the CitiesToBe Photo Award inspire us and give us strength to continue to do so.

About the authors:

Cristina Garrido is Funding Director of CitiesToBe and Director of Innovation & Strategy at Anteverti. She has a background in visual arts, urban sociology and business innovation, and is an urban photography lover.

Sergio García i Rodríguez is the Executive Editor of CitiesToBe and Head of Communication at Anteverti. His background is a mix of international cooperation, strategic communication and content generation, and he is a tireless urban flaneur.

List of Authors



WINNING
IMAGE

Roman Demyanenko

RUSSIA

Roman Demyanenko, born in 1984, is a freelance documentary photographer based in Voronezh, Russia. Since 2013 he started to work as a staff news photographer for newspaper Molodoj Kommunar. In 2017, Demyanenko started photographing events for the TASS news agency. His work has been published in newspapers and magazines including The Washington Post, Forbes, The Moscow Times.



Vorkuta

Vorkuta, Russia

Vorkuta is situated in a permafrost zone near the Arctic Circle, and it is the easternmost town in Europe. After the beginning of Stalin's mass repressions in Vorkuta was formed one of the most cruel Gulag camp. Prisoner's forced labour was used for the coal mining. More than 200 thousand prisoners died in Vorkuta. After the Fall of the USSR profitability of coal mines was doubted. The collapse of the Soviet economy set in motion the decline of Vorkuta. Many people left their houses and moved from Vorkuta. Vorkuta became one of the most rapidly dying cities in Russia.

HONORARY
MENTIONS

Azim Khan Ronnie

BANGLADESH

Azim Khan Ronnie was born in Dhaka and brought up in Bogra, Bangladesh. As a photographer, his essential aim is to capture the moments of life and give them significance by making them static in time. He loves to travel and be in different places, and capture Earth's beautiful and awe-inspiring moments. He also loves to experiment with his photography. Azim Khan Ronnie has been awarded the Second Prize from The Andrei Stenin International Press Photo Contest in Moscow, Russia.

World's biggest refugee camp
Cox's Bazar, Bangladesh

The array of red, green and white homes, which house more than 1,000,000 refugees who are fleeing terrifying violence, can be seen sprawling for miles in this drone shot. Million of

Rohingya refugees are living in Kutupalong Rohingya camp near Cox's Bazar, Bangladesh. They built small homes, tents and houses to survive.



Jordi Jon Pardo Acebedo

SPAIN

Jordi Jon Pardo Acebedo was born in Tarragona, Spain, 1996. He graduated in Journalism at the Universitat Ramon Llull and a Photojournalism Postgraduate at the Universitat Autònoma de Barcelona. His interest in the image began while studying photojournalism in the faculty, where he covered human, psychological and finally environmental conflicts. He has collaborated with several Spanish newspapers such as El Periódico de Catalunya, El Nacional or Nació Digital.



Door to Aridity
Murcia/Almería, Spain

This image is part of project 'Árida', which documents the Spanish lands currently at risk of desertification. 80% of the state's territory is prone to desertification during the 21st century – and most affected will be the regions of Murcia, Almería and their respective mountain ranges.

Through desertification, the productivity of the land and its capability to support vegetation gradually declines as a result of human activity and prolonged periods of draughts and floods. Climate change has exacerbated the effects of desertification in the Iberian Peninsula. These effects are only expected to worsen if their causes are not properly addressed.

Sandipani Chattopadhyay

BANGLADESH

An IT professional but a passionate photographer, always focused on people's life, culture, travel and photo journalism. Until the time, Chattopadhyay has received many national and International recognition including the Third Prize of Cities category of the National Geographic Travel Photo Contest 2019. He started photography since 2009 in a process of 'continuous learning'.

Dhaka Street on a Friday
Dhaka, Bangladesh

Friday prayer on the main street of Dhaka, Bangladesh. All traffics are suspended during the afternoon prayer as the main street is fully occupied by the people. Dhaka is known for cultural diversity and religious tourism and during Ijtema festival, a huge number of Muslim

people come to the capital of Bangladesh for religious purpose. However, due to unplanned urbanization, the Government is not able to accommodate these pilgrims in a proper place, resulting in the traffic suspension of the city.
Prize: National Geographic 2019



Alessandro Zanoni

ITALY

After attending the Liceo Artistico and the graphic design degree at the European Design Institute in Milan, Alessandro Zanoni began his profession working on printing, publishing, web and interaction design. He approached photography in recent times, receiving awards and mentions in several international contests. His work, mainly focused on the discovery of unusual and desolate urban landscapes, has been published in numerous publications including Domus, Life Framer, Vice, Fubiz, Divisare, Photography of China, Creative Boom, Camera Infinita, Style Magazine. His work is represented by Phinest (Zurich), Photography of China (Paris) and Urbanautica (Venice). With Urbanautica Institute he published a book titled 'The Post War Dream', a visual journey on black and white across the principal cities of Inner Mongolia; the project is also a comparison between contemporary China and the second post-world war Italian urban landscape.

Wuhan Boulevard
Wuhan, China

Wuhan Boulevard is an invitation to a journey through a city in progress where time stands still – a trip through an elevated urban railway located in the capital of Hubei province traversed by the Yangtze River: Wuhan. Wuhan Boulevard is in truth one of the stops of the metro line one Zanoni has used to travel across the city. Immediately struck by this appellation, the artist chooses it while thumbing his

nose at the fantasy about the Western famous boulevards, such as the Sunset Boulevard: the legendary route to fame and success in Los Angeles. But here the glamour and the density have turned into a rather unsettling and abandoned urban environment. Here we embark on a train that leads to an infinite landscape made of concrete and empty skyscrapers, an endless road towards unceasing urbanization.



Olesia Kim

RUSSIA

Olesia Kim is a photographer from Tyumen, Siberia, Russia. Her works have been selected in several Street Photography awards, including the Miami Street Photography Festival, (finalist, 2017, 2018, 2019), the Brussels Street Photography Festival, (finalist, 2016, 2018, 2019), Best of Russia (winner 2016, Everyday Life category), or the Urban Photo Contest (Italy, winner, 2016).



Hong Kong, 2019
Hong Kong

I took the picture of the most Instagrammed place in Hong Kong, called Rainbow Mansion – or Choi Hung Estate. Everyday, groups of tourists come to take photos there, disturbing the residents of the place.

Olya Pegova

RUSSIA



Olya Pegova was born in Veliky Novgorod, Russia, and is a visual artist working with photography who lives and works in Moscow, Russia. She studied at the School of Modern Photography Docdocdoc in Russia, and has been awarded the third prize of the World Biennial of Student Photography held in Novi Sad, Serbia, in 2019.

Kunststück
Russia

In the past, the faux facades were rare and temporary interventions in urban spaces, but today they have become a part of the city landscape, only being changed from time to time. Looking at the windows, arches, and other architectural elements constructed in graphic editors and printed in great detail,

it is impossible to tell what's hidden behind the faux facades: a historical monument awaiting reconstruction, a building in a state of disrepair concealed from the public eye, new construction space or just an empty spot. A drawn-over reality fills in the modern city landscape, shaping our perception of

the world. In my work, I bring changes into the city landscape by means of digital editing, leaving the faux facades untouched. The landscapes in the photographs look familiar, but it is no longer clear what actually exists and what has been changed digitally and now only deceptively resembles the reality.

Kevin Krautgartner

GERMANY

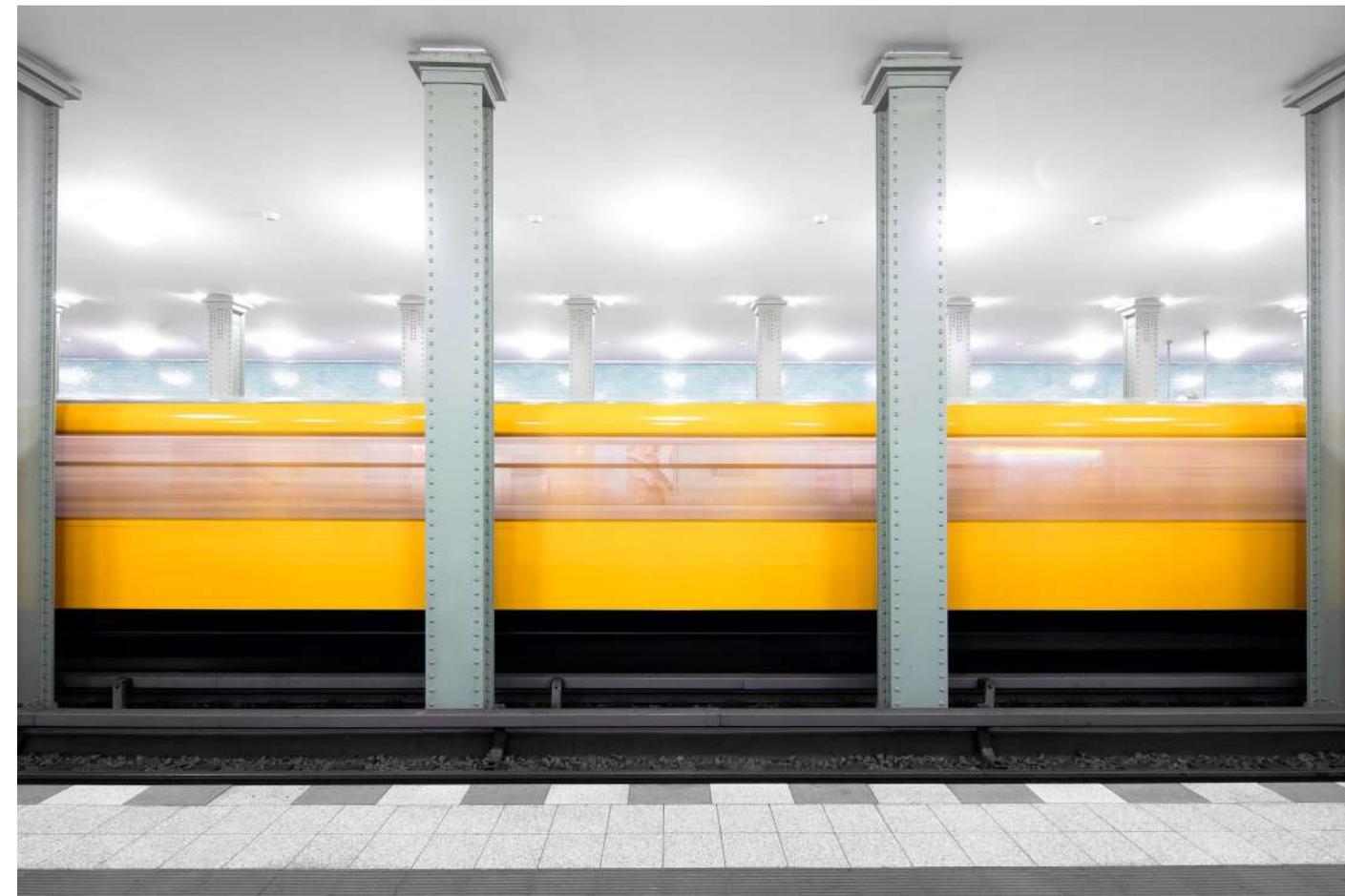
Kevin Krautgartner was born and raised in Germany and currently lives and works in Wuppertal. His design studies were based around digital photography, and this continues to provide the basis for his work today. Art can be found in both classical architecture as well as the natural world, and when viewed from different perspectives, a completely new take on what is all around us can be found. This is particularly poignant when seen from a 'bird's eye'. Kevin's work uses both helicopters and light planes to capture these visions, this 'art', from above. His work can be found both in national as well as international exhibitions, is shown in magazines and used to illustrate books. He is an award winning digital photographer, including the EISA, Maestro and the Epson Pano awards.

Connecting Berlin

Berlin, Germany

In the world's rapidly growing metropolises, means of transport are the key to a functioning infrastructure. The underground transport route in particular connects residents of the mega-cities around the clock.

As its stations are usually filled with stressed and hurried people, we normally don't recognize those partly fantastic architectural constructions. At a later time we can see the beauty of those deserted subway stations.



Farnaz Damnabi

IRAN

Farnaz Damnabi was born in Tehran, Iran. After graduating in Graphic Design from the university, she decided to allocate more time to photography. She is now a freelance photographer.



Dungeon
Pardis, Iran

In Pardis, a satellite city of Tehran, construction has been increased these days because of growing population. The foundation of a new building in this picture seems like a dungeon where people will be buried.

Mariano Sayno

PHILIPPINES

Mariano Sayno is an art director by profession. He established his own design business with the help of amazing friends and clients. This enabled him to travel extensively and shoot freelance full-time. His excursions to little-known but charming places have opened his eyes to the appeal of the people and their way of life. Mariano has a background in fine arts and advertising – but he claims photography has a special place in his heart. More proof of his talent is his numerous awards from local and global photography groups.



Below the city of dreams
Tondo, Manila, Philippines

Down a narrow alleyway in Manila, hundreds of families live here in houses hammered together out of plywood and scrap, scavenged metals. Thick layers of garbage has clogged the waterways so dense that waters never

seem visible. The playground for the children has been replaced with avenue of trash. Deprivation is inevitable, but it seems they don't have a choice but to co-exist in such harsh habitation.

Md. Tanveer Hassan Rohan

BANGLADESH

Md. Tanveer Hassan Rohan was born and raised in Dhaka, Bangladesh, and currently lives in New York. He is a passionate and dedicated photographer whose photographs have been exhibited in more than 45 countries. He believes in the power of the image to express emotion and tell untold stories and has won many national and more than 500 international photography awards. Md. Tanveer Hassan Rohan is the first Bangladeshi photographer to win back-to-back National Geographic Travel Photographer of the Year Contests (2017 & 2018). He was also awarded the Jury's choice award in the LensCulture-Magnum Photography Awards in 2017, the First Prize in Street and Wild Life categories from Toshiba ExceLENS Awards in 2019, Dubai, and he also earned the First Prize in the Sports Category from Balkan Photo Awards in 2016.



Massive Crowd At Rail Station During Eid Vacation
Dhaka, Bangladesh

Every year during Eid people who came to Dhaka for living return home to join their other family members to celebrate the festival. A massive crowd hits on Dhaka's Airport Rail Station During Eid Vacation. People gathered at the station to return home. It was one of the record breaking crowd I have faced since I started taking photographs here from 2013.

People were so desperate that they climbed on the rooftop shade of the station so that they can easily get secure the seat on the rooftop of the train. However, during that evening part of the shade was broken and many people got injured. After that incident, authorities ban to climb the roof shade of the station

SHORTLISTED
IMAGES

Marlon Villaverde

PHILIPPINES

Shenzhen is known as the 'Instant city' due to the fact that no urban area grows as fast as Shenzhen. A few decades ago, Shenzhen was a small fishing village, and today it has 12 million inhabitants, having become the first city in China with a special economic zone – which allows alternatives in the market and reforms that improve economic growth. I lived here for 18 years, so I experienced all the changes: from one subway line to more than 10, electric buses and taxis, skyscrapers everywhere, ever-improving health care and education systems. Shenzhen is also known for electronics and has become the epicenter of high-tech design and manufacturing in the world. It is known as the new 'Silicon Valley'. With all this, we must not forget how to make the city "green". Taking care of the environment as the city progresses will be one of the main factors in saying that a city is the best to live in.

Shenzhen
Shenzhen, China



Ben Etienne

HAITI/CANADA

The School Strikes for Climate were close to marking a successful full year of marches around the world. On September 27 more than 500,000 people came to take a stand for the environment and listen to Greta Thunberg speak. The crowd felt large from the ground at the starting point of the march, but it was only once we were able to go into the first high rise we saw that we were able to really see to what extent large was.

Montreal Climate Strike 2019
Montreal, Canada



Antonio Emanuele Alterio

ITALY

Manchester, UK. A city symbolised by a bee, the ultimate hard worker. In a place where work comes before anything else, most part of a Mancunian's day is spent travelling. Is it just travel though? There is so much you can see while you're travelling. On a journey, the mundane becomes fascinating, your attention is captured by what is usually an insignificant detail for you. Traffic generates imagination. The car next to you becomes a painting by Rembrandt, the houses you pass by, fireworks. Some travelers wonder around, some close themselves in a defensive meditation. When you get on a bus you get on a travelling box, a journey through new worlds, new forms and new thoughts. Commuters is all about this journey, an attentive observation of the moving observers and thinkers.

Commuters X
Manchester, UK



Natalia Oreshina

RUSSIA

Lakhta Center skyscraper is the highest in Europe, the northernmost in the world and the only one in Saint Petersburg. It was built by Gazprom, the largest gas company in the world. Initially, the construction of the building was planned in the historical part of the city, which provoked a conflict between the residents and the city authorities. Scandals accompanying the construction divided the city into two camps – for and against. Interests of big businesses, authorities and residents clashed. There were concerns expressed that the high-rise building would destroy the historical panorama of Saint Petersburg. Advocates of the construction stood for the need to develop and change the modern look of the city. A compromise was found: to move the construction to the coast of the Gulf of Finland away from the center. The attitude of residents to the building is still ambiguous, and the skyscraper is called in different names: 'corn', 'needle' or 'tower'.

Skyscraper
Saint Petersburg, Russia



Liz Hingley

UNITED KINGDOM

The traditional East Asian Buddhist practice of freeing captive animals to accrue good karma has flourished dramatically in recent years in Shanghai.—in step with the rise of social media and online money donation—which keeps the practice afloat. Here, hundreds of inhabitants of the megalopolis gather to liberate US\$3,000 worth of fish bought from the market that morning. Monks or devout lay people organise weekly devotional gatherings, performing the ritual throughout the public space, thus creating a new economy for fishermen and a sense of belonging in an ever-changing urban environment. Groups regularly change location while observant fisherman lay out nets in expectation of catching the 'liberated' fish.

Fang Sheng gathering, Shanghai Ferry Port, 2015
Shanghai, China

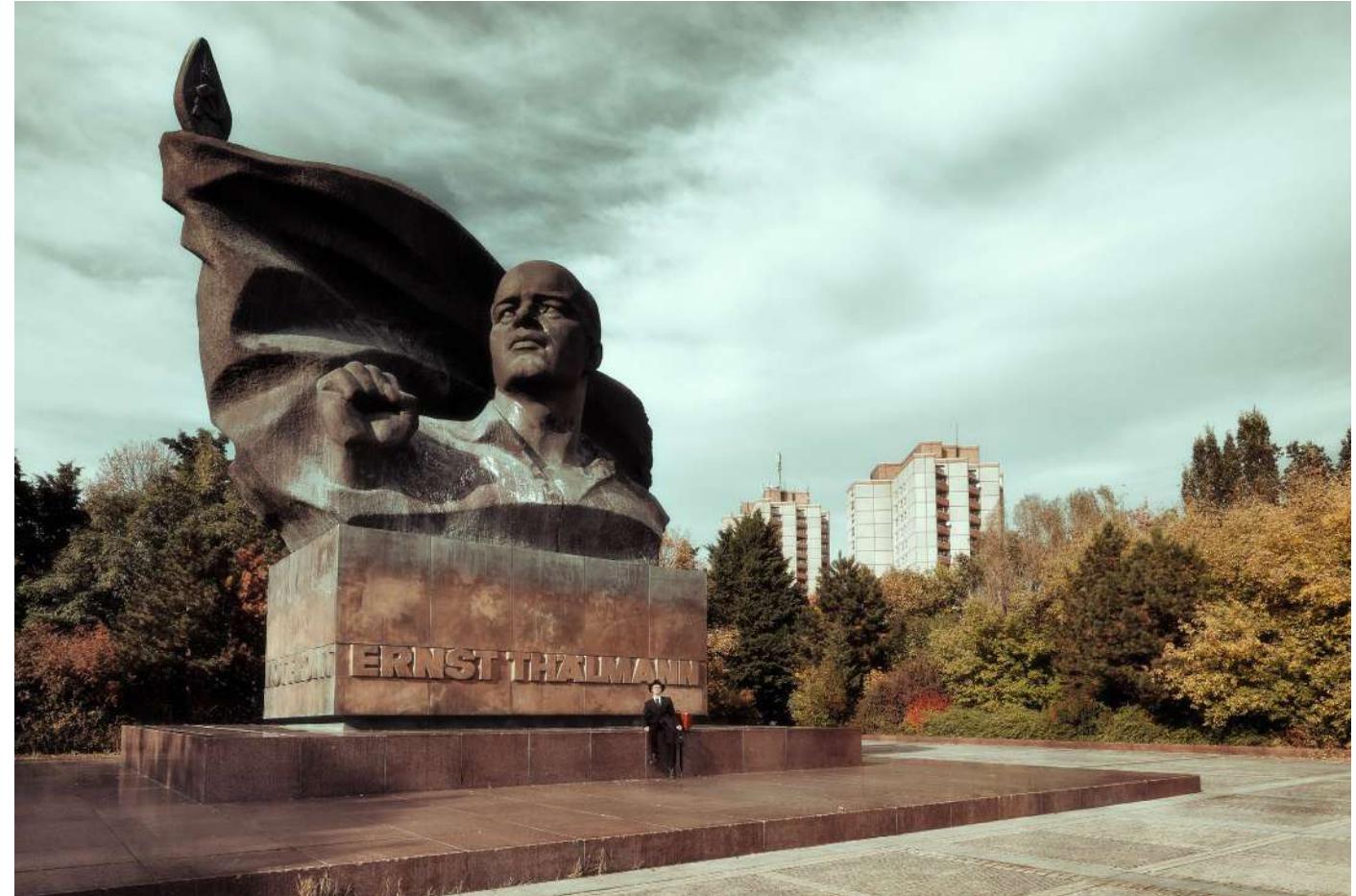


Ralph Gräf

GERMANY

The photo is part of a series called 'The Traveller' around a man with an old-fashioned appearance, who travels through unusual places and past times. The photo shows the Traveller in Berlin visiting a memorial for Ernst Thälman, an early German communist leader, who was murdered by the Nazis in the forties.

A Rest With Ernest
Berlin, Germany



Ana Nance

UNITED STATES

Taken during a journey across Africa to the fastest growing cities on the continent this photograph was taken just before landing at Addis Ababa Airport in Ethiopia. Ironically that morning just as the sun was rising this was one of the first views researching the visual truth about the growth of human population and its basic needs and ecological challenges that are being faced. Up from the morning dew rose a ring of fog around this new satellite city still under construction juxtaposed against the range of mountains in the background and the older settlements in the foreground. Encroachment of metropolis landscapes on nature shot from the air are evident as documented in this archive.

The Rising Of A New Satellite
Addis Ababa, Ethiopia



Suvro Paul

BANGLADESH

Bangladesh is a densely populated country of which Dhaka is the capital. In the country, the train is a very relevant means of transport, where most of the time the journey begins with more people than it should. And that involves risk. However, this situation is repeated every day with the people of the city of Dhaka.

Train Journey
Dhaka, Bangladesh



Ben Parker

UNITED KINGDOM

Industrial landscapes of Ludwigshafen
Ludwigshafen, Germany



This photo was a part of my series: Industrial Landscapes. This image specifically was taken in Ludwigshafen of a shipping yard with the BASF chemical plant in the distant background. My intentions with this photo were to depict a busy and seemingly chaotic urbanised area in a way that lets the viewers appreciate the beauty that lies within. By using elements of the picturesque the viewer will be drawn towards the beauty within the image as opposed to the seemingly dull aspects of the subject.

Camilo José Peña Pérez

SPAIN

The Big Day
Galicia, Spain



The Big Day shows us how the band led by a man dressed in the typical costume of that day wanders through the streets of the city, announcing the start of the celebrations and brightening up the morning while people decorate their houses.

Inés García Ruiz

SPAIN

We live in a throwaway culture addict to plastic. We use single-use objects with an eternal material: bottles, straws, cutlery, bags... The environment is the landfill of plastic. Trash islands made of plastic waste are bigger than many countries – more than eight million tons of plastic enters the world's oceans each year and most of that escapes from land.

Our cities will be inhospitable places to live and grow. But we know the solution, the future of our world depends on us and we have to start now.

With this idea in mind, I imagined life in one of this trash islands in a future where our cities are made of plastic, our buildings, the streets, even the air will be made of it, because plastic never disappear.

Plastic City



Mouneb Taim Taim

SYRIA

In the war, life has a different meaning, everything about the normality will just disappear. The daily routine is definitely abnormal, even if it seems normal for people who live there. Every day, bombs fall, people die, buildings will be destroyed. The reality of the war cannot be denied, however, there are people who are significantly trying to resist the bitterness of this terrible war by their determination, hope and desire to live. This project illustrates the struggle of civilians to overcome the war in the besieged area in Eastern Ghouta, Syria which was under the siege by the Syrian government forces for over 5 years. The siege has ended when the Syrian regime supported by Russian forces forcibly displaced the people to leave the area after months of heavy shelling operation that caused the death of thousands and led to full destruction in the area.

War Notes

Eastern Ghouta, Syria



Elizabeth Vinck Monroy

MÉXICO

“Seascapes. Variation 15” is a reference to the marine art genre, which main motifs are the sea, naval battles, the ships, the visage of lakes and rivers. The photograph was constructed through the ancient cyanotype process, using garbage that was collected from old rivers in Mexico City, which nowadays run through drainage systems and that correspond to the main avenues of the city as its main element. Between figurative and abstract, between the index and the icon, between photography and painting, “Seascapes. Variation 15” is a testimony to the urban landscape, a document that is possible only as a fiction, a photograph without a camera that supports itself on the direct contact of the chemical process, its status as index, to play with the iconicity pertinent to the medium.



Seascapes. Variation 15
Mexico City, Mexico

Debarshi Mukherjee

INDIA

The shot highlights a waterlogged street in Kolkata due to incessant rains from a deep depression in Bay of Bengal, during Kali Puja. As the city battles out the rain and water logging, these hand pulled rickshaws go about their daily routine of transporting passengers from one place to the other. Apparently to the invisible eye, it appears that only the rickshaw pullers fight the adversities of weather to earn their daily living. But it is a far bigger battle, a much bigger war that wages. More and more extreme weather events frequent the city at times when they are least expected. People have to face this, with clenched teeth, as if simply victims of dark fate.

Destructive Downpour
Kolkata, India



Edo Zollo

UNITED KINGDOM

For photographer Edo Zollo, the nighttime streets of London are the industrial backdrop for his interesting take on a classic genre. When the busy city's hustle and bustle heads in for the night, a cool aura of solitude blankets the city, allowing him to fill his hours of insomnia with photographs of London's overlooked architecture and structure, as well as solo passersby. By focusing on harsh lines and artificial city glow, Zollo's images seem like striking stills from an impressive film.

London After Dark
London, UK



Muhammad Amdad Hossain

BANGLADESH

Fatigue Sleep
Dhaka, Bangladesh



Manuel Álvarez Diestro

SPAIN

New Town in Pardis, Iran
Pardis, Iran



A fatigued homeless woman sleeps on the ground in Dhaka. Large numbers of people in Dhaka have lost their homes and property due to flooding, river erosion and other natural calamities, and they come to the city in hopes of a better future. These people have nowhere to stay. Their day begins in garbage dumps and ends on roads to nowhere. The concrete-covered street is a bed of roses for these refugees who really have nothing.

As the population keeps growing in Iran, new towns are built surrounding the main cities and particularly in Tehran. A new policy of providing affordable housing for the lower income groups is taking place through what is referred as the Mehr developments. This image was taken in the city of Pardis (which means 'Paradise' in Farsi).

Guillermo Astiaso Llamazares

SPAIN

The problem is borders
Belgrade, Serbia



Refugees living in the streets of Belgrade as they struggle to cross the border into the European Union. More than a thousand of them faced the extremely harsh weather taking shelter in abandoned warehouses during the winter of 2017. Ultimately, the warehouses were demolished to make room for new luxury apartments.

Giovanna Wilson Morello

CHILE

Burn-out
Santiago, Chile



(A supermarket burned one day after the beginning of the social crisis in Chile / taken in October 2019)
Society is a heterogeneous field of modalities and its landscape is like an inscribed map of marks, messages, textures and vanishing points that overlap each other, in which memory and future cohabit. An antipostal that shows the dissatisfaction of the consumer society. An antipostal that consumes the structures in which we are trapped. Neoliberalism born in Chile in 70's decade.

Juan Manuel Gómez Sandoval

COLOMBIA

Grito y represión (Shout and repression)
Bogotá, Colombia



This photograph was taken during the protests of the national strike that took place in November 2019 in the city of Bogotá, where the riot police repressed the social protest without any justification. This young man shouts and invites us to continue the march without fear and with an encouraging voice - but full of anger and frustration.

Mpumelelo Buthelezi

SOUTH AFRICA

E'Plazini: The Home for Waste Collectors
Soweto, South Africa



In South Africa it is estimated that 85,000 people make a living as waste collectors/recyclers, who collect and sort waste materials, and sell reusable and recyclable materials (such as paper, cardboard, plastic containers, glass, and metal) primarily in an informal capacity. In particular waste pickers contribute to higher levels of recycling within cities and towns, and help to divert waste from landfills. In Soweto, they recycle their materials in a dumping area daily from 4am in the morning until 4pm. Recycle trucks then transport this waste materials to different firms, where they get R3.20 (€ 0.16) per kilogram for plastic containers and empty cans; R1.20 (€ 0.06) per kilogram for plastic, and R2 (€ 0.10) per kilogram for cardboard boxes. They make about R40 (€ 2.08) on a good day, R60 (€ 3.12) and R200 (€ 10.41) weekly.

Sujit Saha

INDIA

In the morning, the boys have gone to school and have spent that time together.

Friendship
Kolkata, India



Diego López Calvín

SPAIN

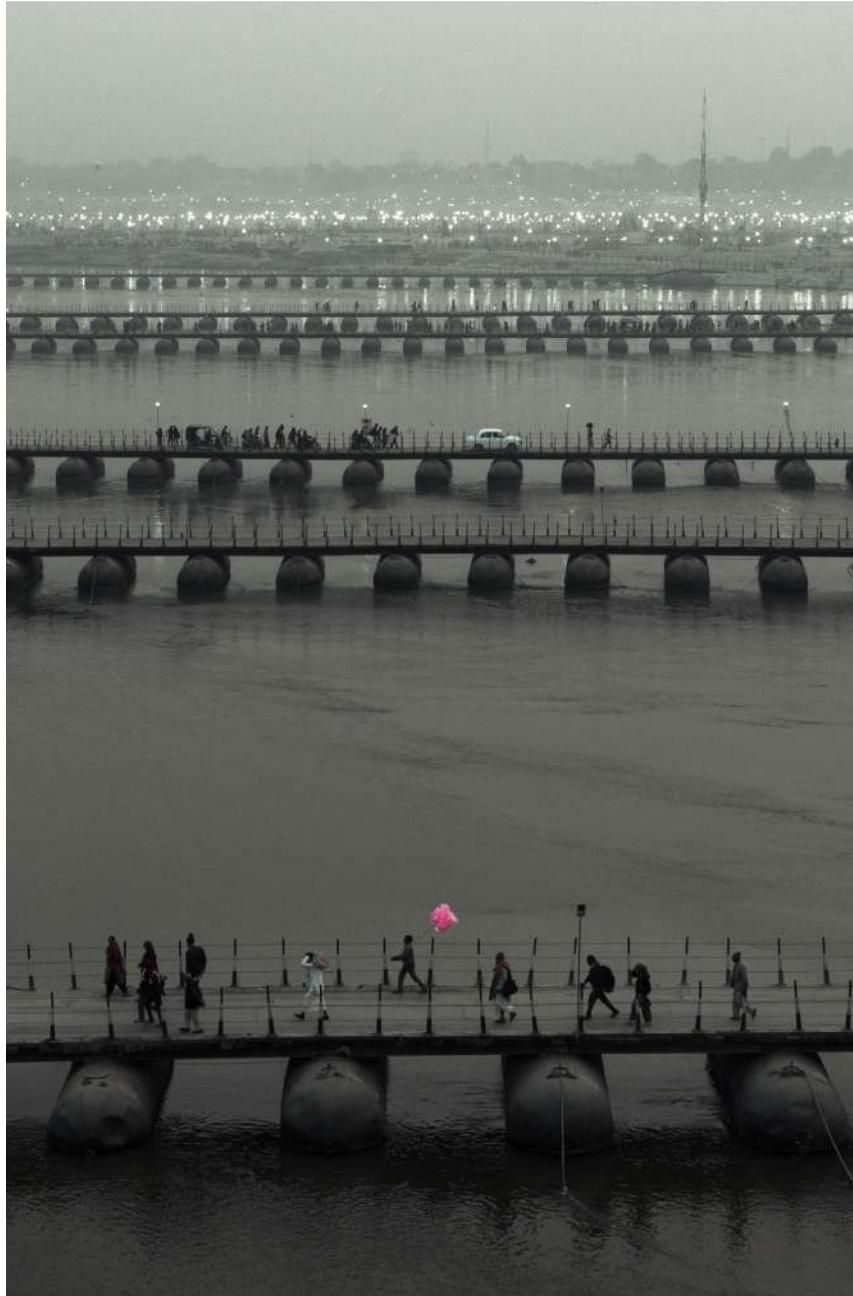
The Wall at 184 Caritas street in Bethlehem, Palestine. I took this picture in order to show how the wall can hide the sun for both sides of the city since that particular construction appeared some years ago over the separation line between Israel and Palestine. The Sun is the same for everyone. It was done thanks to an ultra-long exposure of 8 hours lasting over a photosensitive sheet of paper.

The Wall In Palestine
Bethlehem, Palestine



Shridarshan Shukla

INDIA



These pontoon bridges are made over Ganga river in Allahabad for pedestrians and small vehicles to cross. Thousands of people cross these bridges. Having an individual identity is difficult in cities where crowd is large. A cotton candy seller stands out in crowd because of his glowing colours similarly a person with glowing qualities stand out in crowd in cities.

Cotton candy seller
Allahabad, India

Dana Taylor

ISRAEL



Over the years I've had various encounters with people who were brought to their knees by life circumstances & unfortunate events. Some have reached this point by the 'grace' of modern society, others by their own free will. Not only that their life stories are captivating and compelling, they actually put the listener/viewer in a humbled and thankful position. What people fail to comprehend is that anyone at any given time may find themselves on the edge and on the street Sleeping Rough. It's terribly sad to see what have become of us as individuals as well as a community. It's seems as if humanity has lost some of its most important values. At the end of the day, life can be harsh, and everyone needs help from time to time. Therefore, we shouldn't turn a blind eye nor allow our fellow brothers and sisters to become transparent. We need to remember that people are people! Everyone deserves to be seen and we're all entitled to compassion and a fair chance to live a reasonable and respectable life.

**Sleeping Rough -
Fast Asleep & Furious**
Tel Aviv, Israel

Adrián Markis

ARGENTINA

This surrealist photography seeks to reflect urban life in the city of Buenos Aires by joining two worlds: the outside in the populated streets of the city center and the underground world of the subway stations.

Surrealism as an artistic movement proposes an introspective look at the interior of the human being and its relationship with the exterior. There is a difference between what we are and what others see of us. Somehow I tried to reflect in this photograph a surrealist view of Buenos Aires.

Surreal city in Buenos Aires
Buenos Aires, Argentina

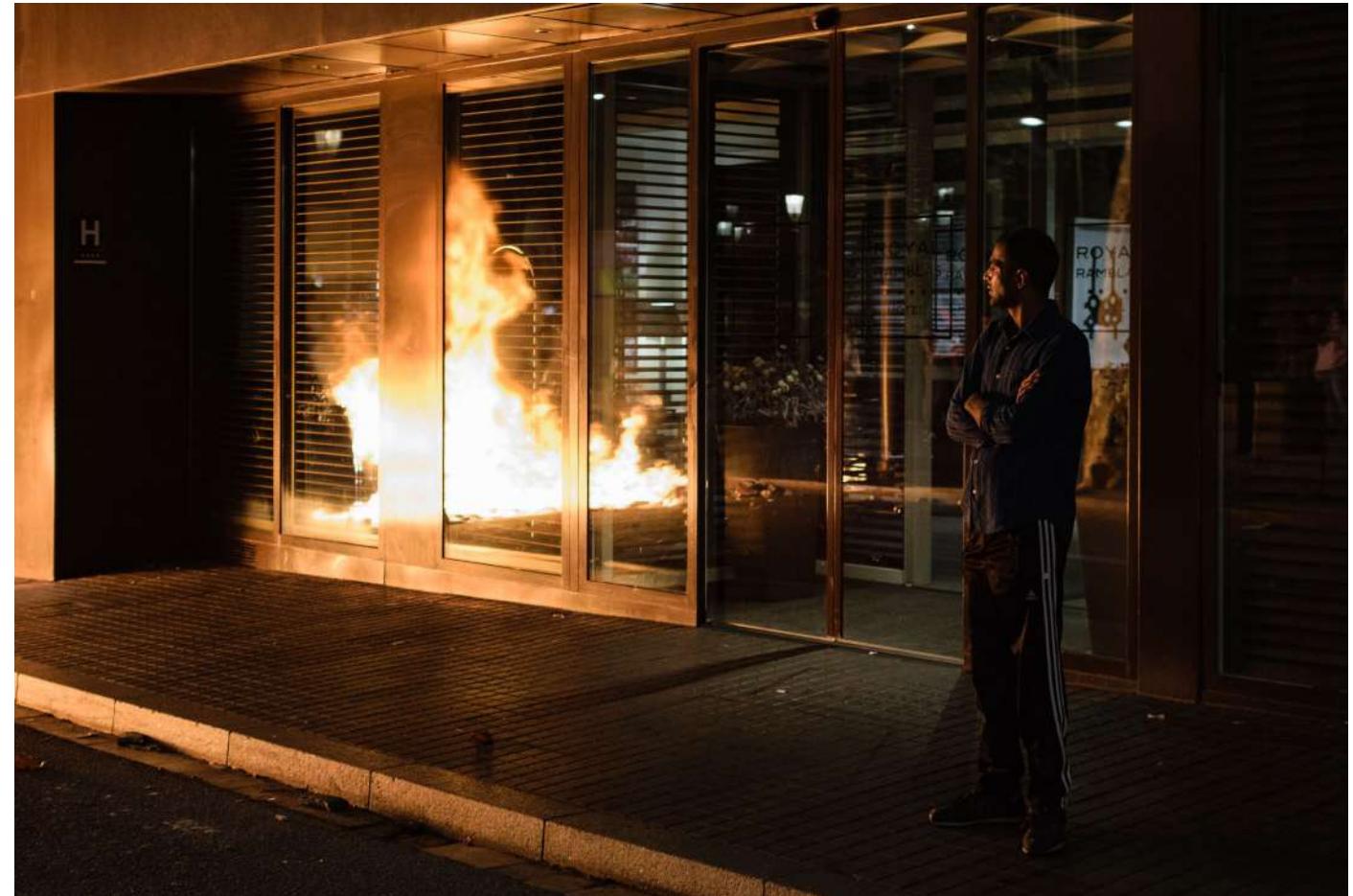


Pablo Izaguerri

SPAIN

During the heavy fighting that followed the sentencing of several Catalan politicians in Catalonia, Spain, supporters of independence clashed with heavily armored police officers with barricades, setting fire to various locations, including central Barcelona.

Conflicts of others
Barcelona



Cetywa Powell

The freeways are massive overhead architectural structures here in Texas, connecting urban centers to different towns. They do seem to be taking over as Austin, specifically, grows in size. Until recently, the homeless took shelter underneath them. A few weeks ago, there was a no-camping law, and the homeless were cleared out. I find them to be a fingerprint of the city, especially in their construction. They look different from the freeways in Los Angeles, for example.

UNITED STATES

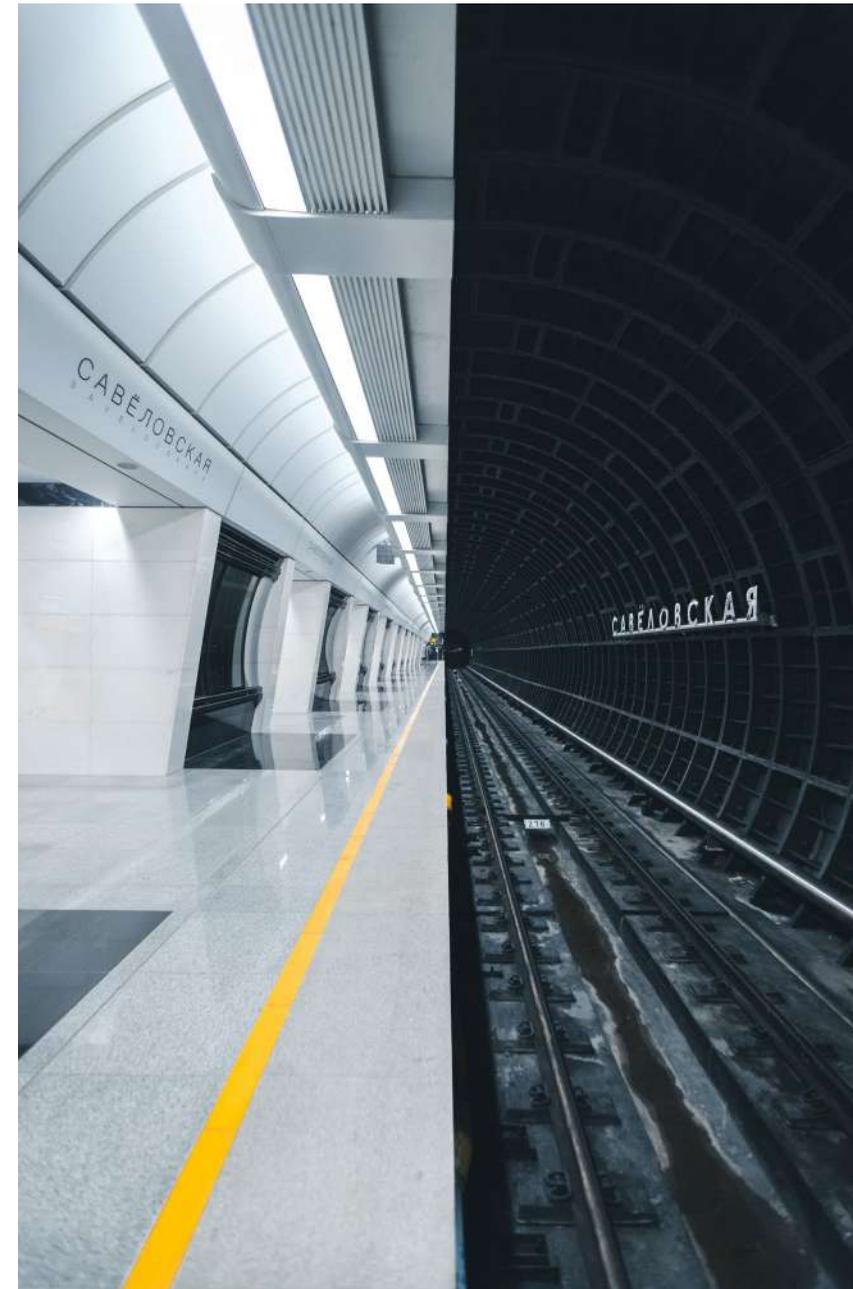
183 Freeway in Austin Texas
Austin, Texas



Alexandr Bormotin

The new, futuristic station of Savelovskaya in the Moscow metro.

RUSSIA



Metrostation, Moscow
Moscow, Russia

Sanghamitra Sarkar

INDIA

In Kolkata nearly 4,000 tonnes of waste continues to be disposed in the sole landfill of Dhapa. The landfill, with a dysfunctional waste treatment plant had exhausted its lifespan over 30 years ago, but continues to host waste due to the absence of any other scientific landfill that can share Dhapa's burden. Around 30,000 people live on and around Kolkata's landfill site at Dhapa, where due to a large number of unemployment, a garbage processing industry has since sprung up on the site in recent years. Many people are maintaining their life based on rag picking in Dhapa ground. In the slums at the base of the mountains of rubbish, hundreds of people make a living as rag pickers or scrap dealers, by sorting the waste and recycling. Living and working on the landfill comes with serious health hazards of this rag pickers. People get sick, and most of them die by the age of 50.

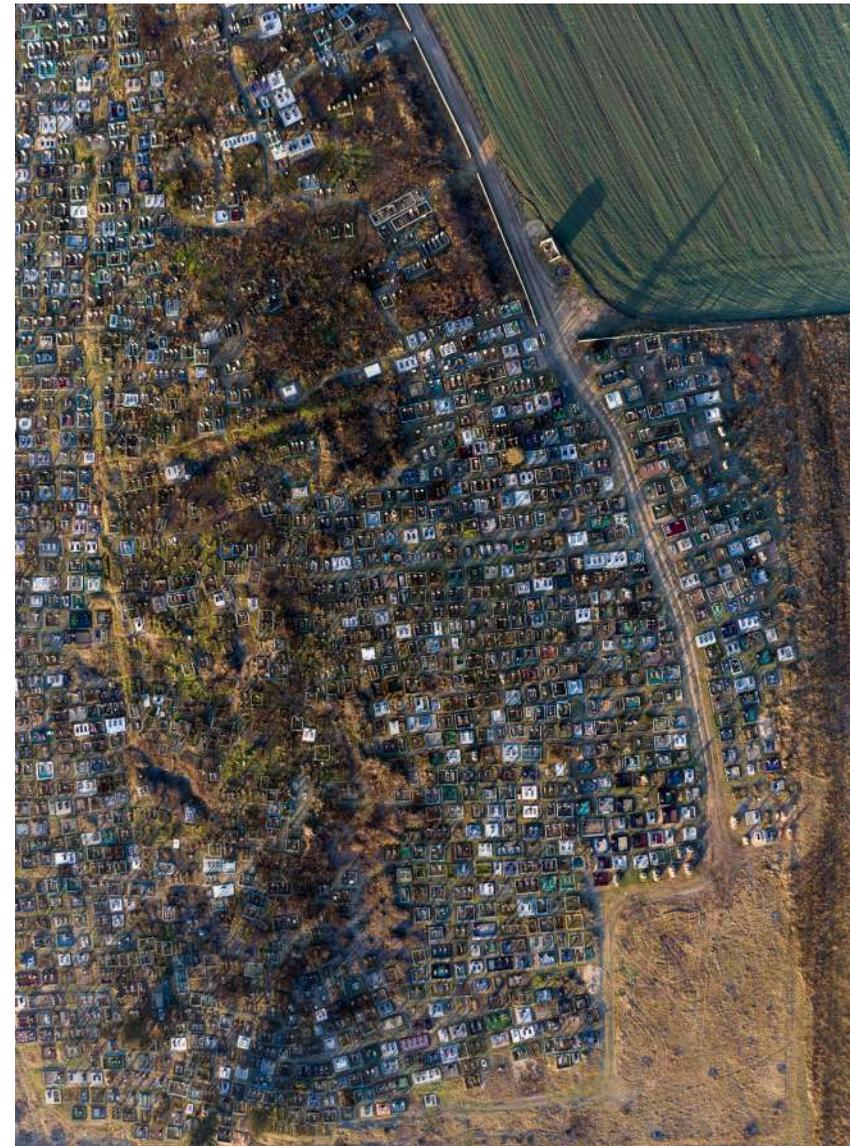
Rag picker in the dumping ground
Kolkata, India



Ihar Hancharuk

BELARUS

Speaking about urbanization we tend to describe the growth of the cities, of the residential areas, of mere number of buildings and of infrastructure. I decided to take a look at another aspect which accompanies the growth of the cities - the growth of the cemeteries, which, just like the cities themselves, take more and more land – and clearly resemble a settlement from above.



A local cemetery shot from above
Belarus

Reza Rohani

IRAN

Cities expand constantly and around them suburban areas develop with a relentless and monotonous rhythm over hillsides and mountainsides and into forests and wilderness; as if the notion of development has made everything so normal.

When the wind was blown
Pardis, Iran



Jorge López Muñoz

SPAIN

El Clot (The Hole) is an apartment block in Valencia's historic El Cabanyal neighbourhood, which has been under threat of demolition for 20 years. Gypsy families have occupied and restored some of the empty apartments in El Clot, where they live in poverty and under threat from law enforcement.

El Clot block
Valencia, Spain



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**CITIESTOBE
PHOTO AWARD 2020**

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Texts related to the photographs by the authors of each work.

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10 YEARS THINKING FORWARD 

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